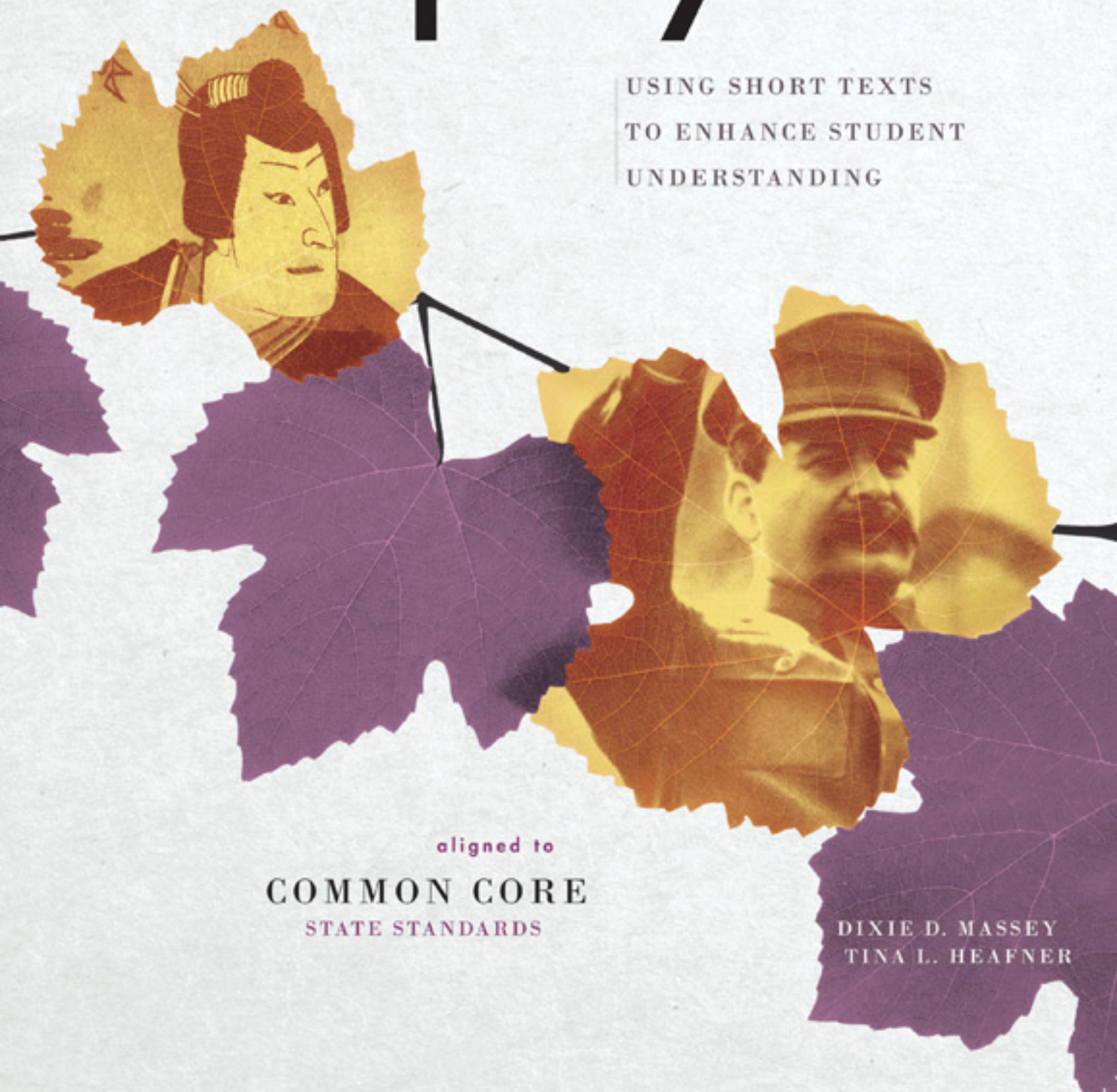# seeds
of
inquiry

USING SHORT TEXTS
TO ENHANCE STUDENT
UNDERSTANDING

aligned to
COMMON CORE
STATE STANDARDS

DIXIE D. MASSEY
TINA L. HEAFNER

s e e d s
of
inquiry

Using Short Texts to Enhance
Student Understanding of World History

DIXIE D. MASSEY & TINA L. HEAFNER

Links to online sources are provided in the text. Please note that these links were valid at the time of production, but the websites may have since been discontinued.

PREFACE

"That was so much fun! Why can't we read more texts like that?"

We have both been using short texts for over a decade, long before the Common Core State Standards (CCSS) made short texts popular. Each time, students and teachers alike have frequently responded with words similar to the opening quote. To address this desire for more fun and engaging social studies short readings, we created this book.

Our expectation is that this resource will promote robust learning that is kid-friendly and intellectually rigorous. We set forth three primary goals for this text. First, we want to encourage historical thinking and use content to drive inquiry. We understand that teachers picking up this text want their students to be able to apply discipline-specific skills and to *know* history. Thus, these texts cover a wide span of historical eras and challenge readers to use historical interpretation tools. Furthermore, many texts reference both previous and subsequent eras so that students begin to see connections between historical events and develop a conceptual understanding of history.

Second, we want to provide concrete activities for helping students read all texts that are assigned. We see many teachers who are frustrated that students either do not read or do not understand what they read. Far too often, students lack the structures to help them do more than read the words. The reading activities in this book are designed to help teachers know how to support readers and to motivate students to actively engage in reading content. Students are typically more willing to approach a short text than a multipage chapter. Furthermore, short texts arouse curiosity: the seed of inquiry. The text activities strengthen the understanding of struggling readers and English learners (ELs) through the ongoing discussions and actions associated with each activity.

Finally, we want teachers and students to enjoy history and to take pleasure in reading. We want the short texts to inspire compelling questions that can sustain interest in more sophisticated content sources. From commonly used practices in social studies classrooms, students may learn facts and they may know how to read. But when students aren't motivated, they will experience limited success. One of the best outcomes we have experienced when using short texts is the enjoyment students have when reading. Whether they're trying to guess who the text is about, as in the short text "A Pope, a Politician, and an Artist," or they're trying to act out the intriguing event that started WWI ("The Black Hand"), even hesitant readers typically join in because they want to be part of the fun. Collectively, students learn to gather evidence and evaluate information. They also develop theories based on evidence and seek out reliable sources to corroborate their interpretations. Fundamentally, short texts stimulate intrigue and drive inquiry forward. Thus, student motivation becomes key in promoting social studies learning through short texts.

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PART 1

USING SHORT TEXTS TO ENHANCE STUDENT ENGAGEMENT AND COMPREHENSION

Introduction

Every teacher who has assigned reading has watched students flip or scan through the text to see how many pages they have to read. Not only do the sighs that follow lengthy history readings abound, but the end result falls short of developing independent and knowledgeable readers. However, one of the quickest ways to surprise students is to hand them a short text of three or four paragraphs to read. The typical response from students is, "Is this all? Where's the rest?"

At first glance, short texts are inviting. This alone lays the foundation for bringing students into the text. Getting students to *choose to read* is a powerful motivation for ensuring that students will actually complete the reading. Of even greater importance is the essentiality of reading to building contextual knowledge and comprehending history. Thus, short texts offer many benefits for teachers and students, including

- making complex texts accessible,

- rereading for deeper analysis,

- increasing reading stamina,

- creating interest and engagement,

- building conceptual understanding (including shared language and background to create a springboard to other texts), and

- generating a starting place for further self-directed exploration and inquiry.

Short texts create pathways to new learning and to helping students understand the past. They inspire curiosity and interest, which are essential to independent learning.

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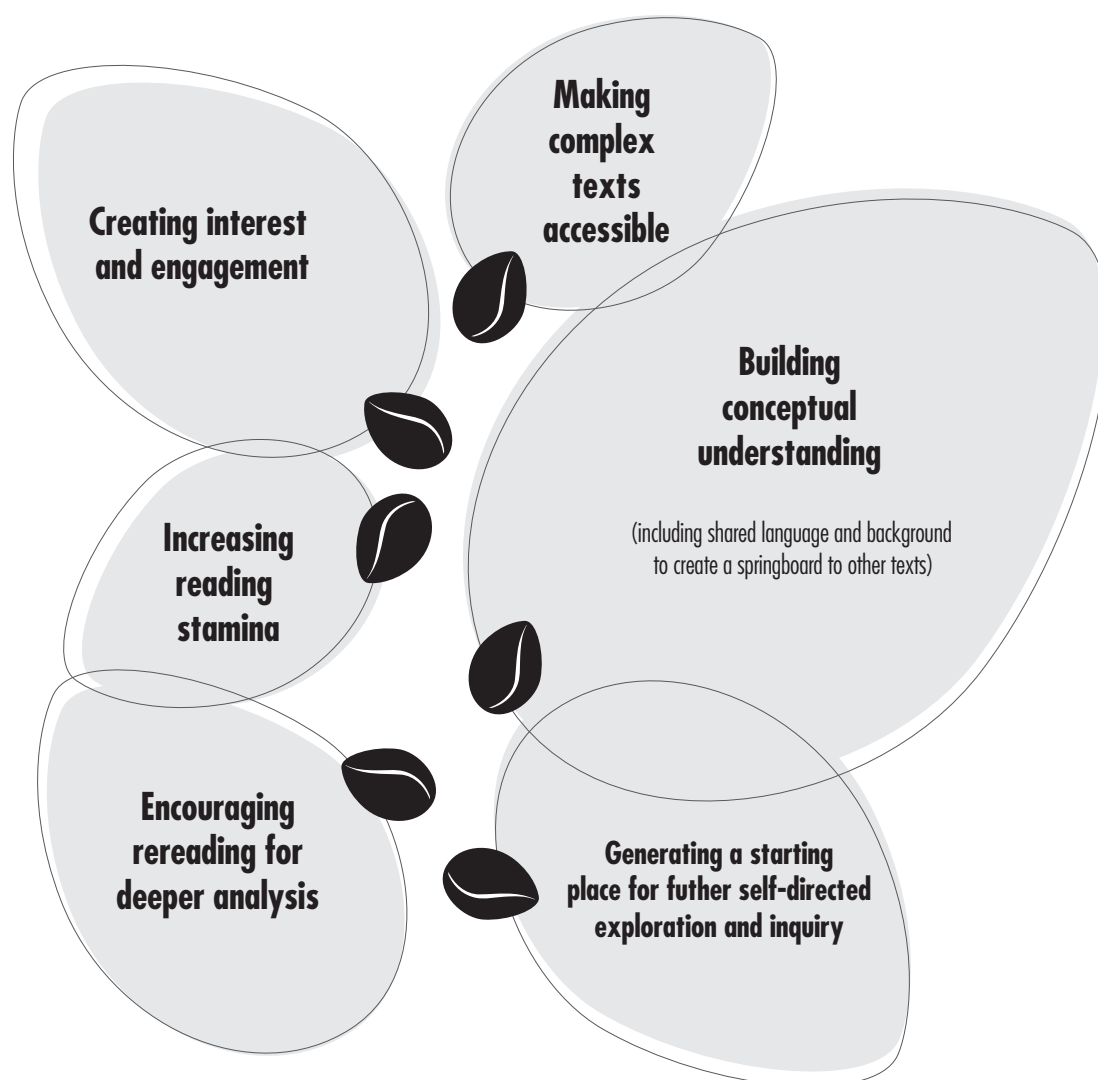
Benefits of Short Texts

Making Complex Texts Accessible

The Common Core State Standards (CCSS) have reemphasized the significance of short text as an important tool for developing independent readers (National Governors Association Center for Best Practices and Council of Chief State School Officers [NGA & CCSSO] 2010). The oversimplification of content has created greater dependence of students on teachers. Students have become conditioned to being told what to think and read; as a result, they lack confidence in their ability to initiate learning or inquiry. The revised *Publisher's Criteria* noted that the Common Core State Standards "require students to read increasingly complex texts with growing independence" (Coleman and Pimentel 2012, 3).

Yet, for students to be able to more fully comprehend and appreciate complex texts, multiple exposures and experiences are needed. The limited time in each school day balanced with the amount of content to cover makes it unrealistic to revisit longer works. Short texts offer viable opportunities for accessing complex texts, particularly for "students at a wide range of reading levels to participate in the close analysis of more demanding text" (Coleman and Pimentel 2012, 4). The comprehension tools used with short texts easily transfer and reinforce learning in meaningful ways that promote the sustained interest in content needed for sophisticated texts.

Rereading for Deeper Analysis

In addition to allowing for complete reads during a single period or part of a period, short texts permit students time to reread. While an initial reading allows students to get the gist of the information—what Gallagher (2004) refers to as first draft reading—rereading frees up mental capacity for analysis, the emphasis of much of the Common Core. Analyzing, as required by the Common Core, "requires a response that demonstrates an ability to see patterns and to classify information into component parts." Such analysis might include focus on identifying text details, text structure, writer's craft, sequences, connections to other texts, author's purpose, and perspective, to name a few. When we skip rereading, we fail to introduce students to the richness of the text and the comprehension that comes from sustained thinking about a topic.

Rereading in school has become associated with drudgery for many students. They have been asked to reread the same text they just completed, often to focus on speed and fluency. The emphasis on literacy skills has overshadowed and devalued the content in favor of teaching students to become fast readers. What has been lost in this process is the opportunity to introduce content from multiple sources and to explore various perspectives through horizontal, across-text reading. The time necessary to reread large sections of text is prohibitive. However, rereading does not have to be a chore and it can still serve content goals. Rereading for the sake of rereading is not a purpose most students enjoy. However, rereading in order to perform an activity, for example, frequently engages students not just for one reread but for multiple rereadings and teaches students to value the process as an inquiry tool.

Increasing Reading Stamina

Reading stamina is developed just like physical stamina. If we want students to be able to focus on long, complex texts, we must build their stamina. By starting with short texts and gradually increasing the amount of text, as well as the complexity, we can build students' attention and stamina for longer texts. Stamina also has content benefits. The more students read historical texts, the more they will learn about history. Stamina as a form of exposure to content becomes a process for increasing familiarity with the academic language of the discipline and the concepts associated with essential and enduring ideas like time, continuity, change, context, perspective, causation, and argumentation. Stamina can be understood as sustained interest that promotes compelling questions, leading to historical inquiry.

Creating Interest and Engagement

The CCSS describes an independent reader as someone who pursues reading beyond the classroom. Coleman and Pimentel noted that one of the desired outcomes of the Standards is to build each reader's sense of "joy in reading" (2012, 4), as well as to create readers who choose to read as a way to further their own interests. This emphasis urges us to approach reading holistically.

Cultivating enjoyment of reading requires specific attention to students' motivation. Without careful attention to students' motivation, we can create readers who know how to comprehend, and who have multiple strategies for comprehending, but who aren't motivated to read, either in or beyond the classroom. This lack of motivation fails to promote the skills students need to independently gather and evaluate evidence to formulate well-supported claims about the past (National Council for the Social Studies 2013).

Short texts offer multiple opportunities for generating interest and engagement. Because texts are short, students may be more likely to approach, rather than avoid, the reading. Additionally, short texts allow for discussion about the texts during a single class time, one of the features noted as increasing student motivation (Guthrie 2008). Finally, short texts offer the option of using multiple short texts about a topic, allowing students to exercise choice, a further component of increasing motivation. This also promotes greater exploration of content and historical perspectives through the use of multiple sources and points of view.

The outcome of motivation is more than just students who are interested in a text. A review of Program for International Student Assessment findings shows that reading engagement was more important than students' family backgrounds. That is, in spite of coming from a background of low parental education and low socioeconomic status, students with high reading engagement scored higher for reading achievement than students with lower reading engagement and the same background characteristics (Guthrie, Schafer, and Huang 2001).

Building Conceptual Understanding

Students come to view social studies, in particular history, as isolated events and ideas, failing to make the connections that lead to meaningful understanding. Emphasis on chronology, factual information, and broad coverage leads to gaps in historical thinking. For example, students might understand and be able to define a list of vocabulary words related to an era in history but fail to understand how those same definitions create a larger cause and effect within a particular context or along with broader ideas of the discipline.

Thinking about history and social studies requires a systematic way of organizing layers of knowledge for conceptual understanding. Conceptual understanding is the comprehension of how the parts work together to create a united, holistic concept, and it is built on prior contextualized knowledge. By contextual knowledge, we are referring to student understanding of time-sensitive cultural norms, values, and beliefs as well as the evolution of words and word meanings.

Prior knowledge is the set of ideas that students bring into their thinking from learning and life experiences. Prior knowledge exerts a strong influence over a student's comprehension. The more familiar a student is with the content, the more they will comprehend (Leslie and Caldwell 2011). This connection of

high familiarity and awareness with increased comprehension persists in differentiating struggling readers from efficient readers. Greater contextual awareness supports more accurate historical interpretation by helping students read more like historians and avoid being diverted by their presentism or prior knowledge (Nokes 2013; Wineburg 2001; VanSledright 2010). However, prior knowledge has been called a double-edged sword when it comes to its influence on comprehension (Pressley and Block 2002).

While prior knowledge can support a student's understanding, it can also interfere (Massey 2007; Nokes 2013; Wineburg 2001). Readers may bring inaccurate information based on popular and social media to the text. Or, readers may have no background knowledge about a topic, which can hinder students' abilities to make inferences from the text. Both scenarios can limit, even interfere with, what a reader understands in the text.

Short texts afford the opportunity to build prior contextual knowledge before approaching a larger unit or text. Short texts can introduce students to particular vocabulary words and ideas, creating a shared language that students and teachers can use to communicate. That is, short texts generate experiences that become anchors for shared knowledge and language, thus scaffolding students toward reading longer and more complex texts. Additionally, short texts introduce context-oriented thinking.

Generating a Starting Place for Further Exploration

Finally, short texts that build background and contextual knowledge, as well as generate interest, provide an opportunity for students' self-direction. This level of independence is an expectation for career readiness, college preparation, and citizenship (National Council for the Social Studies 2013). The short texts in this book are both broad and narrow, leaving ample room for further exploration of why events happened as they did, why a person played the role they did, or how multiple events fit together. This creates an opportunity for teachers to develop primary and secondary source text-sets that further explore a particular theme or allow students to conduct individual research about questions they might have. Short texts jump-start inquiry and interest while supporting comprehension and contextual knowledge.

🫘 Building Comprehension

The goal of asking students to read a text, whether short or long, is to promote understanding. In order to understand the text, they need to think. Two issues are important. First, our goal is to have students do the thinking. There are times for them to be receiving information via lecture, but ultimately we want them to engage their minds. Second, students do not necessarily arrive in our classrooms knowing how to think effectively. They may have particular ways of thinking about text, but some methods may actually hinder comprehension. For example, many students will hear or read a text and think about another experience they have heard or viewed, such as a movie. In comprehension terms, we say they have made a connection. However, the connection is often very superficial ("I've heard about that before") and may actually be distracting ("Did men really wear skirts back then?"). Thus, it becomes our job to teach them how we want them to think. Furthermore, we have to help them develop disciplined, specific habits of mind whereby they exercise thinking in a systematic way that models approaches used by experts, like historians.

Comprehension Strategies

The ways of thinking about texts are typically called comprehension strategies. Common to most lists are several predominant strategies:

1. Reading with a purpose

2. Activating relevant background knowledge

3. Creating sensory images

4. Predicting and/or inferring

5. Making connections to one's own background knowledge, prior experiences, other texts, and other sources

6. Using text structure and features

7. Creating summaries

8. Asking questions about the text, the author, and one's understanding

9. Monitoring comprehension and using techniques to fix comprehension

10. Recalling the text from memory and/or rereading

11. Evaluating what is being read

12. Synthesizing and extending comprehension

Historical Thinking and Comprehension

Reading a document for its content and reading a document for historical understanding are two very different activities. The processes of sourcing, corroborating, contextualizing, and questioning are critical to an effective "reading" of a historical resource and the development of authentic historical thinking and understanding (Barton 2005; Wineburg 2001). While the verb "read" is most typically used with text documents, similar processes must occur for a historian to "read" a visual resource or other form of historical artifact as well. These skills and considerations are engrained in the mind and work of the historian; however, to the outside observer, the systematic process of questioning that goes into gaining historical understanding and the metacognition required to do so is both invisible and mystifying (Nokes 2013; VanSledright 2010). While the historian merely views this process as "doing history," the novice—in particular the novice student—is left lost and struggling to understand the conclusions at the expense of understanding the process. In this way, the gap between comprehension and historical thinking emerges.

Historians intuitively apply the aforementioned comprehension strategies in very specific ways. For example, connecting to background knowledge is intrinsic in identifying the source and in corroborating, contextualizing, and other habits of mind associated with historiography. Asking questions, for the historian, requires addressing concerns about perspective, bias, and point of view. Before a historian begins to analyze a primary source, they ask questions about the author's credentials, motivations, and participation in the events at the time the source was created. Additionally, historians consider the audience for whom the document was intended. As they read a primary source, they continue to ask questions and associate information with other sources. Historians use corroboration to compare information learned from several documents. They also seek to understand the source in context. Historians contextualize the content of a primary source, which enables them to appreciate ways of perceiving and thinking that are quite different from conventional ways of perceiving and thinking today. It is through layers of questions that historians develop an understanding that forms their interpretative narrative.

In contrast, students may not be ready for that level of specificity and may need to build their general background knowledge in order to "do history." They lack the ability to transcend time and think about content within its temporal sphere as well as accept that content is not static (Barton 2005; Nokes 2013; Wineburg 2001). Historians are constantly questioning and challenging prior notions of the past as new information is revealed. The ongoing dialog and the uncertainty arising as by-products of questioning demand skills many students lack.

To address gaps in comprehension and historical thinking, this book provides an intervention at the point of building background knowledge. As Reisman and Wineburg (2008) articulate, there is an absolute necessity of building background knowledge in order to help students contextualize and develop historical understanding. This book serves to initiate inquiry through question-asking, while at the same time focusing on short texts that are intended to be both motivational and readable. As an outcome, authentic student questions drive and sustain historical inquiry. Students seek answers to their questions through primary sources. These primary sources in turn have the potential to inspire new discoveries that challenge, confirm, and sometimes change students' thinking.

Strategy vs. Activity

It is important to distinguish between a reading strategy and a reading activity. We might ask students to complete a KWL chart, which stands for *What I **K**now* about the topic; *What I **W**ant to Know* about the topic; and following the lesson, *What I **L**earned* about the topic. This is a common activity that is teacher-initiated. The strategy that it is most often used to support is the activation of relevant background knowledge, which is a student thinking process. Strategies are independent tactical skills that students can and will exercise on their own. Other examples of strategies are a) the sourcing questions students ask about the author or time period prior to reading, and b) the questioning in their heads that students do when they read a text. It is critical that we distinguish for ourselves and for our students the differences between the thinking strategies we want them to use and the activities we are doing to encourage them to think in those ways.

Before, During, and After Reading

Strategy instruction is generally divided into the three points of reading, when comprehension can be influenced—before, during, and after reading. While this is a helpful heuristic to think about scaffolding instruction, in reality, we use strategies at all points of intervention in our reading. We may question before, during, and after we read a particularly challenging article. We might create summaries as we go through a dense text instead of just summarizing at the end. Strategic reading is both active and intentional. Most important is that a strategic reader knows which strategy to implement when experiencing difficulty with a text in order to support his or her own comprehension.

Providing instruction for each strategy should move beyond mere introduction—the strategies need to be modeled with multiple kinds of texts. This will be the critical difference between students having a general knowledge of strategies and students being able to use strategies flexibly in a variety of contexts. While the strategies themselves remain stable (that is, making a connection is the same mental process whether the process is used with a novel, a primary source, or a social studies textbook), different texts call for different applications of the strategies and reading behaviors. Depending on the purpose for reading, the strategies students choose to use may change. Additionally, the complexity of the text will determine the number of strategies needed and the ways in which students apply them. If the text is more difficult, students use more strategies. If the text is easy, students may not use many, if any, strategies. Thus, as teachers, we want to present texts that vary both in terms of genre and complexity so that students have the opportunity to use different strategies and to monitor how and when they integrate those strategies for comprehension support.

Strategy instruction is not without its challenges. Strategy practice can turn into an activity to complete, instead of a means to understand text. Filling out a prediction sheet or even making notes about a personal prediction does not ensure that students know when or why they would use prediction to support their comprehension. Moreover, strategies—like identifying main ideas—can result in misinterpretation of content (Nokes 2013). Sometimes, students become experts at naming the comprehension strategies that teachers have modeled, and listing the steps involved in the process, without actually being able to use the process independently (Duffy 1998). As Duffy stated, "[The teacher] routinized the task and, in doing so, led students away from the adaptive, flexible reasoning that is central to effective strategy use" (1998, 239).

Think Alouds

Instruction of the use of strategies is best accomplished by providing a model first. This next section will present activities to encourage and support strategy use, but, ultimately, the teacher must provide a model of the internal and discipline-specific thinking about text, called a Think Aloud. Teacher-led Think Alouds are an important part of helping students understand the comprehension strategies that effective readers use. Furthermore, they provide opportunities for teachers to model how experts, like historians, would read a text by sourcing, corroborating, contextualizing, and exercising comparative thinking (Wineburg 2001). To promote sophisticated reading, Block and Israel (2004) clarify how Think Alouds differ from other practices.

> "As an instructional practice, Think Alouds differ from prompting, modeling, or giving directions. Think Alouds enable teachers to demonstrate for their students how to select an appropriate comprehension process at a specific point in a particular text. Highly effective Think Alouds also describe why a specific thought process would be effective in overcoming that confusion or reading difficulty." (p. 154)

Think Alouds should model more than just strategies. Think Alouds should also model metacognitive thinking, which helps make students aware of their own reading. Fisher and Frey (2011) offered an excellent format for thinking aloud:

1. Name the strategy or task.

2. State the purpose for the strategy or task.

3. Explain when the strategy is used.

4. Use analogies to link prior knowledge to new learning.

5. Demonstrate how the strategy or task is completed.

6. Alert learners about errors to avoid.

7. Assess the use of the strategy or skill.

Not every Think Aloud will include every step, because Think Alouds are best kept short. The students may join in for a short time before the teacher takes back the primary responsibility. A primary reason why Think Alouds fail to accomplish their purpose is that the teacher dominates the thinking and students become disengaged and do not get to participate soon enough. We recommend 5–10 minutes as the longest amount of time that a teacher should dominate the actual thinking aloud about a text before asking students to join in the thinking. A sample Think Aloud may be found in Part 2, "Think Aloud Model Example."

Cuing Phrases

When modeling different strategies, cuing phrases can help students identify the thinking that is occurring. For example, we use the phrase "I noticed" to focus students on the text instead of what they knew or did not know about the content of the book. When we share what we already know about the contents of the text, we can set students up to feel inadequate when they compare their perceived lack of knowledge about the topic to the knowledge of the teacher or other students. Shifting the focus to noticing allows for an equitable opportunity for all students to share something they observed from the text. Also, sometimes what students think they know about a topic can be incorrect and cause the thinking or discussion to go in directions that do not support further understanding of the text. By considering what is noticed, we offer students with even limited knowledge or vocabulary a way to participate in upcoming observations. Starting with noticing things rather than ideas can help students share an object's name in their primary language and begin to get them involved.

We recommend using three cuing phrases:

1. I notice . . .

2. I wonder . . .

3. I'm thinking . . .

I
notice...   I
wonder...   I'm
thinking...
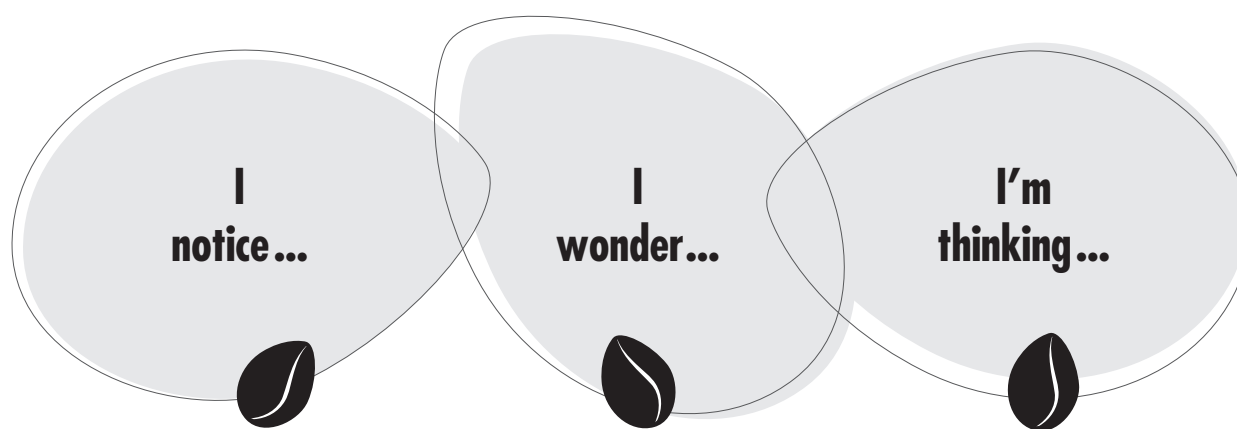
We suggest avoiding phrases like "I'm making a connection" or "I'm visualizing." Our goal is to lessen the tendency to "do" a strategy (student tactic) as an activity (teacher-directed). Instead, we encourage the use of a strategy as a way of making sense of a text. We emphasize that identifying cues and figuring out the text is our purpose. We also avoid turning the Think Aloud into an interrogation of students. The Think Aloud is for the teacher to model metacognition, not for the teacher to assess students' knowledge.

Common Challenges

Most of us use reading strategies subconsciously. The argument against explicit demonstration of the Think Alouds is that if we, as teachers, learned these strategies subconsciously, then our students can and will do the same. This is true for some students, but not for all. It is those students who struggle with reading the text that benefit most from Think Alouds. In addition, Lev Vygotsky suggested that thinking—real thinking—occurs as a conversation in our heads. Thinking is a composite of many voices from experiential learning that directs us in choosing the right strategies and making connections to contextual information. When we are novice learners, we seek interaction—verbal dialogue with others—to fill the gaps in process knowledge needed to direct us. Young children often talk out loud through the steps to guide their actions. As we become sophisticated learners, we exercise these processes either in our conscious thoughts or subconsciously. In allowing thinking to be a transparent process, especially when the thinking becomes more advanced than the skills students currently possess, teachers model Vygotsky's sociocultural theory and the zone of proximal development (1978, 1979, and 1999).

English learners (ELs) deserve special consideration when it comes to using Think Alouds to model strategy use. Teachers often wonder if ELs need different reading strategies than native English speakers. Initial evidence suggests ELs do not use significantly different strategies when thinking about text. However, they use some strategies more when reading in their native language and other strategies more when reading in English. One study found that Spanish-speaking students monitored their comprehension more when reading in Spanish and they were able to make more connections to the texts in Spanish. When reading in English, they often spent more time rereading text (Pritchard and O'Hara 2008). Thus, ELs benefit from explicit models that show how others think about the text, as well as ongoing practice using different strategies with new texts. Moreover, ELs gain important access to content knowledge that bridges cultural and experiential gaps prevalent among immigrant students (Antunez 2002; Cruz and Thornton 2009).

Gradually Releasing Responsibility

Duffy (1998) used the metaphor of balancing round stones to depict the delicate balance needed to avoid two common challenges: a) giving too much responsibility too quickly, or b) keeping too much of the responsibility for too long. Prompting strategy-use should be an iterative process that allows the give and take of responsibility between students and teacher. The following phases offer a possible sequence for moving from teacher-led Think Alouds to total student responsibility.

Not every student will need the ongoing support of each phase. However, these phases provide a way to support the students who may struggle to read the text because of text difficulty, the presence of language barriers, or challenging content. The gradual release of responsibility nurtures reading and content-learning independence.

**Phases for Gradually Releasing
Responsibility for Comprehension**

1. *Think Aloud:* In the first phase, the teacher reads the text aloud and thinks aloud about the text. The teacher carries all of the responsibility for reading the words and making sense of the text.

2. *Shared Thinking:* In the second phase, the teacher reads the text aloud and carries the responsibility for reading. The teacher and the students share the responsibility for thinking about the text.

3. *Partner Read:* Students now take the responsibility for reading, but with peer support. The teacher facilitates the students' thinking about the text by providing particular prompts and questions as guides to stimulate students' thinking. The teacher may provide an additional mini-lesson or model. Partner groupings are preferred so that students get maximum reading time while still receiving peer support.

4. *Partner Read and Think:* Students are now responsible for reading and thinking about the text with peer support. Students direct their own thinking about the text and share periodically or at the end of instruction. The teacher may provide an additional mini-lesson or model of the thinking process. The students may also model their own thinking for other pairs.

5. *Individual Read and Think:* In this phase, the students become responsible for reading and thinking about the text on their own. Students then share their individual thinking about the text with the whole class, small group, partner, or the teacher. The teacher and/or students may provide an additional mini-lesson.

6. *Transfer:* In this phase, the students try out their thinking with a different text and/or genre. The teacher's responsibility is to closely monitor to see if students need less responsibility for the comprehension of the text, lesson, or model.

PART 2

TEN ACTIVITIES TO
USE WITH SHORT TEXTS

Introduction

The following ten activities are designed to provide specific ways to engage students with text and increase their comprehension at the same time. These activities are meant to enhance deeper study of the historical eras. Each activity can be used as a stand-alone activity. At other times, the activities can be modified by changing the format. Activities can also be strengthened by using multiple activities together (e.g., combining Think Aloud and What Does It Look Like? for "Viewing Dead Bodies" or adding a text set extension to "Sahara Gold").

Ten Activities for Using Short Texts

1. Think Aloud

2. Metacognitive Flowchart

3. Close Reading

4. Divide and Conquer

5. Dramatic Interpretations

6. Directed Reading-Thinking Activity

7. List, Group, Label, Theorize

8. Questioning the Text

9. What Does It Look Like?

10. Important Questions

While short texts are an important part of historical reading, as well as being important components of the CCSS, students will need to move beyond short texts. Three activities for helping students move beyond short texts into longer texts are also provided.

Activities for Moving Beyond Short Texts

1. Hold that Thought

2. Text Sets

3. Text Series

Each activity contains a general description, an implementation plan listing specific steps, and a teaching example. While the activities are meant to be used with multiple texts, some activities will work more efficiently with some texts than others. For this reason, the lessons in Part 3 offer suggestions of which activities to use to support the reading of specific short texts.

Activity 1: Use Short Text as a Think Aloud Model

A Think Aloud provides an explicit model of the teacher's thinking processes for students. Think Alouds can demonstrate a variety of processes, including how to contextualize the text, how to source the text, or how to use comprehension strategies such as questioning to better understand the text. By asking students to conduct their own Think Aloud about a section of text, the Think Aloud can also become an informal assessment.

Steps for Planning a Think Aloud

| Identify Text and Objectives | Chunking of Text | Display a Text Chunk | Read Aloud | Model Thinking | Repeat Read Aloud and Modeling | Shared Thinking with Teacher | Partner Thinking | Independent Thinking |
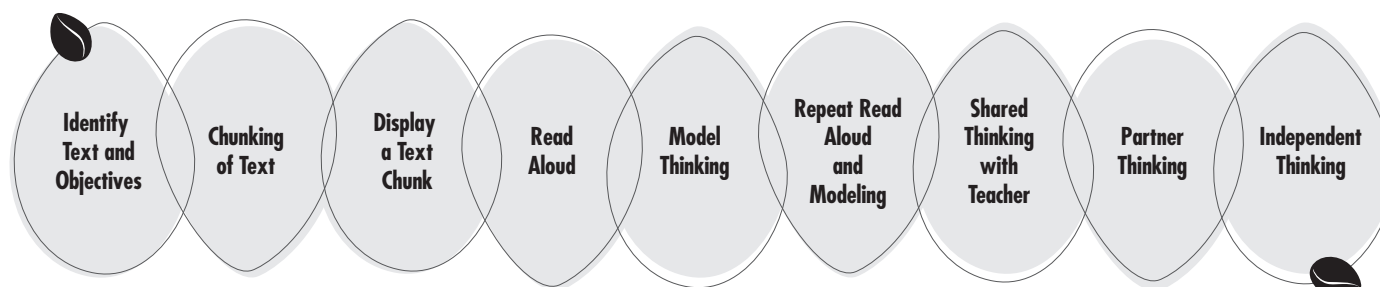
1. *Identify Text and Objectives:* Identify the text and one or two learning outcomes. Learning outcomes are instructional objectives that might include historical understanding of an era and using questioning to better understand the text.

2. *Chunking of Text:* Within the text, choose a small number of stopping points to stop and model. It is best to mark these in advance. More detailed modeling can occur if the number of modeling points is kept small.

3. *Display a Text Chunk:* Display only the amount of text to be read for one modeling point.

4. *Read Aloud:* Read the text aloud to students.

5. *Model Thinking:* Model your content and process thinking. The use of cuing phrases can help students focus on the objective. Additionally, an organizer or written model can help support the verbal thinking. (See Appendix A for the chart used in the following model.)

6. *Repeat Read Aloud and Modeling:* Repeat reading aloud and modeling with one or two additional sections of text.

7. *Shared Thinking with Teacher:* Ask students to work with you to continue the thinking. This moves them toward a gradual acceptance of responsibility.

8. *Partner Thinking:* If time permits, ask students to complete an additional section of text with partners so that they have a chance to do their own thinking without teacher support.

9. *Independent Thinking:* Students should be given the opportunity to think independently about the text's meaning.

The following Think Aloud model focuses on helping students notice what is right there in the text and begin asking questions. This model provides preparation for a more detailed close reading.

Think Aloud Model Example

Teacher: "When I read, I should be thinking. Thinking in my head is when I ask myself questions as I am reading. If I'm not thinking, I'm probably not paying attention to the text, and I'm probably not going to understand what I read. I want to show you what's going on in my thoughts as I read the following text. I'm going to hand out one paragraph at a time because I want you to focus on what I'm doing with the text as I read. I call these reading segments chunks. Dividing up the reading also helps me think more deeply about the content of the text."

Paragraph 1 is Displayed

> ## The Black Hand
>
> The group went by the name "Black Hand." Apis was the leader. Most people thought that the gang was just a bunch of thugs, but they were up to something much bigger than stealing and vandalism. They began to plot an act so horrible that it would start a war.

Teacher: "The title of this story is 'The Black Hand.' I don't recognize that name, so I first wonder, 'What is the Black Hand?' 'Who's Apis?' Then, I wonder where that name comes from; 'What is its origin?' I wonder if it is a made up story since I've never heard the name before. I'm going to keep a *Noticing and Wondering* chart to help me keep track of my thinking. The things that I read—that are right there in the story—those are things I notice. Questions that I have are my wonderings."

Noticing and Wondering Chart

Text Evidence	I notice . . .	I wonder . . .

Teacher: "What I wonder and notice are only important if they help me understand the text. I could list a lot of questions about the text, but that wouldn't be helpful. When I notice things, I want to pay attention to why the author included those details. What I notice also helps me think of questions. For example, I noticed the phrases 'plot an act so terrible' and 'start a war.' Those things sound like they could refer to real events, so now I wonder if this will be about a fictional character set in a real historic time period. When I wonder about something, I have a reason or a purpose for reading more. I want to find out if the author answers my question. For example, because I wonder what 'an act so terrible' would be, I read on and look for what that act is. My purpose for reading is to look for answers to my questions."

Paragraph 2 is Displayed

> The Black Hand members were frustrated people who shared much in common with previous revolutionaries: They believed that they should be able to rule their own country. They wanted to be free of foreign rule—a feeling they captured in their motto, "Death to the Tyrant." In order to succeed, they first had to prove that they were more than just another group of unhappy men.

Teacher: "Ok, so I'm going to keep recording what I noticed. I notice that the Black Hand members, led by Apis, were frustrated, and they believed they should rule their own country. I'm not sure what country is being referenced or who was ruling that country, so I'm going to put that in my 'I wonder' column, and it can be a clarifying question. Put things you're wondering—or unsure of—in that column.

Teacher and Students Share Thinking: At this point, the students are asked to offer ideas of what they noticed. Asking them to notice first allows most students to participate because it requires only literal understanding. The wondering questions are a bit harder, and students may need to be prompted by looking at the "noticings" that are listed and then asking questions such as "Why might that be important?" and "What do you already know that might give you a question?"

Developing Noticing and Wondering *Chart*

Text Evidence	I notice . . .	I wonder . . .
First and Second Paragraphs	Apis leads the Black Hand; they oppose the leader	What's the Black Hand? Who is Apis?
	The Black Hand and Apis are frustrated because they want to rule their country.	What country is being referenced? Who was ruling it?
	Motto is "Death to the Tyrant."	Who's the tyrant? He's a foreign leader, so which countries were under foreign rule?

Teacher: "So far, I've been reading aloud and we've been thinking about the text. Now, I want you to read the third, fourth, and fifth paragraphs and list your individual noticings and wonderings. Then, share these as a group." [*Note*: Small groups for sharing should have been created prior to the activity. Having students in proximity to their groups would expedite the discussion process. We recommend that groups be no larger than 4–5 students and that they be arranged to be culturally responsive and inclusive. The amount of text read should be small, but large enough that multiple questions can be generated.]

Paragraphs 3–5 are Given to Students

> They eventually found their opportunity when they heard that a foreign leader and his wife would be traveling nearby. What would gain more attention than an assassination? They planned each detail very carefully.
>
> At the last minute, however, Apis began to worry. "What if this plan started a bigger problem?" Apis became increasingly concerned that this act might create more turmoil than could be contained. At the last minute, he sent a message telling his coconspirators that the mission was cancelled. His friends received the message—and ignored it.
>
> As the foreign leader traveled down the street, one of the members of the Black Hand threw a bomb at the motorcade. The bomb exploded, injuring two guards in the car in front of the leader. The foreign leader was more angry than frightened. Instead of aborting the trip, he insisted on continuing the drive.

Partner Thinking and Teacher Supports: As students read, record, and share, you can confer with individuals who may be having difficulty. With some texts, it may be helpful to add a third column labeled "What I Know" to value students' background knowledge. In this case, prompt students to identify how they "know" something. Is their knowledge based on a book, a movie, something from another class? In addition to valuing background knowledge, the column also serves as a way to hold the thinking of students in order to come back and revisit if that knowledge was actually correct as more texts are read. This provides the opportunity for students to corroborate evidence in future reading.

Adding Information and Expanding the Noticing and Wondering *Chart*

Text Evidence	I notice . . .	What I know . . .	I wonder . . .
Third–Fifth Paragraphs	Apis decides to cancel the mission. Others ignore his message. Black Hand—one threw a bomb at leader's motorcade Two guards injured, not leader Leader was angry	Archduke Ferdinand was assassinated, but this seems different.	Does this mean the leader, Apis, wasn't in on it? What made him change his mind? Bomb thrower—was it a small bomb? Why wouldn't the leader be more cautious? Did he put extra security on? Did he ride in a covered car? This seems like chance and not a well-planned assassination.

Teacher: "Now I'm going to hand out the last two paragraphs. When I first read this, I looked at what I noticed and at what I wondered, and I had one more question—'Was this going to be the start of a war?' Let's find out."

Paragraphs 6–7 are Given to Students

> The Black Hand knew they had failed. Police quickly captured the one who threw the bomb, and the other members tried to disappear into the crowd. The foreign leader arrived at his destination, gave a speech, and returned to his car, insisting that his driver take him to see the injured guards at the hospital. He was adamant that no acts of terror would stop him. But his driver took a wrong turn.
>
> Gavrilo, one of the six young men plotting to assassinate the foreign leader, was trying to evade the police who had captured his bomb-throwing friend. He was making his way down the side streets when he suddenly saw the foreign leader sitting in his stopped car. Gavrilo saw his chance. He stepped forward, pulled out his gun, and fired it twice—hitting both the foreign leader and his wife. Blood began to spurt out of the leader's mouth, and his wife fell over with her head in her husband's lap. She died immediately. The leader died soon after from a wound in his neck. Gavrilo was quickly tackled by members of the crowd. He managed to swallow the cyanide that all Black Hand conspirators were carrying, but the cyanide was old and it only made him sick. He later went to prison, where he died four years later. Meanwhile, the assassination of Archduke Ferdinand set off a series of events that culminated in World War I, the involvement of two dozen countries on multiple continents, and the death of 20 million people.

Teacher: "I want to conclude by asking you to think about this process. Remember, reading should be active—we're always trying to make sense of the text. What have we done in our thinking, in our discussions, and on paper to help us make sense of the text?"

In this Think Aloud, you [the teacher] begin by reading with the text and modeling your thinking for students. However, responsibility is transferred to the students by the end of the text. Understanding is scaffolded through the *Noticing and Wondering* chart. While students may need to see more modeling, be cautious about jumping in too soon with your ideas. Avoid turning the Think Aloud into teacher-dominated talking time. Rather, give space for student thinking. Remember, Think Aloud modeling fails when students are not engaged, typically when the teacher maintains full responsibility for modeling too long. It is better to allow students to try to work with you or with partners to determine their struggles before reclaiming full responsibility for the modeling. Brief Think Alouds modeled over several days are typically more effective than one long Think Aloud model that is teacher-dominated. Repetition of the process with gradual release of comprehension responsibility leads to independent learners who possess the skills needed for sustained inquiry into complex texts.
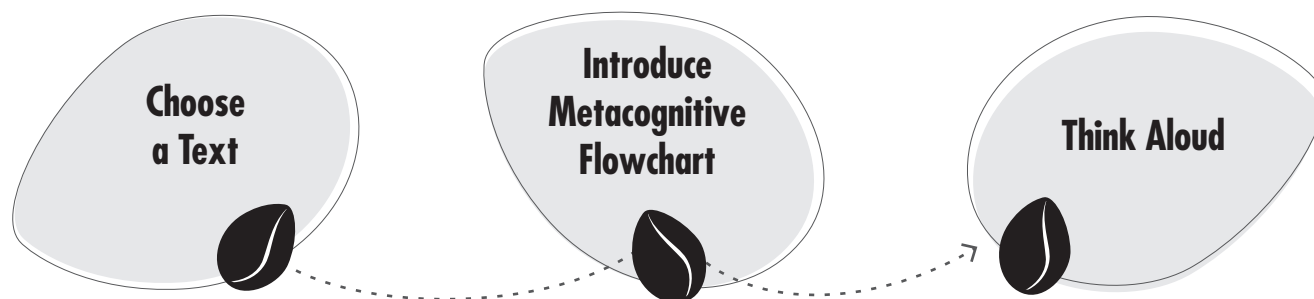
Activity 2: The Metacognitive Flowchart: What to Try When It Doesn't Make Sense

Think Alouds provide an excellent way to model the strategies we use as we read text. However, what does not come through in a typical Think Aloud is the decision-making behind our strategy use. Without making that connection, students learn what strategies to use without learning why and when to use those strategies. The Common Core State Standards reflect the renewed commitment to complex thinking about a variety of discipline-specific texts. Students need knowledge about how to read (decoding, expressions, prosody, and comprehension) as well as the ability to monitor their reading. This activity addresses the why and when of strategy use.

The following flowchart is a good follow-up to the Think Aloud activity. As an introduction, the teacher emphasizes the importance of understanding when the text is not making sense. Additionally, it is helpful to note that everyone will struggle with some texts. A student who excels with fictional text in English may struggle with nonfiction texts in science or social studies. Primary source texts also pose challenges for many students.

Choosing a text that offers you, as a teacher, some confusing sections is ideal for modeling. Primary source documents make excellent texts to model from because they offer genuine points of difficulty even for you as a teacher. Other texts that offer authentic opportunities to model both confusion and how to address comprehension breakdowns are graphic novels, such as *The Arrival* (Tan 2007), which often have multiple interpretations. *The Arrival* depicts immigrants' experiences in a new country without ever assigning specific emotions or thoughts, leaving students to infer many details. *Maus: A Survivor's Tale* (Spiegelman 1986) recounts actual events in a World War II concentration camp while using mice to tell the story, again offering authentic points of confusion to use as models. Such models are ideal because many more students than teachers read graphic novels. Students are thus well-attuned to paying attention to the pictures and are able to offer additional expertise that familiarity with text structure brings.

Steps for Introducing the Metacognitive Flowchart

1. *Choose a Text.* Choosing the right text is critical for modeling the Metacognitive Flowchart.

2. *Introduce Metacognitive Flowchart.* Introduce the flowchart (found in Appendix B) along with the steps.

3. *Think Aloud* as in Activity 1. Additionally, note points of confusion in the text and model the decision-making process to either reread or read on.

A flowchart helps students visualize how to monitor their understanding. This could be displayed in class or made into a bookmark for students to use in their personal reading.

Metacognitive Flowchart
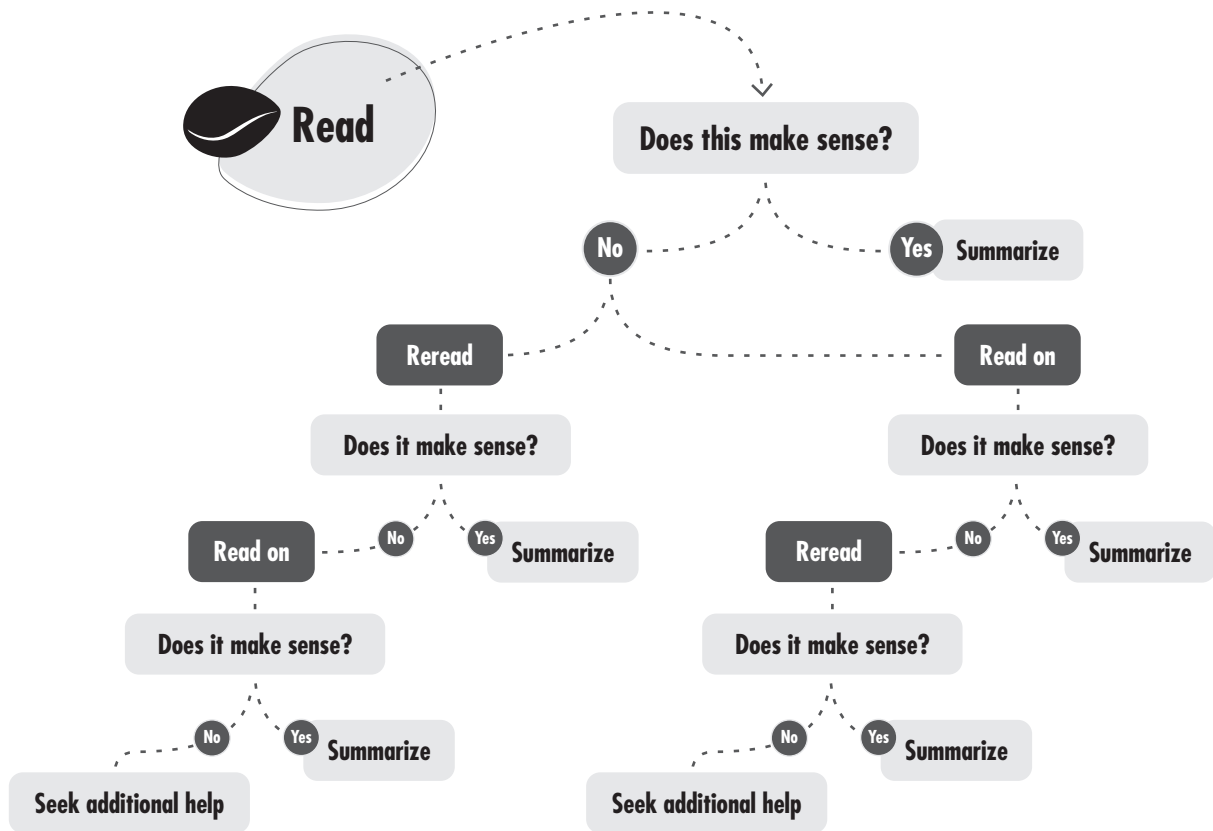
1. *Self-check:* At the start of every paragraph/section, ask, "Does this make sense?" If you can give a one- or two-sentence summary, move on.

2. *Decision:* If it does not make sense, make the decision between rereading or reading on for more information.

3. *Reread:* Reread it differently. Slow down. Look at the pictures. Try reading it aloud. Sketch a picture and add labels.

4. *Read on:* Read the next paragraph or the next section. Self-check again. Do you have additional information that will help? If not, make a decision to reread the two paragraphs (or sections) that did not make sense or read one more section.

5. *Reread:* At the end of the third paragraph (or section), if it still does not make sense, try rereading.

6. *Ask:* If it still does not make sense, ask a peer or an adult for help.

Combing Think Aloud and Metacognitive Flowchart

The following is an example of a Think Aloud conducted with a graphic novel—*Maus* (Spiegelman 1986).

Teacher: "When I first read this book, there were some confusing parts for me. I want to show you where I got confused and then talk about the thinking I used to fix that confusion.

"This is a graphic novel. When I first look at the book, I am confused. I see a swastika on the cover and I think, oh, it will be about World War II. Then I open the book and notice that the characters are mice, and that makes we wonder what this book is really about. Could it be an allegory? Could it be mice retelling events of World War II? The best way to answer these questions is to keep reading, but it's important to note that I'm a little confused before I even start reading!

"When I start reading, my confusion doesn't go away! I see that the date above the first panels of pictures says 1952 and Rego Park, N.Y., which I assume stands for New York. The story in these panels talks about Artie, his friends, and his father, but it seems to have absolutely no connection to World War II. I do notice that Artie's father is very gruff. At the same time, I wonder if this book is going to use flashbacks, which is a common way of presenting events that occurred in more than one time period. I know that by doing this, the author tells me something about how past events influenced the characters later in their lives. However, I also know that I get confused with flashbacks and that I have to pay careful attention to keep track of what time period the characters are in.

"The next page gives me the Table of Contents. There are many titles that still don't seem connected to either the events I just read about from 1952 or to World War II. For example, what does 'Sheik' have to with either of those time periods? I don't know. One chapter is titled 'Poland,' and that could have something to do with World War II.

"As I start chapter 1, I notice that the mice look different. The initial panels tell me that this is in Rego Park, so I connect this setting to the setting in the initial pages of the book. However, the mice don't look juvenile, and as I read this full page, I see that it is still about Artie and his father, but they are now older. This seems to confirm my suspicion that flashbacks will be used to tell the story. This page also links the story to Poland and references 'before the war.' I anticipate that this will be World War II because of the reference to Poland and because of the swastika, but I will need to read on to verify that. Finally, the author introduces a new character, Mala, and tells me that Artie's mom committed suicide. These may be important to the story later on.

"OK, let me step back and explain what I was just doing. I was sharing what I was thinking as I read this book—and I purposefully chose this book because it was not easy for me to understand. I asked a lot of questions in just a few pages. After I looked at the cover, I knew that there were lots of things that were a little confusing. I used questions to keep track of what was confusing or what I didn't know. We usually refer to this as questioning, and it is a reading strategy I use to identify why I'm confused and to help fix my confusion. When I ask questions about something, it doesn't mean I don't understand. It does mean I don't have enough information yet, so I read on or reread to answer my questions. This helps me stay focused on the text."

This same process can be used and modeled with primary sources. Similar questions about the author, the author's perspective, and motives would be posed. Decisions regarding whether to read on or reread would have to be made as answers are sought. If questions cannot be addressed with information in the text, then sourcing and contextualizing are added steps. The understanding that some questions, but not all, can be answered by the text is also an important historical literacy skill that is learned through the Metacognitive Flowchart activity.

Activity 3: Close Reading

Close reading is a key component of the CCSS, but it is only one of a variety of ways to handle a text; it should not be considered the only way. However, it is important to consider how to structure a close reading in a repeatable fashion so that students can ultimately use the strategy independently. Additionally, close reading takes careful planning so that it does not result in the teacher initiating queries, one student or a few students responding, and the teacher evaluating the responses as right or wrong (Initiate-Respond-Evaluate [IRE] pattern). This pattern is associated with a lack of student motivation and narrow views of text since answers are constantly reviewed as right or wrong.

Instead, close reading should resemble scientific inquiry where as many observations, both literal and inferential, as possible are made in order to better understand what is present and to ask questions about what is missing. Generally, close reading includes three components: a) rereading the text, b) literal understanding of what the text says, and c) analysis of the text to extend beyond the literal words.

Rereading

Rereading in school has become associated with drudgery for many students. They have been asked to reread the same text they just completed, often to focus on speed and fluency. However, it does not have to be a chore. We are all familiar with the child or adolescent who watches the same movie repeatedly. It takes multiple exposures and experiences to be able to more fully comprehend and appreciate content, especially when there are many details that are often missed in a single viewing. The same applies to complex texts. Rereading allows for a deeper understanding of the interplay of detailed information. As an added benefit, the frequency of interacting with information reinforces confidence in content knowledge due to the ability to remember and successfully recall facts. This goes beyond rote memorization and instead focuses on using cognitive skills to transfer experiences from immediate to working to long-term memory. Brain research confirms that we repeat to remember and affirms the effectiveness of this process when used within specific intervals over a span of time (Medina 2008). By tapping into the natural propensity of children and adolescents to rewatch in order to learn more, rereading provides opportunities to work with content repeatedly within short timeframes. Through use and over time, the skill becomes an inherent thinking process.

Time, however, is a scare resource in schools. The limited time in each school day balanced with the amount of content to cover makes it unrealistic to revisit longer works with the frequency of interaction desired. That is why short texts become so important. Short texts allow students to read and reread in brief time intervals, thus giving them the opportunity to develop their cognitive process skills. Rich short texts that are complex and open to a variety of interpretations and points of view become essential materials for

encouraging rereading. An initial viewing or reading allows readers to get the gist of the information—what Gallagher (2004) referred to as first draft reading. However, second draft reading, more commonly called rereading, frees the reader's mental capacity to focus on additional components of text: small details, writer's craft, sequences, connections to other texts, perspective, and author's purpose, to name a few. When we skip rereading, we fail to introduce students to the richness of text and the comprehension that comes from sustained thinking about a text. In time-constricted learning spaces, we are faced with figuring out how can we entice students to revisit a text to hone this important content-comprehension skill. Ultimately, the answer lies in changing the purpose for reading with each repetition, as illustrated by the following options.

Literal Understanding

Literal understanding of the text includes examining what the text says explicitly as well as understanding the vocabulary being used. Literal understanding is often prompted by the teacher through specific questions. The CCSS sample videos and lessons use such questions as, "What does 'four score' mean?" from the Gettysburg Address. However, this type of question can be daunting to many students, particularly ELs who may lack the historical and cultural knowledge of native English-speakers. It also shifts the emphasis away from the content of the text to the meaning of the academic language (vocabulary) used in the text. Understanding the meaning of "four score" is different from understanding Lincoln's purposeful use of an expression of time. A more open-ended approach would be to ask, "What phrase in the text seems to designate an expression of time?" This allows students to stay close to the text—the focus of close reading—while still not requiring them to know exactly what a score is.

Literal understanding is best supported by focusing on who, what, where, when, and why (the Five Ws). Students can be taught to use the Five Ws to guide their own analysis. The Five Ws also open up the option of identifying what information is *not* present in a text—a skill that is just as important to a historian as identifying what *is* present.

For example, determining the "who" of the Magna Carta is a complex undertaking. The preamble references Edward, King of England, as well as Henry, King of England. While these might look like the obvious "who," the document was written by neither of these kings. Similarly, finding "what" the Magna Carta is about might include identifying several literal text phrases that describe the liberties to be given, including that the English Church is to be free and that heirs should have particular rights. While these phrases represent specific freedoms requested, they do not reveal the particular context that led to the document's creation or to the outcomes of its implementation. Answers to the Five Ws may not always be found through literal understanding, leading us into deeper analysis of the text.

Analysis of the Text

The next iterative reading exercise recognizes limitations to what is right there in the text and asks students to make inferences beyond that. The Five Ws can also be used to support this analytic understanding. Rather than explicit understanding, interpretive thinking is emphasized.

To explain, let's look at our example of the Magna Carta again. Using the fifth W, we ask, "Why were these liberties being given?" Conclusions we might make include ideas like "They were liberties that hadn't

been given in the past," "They were liberties that had been granted in the past, were revoked, and now were being given again by a different king," or "The king wanted to gain political and economic support." A reader might also infer that some of the concepts appear similar to rights granted by the U. S. Bill of Rights and the U. S. Constitution.

Reading beyond the text still demands that attention is given to details within the text. This level of analysis is more effective when the Five Ws become a second layer of interpretation. Thus, we recommend using inference through analysis as a stand-alone rereading step. This will establish the basis for examining information beyond the text for accuracy and authenticity. The process of corroborating these interpretations furthers this skill.
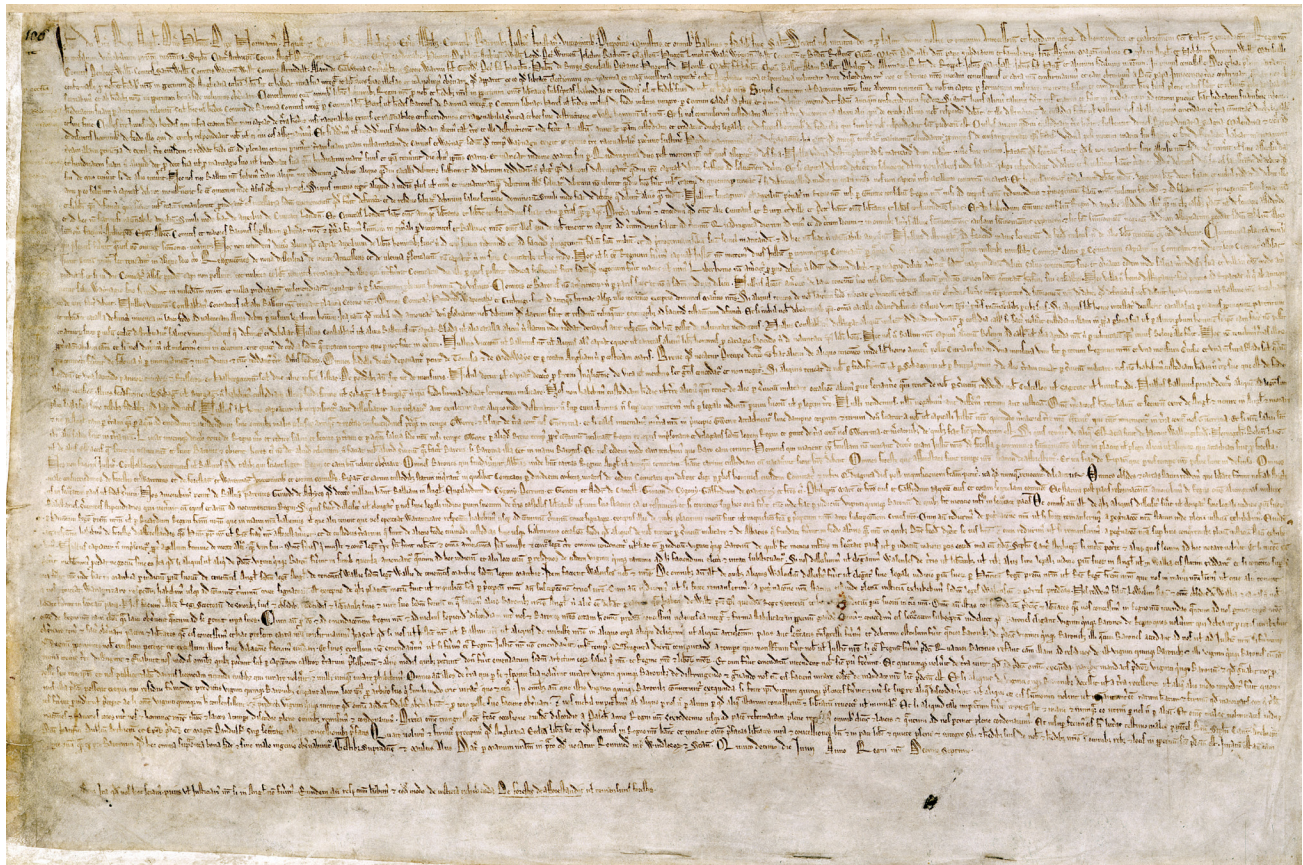
An exemplified copy of the original Magna Carta of 1215.

Image source: Public domain, via Wikimedia Commons.

Steps for Close Reading
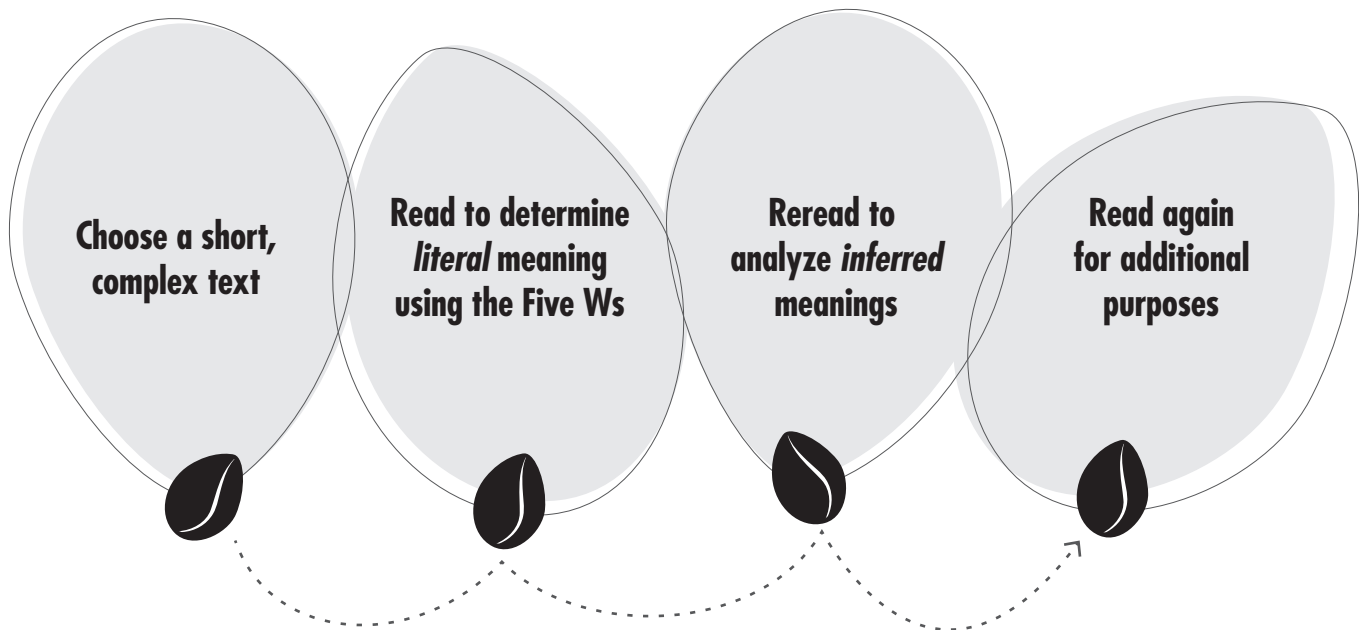
1. Choose a short text that is complex enough to reveal new information through rereading.

2. Ask the students to read through the text once to determine overall literal meaning using the Five Ws (who, what, when, where, and why?).

3. Ask the students to read through the text a second time to analyze inferred meanings.

4. Additional readings can be added depending on students' motivation and the complexity of the text.

The following examples show how close reading might be used with different types of sources.

Example 1 for Rereading/Viewing: Visual Text

The following questions can be used to direct students to view and examine one, or a collection, of Pablo Picasso's paintings. For our example, we selected Picasso's *Massacre in Korea* (1951):

- **Purpose of first viewing**: List everything you see. Use the Five Ws to guide your observations. [Literal]

- **Purpose of second viewing**: List multiple things that are not in the picture, but that might describe the historical event it portrays. Include information that belongs or could be included in the picture because it fits the overall idea/place/time period that Picasso is portraying. [Analysis]

- **Purpose of third viewing**: List questions you have about the source (artist or the person/organization who funded the art), the perspective (message, intention, political and/or financial motivations), the authenticity (accuracy of the portrayal of event, person, or place), the audience (in Picasso's time and beyond), and the artistic techniques applied within this painting. [Analysis]

- **Purpose of fourth viewing**: How does this painting relate to genocide and war (theme)? What does it suggest about American foreign policy? Cite evidence from the painting. [Analysis]

For further analysis, additional art may be used. We recommend Picasso's *Guernica* (1937) and *Le Charnier* (1945). Questions to expand students' understanding are as follows: Are there similar works of art by Picasso that express this point of view? Is there a pattern? What events would have triggered Picasso to create these paintings?

For more information, see

- Metropolitan Museum of Art, Pablo Picasso (1881–1973): http://www.metmuseum.org/toah/hd /pica/hd_pica.htm

- Paris Picasso Museum: http://www.musee-picasso.fr/ [translation is available through Google]

- Stitt, Amber. 2009. "Dissecting Picasso's Political Identity: Three Nude Paintings." *Journal of Art History* 4. http://journal.utarts.com/articles.php?id=16&type=paper

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"Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs."

—Pablo Picasso

Example 2 for Rereading: Peanuts *Comic Strip*

The following questions can be used to direct students to read and reread one, or a collection, of the *Peanuts* comics featuring Snoopy as the World War I flying ace:

- **Purpose of first reading**: What's going on? List what happens to Snoopy from these comics using the Five Ws. [Literal]

- **Purpose of second reading**: List several of the places named in these comics. [Literal]

- **Purpose of third reading**: List several visuals that the creator, Charles M. Schulz, uses in these comics. [Literal]

- **Purpose of fourth reading**: What do these comics tell us about World War I? Why would Schulz use comics to talk about World War I? [Analysis]

"I think they assign things to students which are way over their heads, which destroy your love of reading, rather than leading you to it. I don't understand that. Gosh."

—Charles M. Schulz, *Charles M. Schulz: Conversations* (Inge 2000)

Example 3 for Rereading: Song Lyrics

Song lyrics are another rich source of short texts that are perfect for rereading. The following song, written by Alfred Bryan and performed by Morton Harvey, offers a complex look into the mindset of a mother whose son has gone to war. When using music, we recommend that students not only read the lyrics but also listen to the song. Because music is a multisensory experience, its full impact and value is best comprehended with full immersion.

I Didn't Raise My Boy to Be a Soldier

Written by Alfred Bryan
Performed by Morton Harvey

Verse 1
Ten million soldiers to the war have gone,
Who may never return again.
Ten million mothers' hearts must break
For the ones who died in vain.
Head bowed down in sorrow
In her lonely years,
I heard a mother murmur thru' her tears:

Chorus
I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy.
Who dares to place a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away.
There'd be no war today,
If mothers all would say,
"I didn't raise my boy to be a soldier."

Verse 2
What victory can cheer a mother's heart,
When she looks at her blighted home?
What victory can bring her back
All she cared to call her own?
Let each mother answer
In the years to be,
Remember that my boy belongs to me!

- **Purpose of first reading:** What is this song about? What time period is it about? List evidence. [Literal]

- **Purpose of second reading:** List the images and feelings that come to mind as you read and listen to this song. Why would the author use those images and evoke those feelings? [Analysis]

- **Purpose of third reading:** List multiple things that are not described but that might belong/be included in the lyrics because they fit the overall idea/time period. [Analysis]

- **Purpose of fourth reading:** How does this song relate to pacifism and isolationism (theme)? Cite evidence from the text. [Analysis]

For a digital recording of "I Didn't Raise My Boy to Be a Soldier," see http://www.allmusic.com/album /songs-of-wwi-from-original-recordings-1914-1926-mw0001124979.

An interesting contrast can be made by adding an alternate version of the song, written by the same lyricist and available to listen to on the same website as the previous song.

Verse 1
Most ev'ry fellow has a sweetheart
Some little girl with eyes of blue
My daddy also had a sweetheart
And he fought to win her too
There'll come a day when we must pay the price of love and duty
Be there staunch and true

Chorus
It's time for ev'ry boy to be a soldier
To put his strength and courage to the test
It's time to place a musket on his shoulder
And wrap the Stars and Stripes around his breast
It's time to shout those noble words of Lincoln
And stand up for the land that gave you birth
"That the nation of the people by the people for the people
Shall not perish from the earth"

Activity 4: Divide and Conquer

Most teachers are familiar with assigning a chapter to read and watching students flip through to figure out how many pages it is. If they deem the text too long, they will often complain immediately. Some may go even further and refuse to read the text, based on length alone.

One simple step to promote thinking strategies, while helping students actually approach and finish the reading, is a technique we refer to as Divide and Conquer. In this technique, a text is subdivided into smaller sections. For each section, one, or at most two, reading purposes are given as the focus. Ideally,

students are given the text section by section so that they do not know how long the text will ultimately become. Each section should be no longer than one page. This accomplishes two purposes. First, it allows even reluctant students to approach the text instead of trying to avoid the reading. Second, the clear purposes allow even struggling readers an opportunity to participate in discussion since most will be able to read (or skim) to find literal information. By asking students to record their answers as they read, the teacher can monitor what students are writing and choose to call on some students who might not volunteer but who have the correct information written down.

Steps for Divide and Conquer

1. Divide a short text into one- to two-paragraph segments.

2. Determine the purposes for reading each section. The purposes that work best usually track who, what, when, where, and why.

3. Ask students to write their responses to the purpose questions when they finish each section. Their answers should also include their evidence for the answer. This may be literal—"the text says"—or inferential evidence.

4. Debrief student responses as a whole class and list responses for everyone to see.

5. Repeat with the additional sections.

The following example shows how reading for "who" and "what" provides a simple scaffold for both literal and inferential thinking about the text. The emphasis is on helping students use text-based evidence to support their thinking. A Noticing and Wondering framework, as shown in the previous Think Aloud example, offers another similar division so that students can focus on very particular purposes within a short text.

Part 1

Wake ran away from home in Sydney, Australia, at the age of 16. Wake's father had abandoned the family, leaving Wake's mother to raise their six children by herself, and Wake preferred to set out alone. First, Wake worked in a mental institution, then as a reporter. After World War II broke out, Wake drove an ambulance to aid the wounded. But Wake felt that there was so much more that could be done and ultimately joined the French Resistance, a group committed to working against the Nazis.

Wake was a study in contrasts. This person who enjoyed hanging out in bars, smoking cigars, and challenging others to drinking games at the same time preferred to travel with a favorite red satin cushion. As someone who loved the finer things in life, Wake still wasn't afraid to travel hundreds of miles in harsh conditions if it meant helping the Allied cause. Wake was both revered by the Allies and feared by the Nazis. Throughout the war, Wake managed to evade capture time and time again, earning the nickname "White Mouse."

Purpose	Text Says/Text Clues
What do we learn about Wake? (literal)	
What do you think will be the result of the events in this section? (inferential)	
So what? How are these events connected to the larger war efforts and events? (analysis)	

Part II

It might help to know that Wake was a woman, a fact that she often used to her advantage. After all, who would ever suspect someone who was thought of as a glamor girl—who not only insisted on carrying a red satin cushion, but her face cream and her Chanel lipstick as well—of being such a successful secret agent? That certainly didn't sound like the same person who willingly biked 120 miles, sleeping in haystacks, to reestablish radio contact with London.

But Nancy Wake was driven by a personal vendetta, and understanding Nancy's willingness to give up her desired luxuries in order to get her revenge requires understanding her backstory. Nancy was born in 1912 in New Zealand. Her father was a journalist, but soon abandoned his family of six children, leaving them in Australia. When Nancy was 16, she set sail for England. Soon after moving to London, she used her understanding of her father's journalism to bluff her way onto a newspaper staff by suggesting that she was fluent in Egyptian (which she wasn't!).

The newspaper sent her all over the world, including Vienna in 1933, where she saw Nazi gangs randomly beating Jews. It was there that she vowed to fight against the persecution of Jews. The paper later sent her to Paris to cover the growing unrest. There, she met Henri, a very wealthy businessman. They were married in Marseilles. Not long after they married, France was invaded by Germany and soon surrendered. Under German control, Nancy continued to be appalled at the ways Jews were mistreated and beaten. Because she was never one who could stand by and watch something happen without getting involved, she joined the French Resistance. To help Allies escape to neutral Spain, she rented a flat to hide those who were fleeing, letting others think she had taken a lover. Unfortunately, in late 1940, the French Resistance was compromised and Nancy was ultimately arrested. The White Mouse had been captured!

Purpose	Text Says/Text Clues
What do we learn about Nancy? (literal)	
What do you think will be the result of the events in this section? (inferential)	
So what? How are these events connected to the larger war efforts and events? (analysis)	

Part III

Despite being arrested, Nancy still had one thing going for her—authorities did not realize they had captured the White Mouse. After interrogating her, beating her, and holding her for four days, they let her go. Knowing it was too dangerous to keep working in France, Nancy crossed the Pyrenees Mountains into Spain and then escaped into Great Britain. Henri promised to follow, but he was captured by the Gestapo before he could flee. He would not reveal where Nancy was, and the Gestapo killed him. Nancy did not know that he had been killed until after the war.

Over the next few years, she would solidify her reputation as the White Mouse, evading capture over and over:

1. In April, 1944, Nancy parachuted into France to find the Maquis, a group of rural guerrilla French Resistance fighters, and lead them to locations where the Royal Air Force was dropping ammunition and weapons via parachute. Weapons weren't the only things being delivered; while Nancy stayed with the Maquis, silk stockings and Elizabeth Arden face cream were often dropped for her personal use along with the guns and grenades.

2. In 1944, when a German attack severed communication among the Maquis, Nancy used a bicycle to travel 120 miles in 72 hours to restore radio contact. She was stopped by German soldiers, but she flashed her big eyes and wide smile and flirted with them, asking them if they were really going to search her. They let her go, and radio communication was restored.

3. While leading raids against the Gestapo's headquarters in Montlucon, France, and against a German-controlled arms factory, hoping to gain more guns and ammunition, Nancy was discovered by a German guard. She described what happened by saying, "They'd taught this judo-chop stuff with the flat of the hand, and I practiced away at it. But this was the only time I used it—whack— and it killed him all right. I was really surprised."

By the end of WWII, she had escaped enemies on snow skis, across a hidden bridge, and by jumping off a moving train. She was once chased by an airplane while she was driving a car. She said, "I hate wars and violence, but if they come, then I don't see why we women should just wave our men a proud goodbye and then knit them balaclavas."

Purpose	Text Says/Text Clues
What do we learn about Nancy? (literal)	
So what? How are these events connected to the larger war efforts and events? (analysis)	

Explanation of Activity

This is a factual text written about Nancy Wake, a spy nicknamed the White Mouse. Gradually, the amount of text given at a time could be lengthened as students' stamina for longer text increases. In addition, the process evokes the power of inquiry to drive forward and sustain student interest through questioning. This approach can be replicated with primary sources in order to support student reading and interpretation of difficult text. Texts used in this manner can be manipulated to offer some students additional support by lowering the reading level. For example, the text could be retyped to shorten or remove some of the sentences and generally create a lower reading level for struggling readers. With slight manipulation of the font size, students need not be singled out as receiving an easier text. This process of Divide and Conquer is highly effective with texts that have natural breaks, such as song lyrics, poetry, and letters. Paragraphs serve as useful breaks in narratives and fit well with this method.

For more information, see:

- Obituary for Nancy Wake: http://www.washingtonpost.com/local/obituaries/nancy-wake-white -mouse-of-world-war-ii-dies-at-98/2011/08/08/gIQABvPT5I_story.html

- Nancy Wake, *The White Mouse*. (London: Macmillan, 1986.)

Activity 5: Dramatic Interpretations

Dramatic Interpretations provide ways to build understanding, demonstrate mastery, and support interpretation. Three types of dramatic interpretations are mentioned here: tableau, freeze frame, and reader's theater.

Tableau

Tableau, a silent enactment of the text or moments from a text, creates an active way for students to use the text (Wilhelm 2002). Because it requires rereading, short texts work best for presenting a tableau. Dramatic portrayals such as these allow students to work together in small groups and collaboratively negotiate meaning. Guidelines for participation help groups find ways to get everyone involved. Additionally, silent presentation allows shy students to participate along with everyone without needing to remember lines. As students work together, trust is established, developing a safer community while promoting shared thinking.

To enact a tableau, students create a scene using their bodies. For example, students might read a selection describing a slave's journey on the Middle Passage. Tableau requires the student actors to remain silent and still. A narrator can add commentary or read a short amount of the text aloud as the student actors assume positions and then freeze their motion. Students must consider what emotions should be conveyed through physical position and expression. One way to deepen understanding is to require that students portray a tableau from different perspectives. In this case, they might present the first scene from the perspective of the captain of the ship and the second from the perspective of the slaves. Students find the activity enjoyable. Additionally, physical movement has been a long-used component of effective instruction for English learners through total physical response methods (Stone 2009). Students' understanding of tableau will be enhanced by exposing them to the pioneers of film, specifically silent films. In addition, excerpts from graphic novels (like *Maus* or *Persepolis*) or books with a narrative structure (e.g., *Witness*) make for excellent resources to facilitate a tableau.

Additional resources:

- Overview of using tableau: http://www.youtube.com/watch?v=Nlxw9qflKxk

- American Memory Film collection: http://www.loc.gov/rr/mopic/ndlmps.html

- Music and the Performing Arts at the Library of Congress (LOC): http://www.loc.gov/rr/perform/

- National Recording Preservation Board: http://www.loc.gov/rr/record/nrpb/

- Silent movies (LOC): http://www.loc.gov/loc/lcib/08012/detail/silent.html

- Smithsonian Folkways: http://www.folkways.si.edu/abraham-lass/play-me-a-movie-piano-music-to-accompany-silent-movie-scenes/soundtracks-musicals/music/album/smithsonian

Freeze Frame

A variation of the tableau is freeze frame. This activity mimics the artistic pose of still-life art. A still life is a picture of inanimate objects, such as vases, bowls of fruit, and bottles. The artist usually sets up a still life in the studio to do a study of objects and to visually represent the interaction between them. A still life may be a drawing or a painting. The artist looks at the objects and studies their shapes, where the light falls, and the shadows the objects make in relation to one another. Freeze frame requires students to reread text for the purpose of creating a scene that represents the complex ideas of the text that an artist might render in a single painting. Students use their physical presence to portray objects that would appear within the frame. The advantage of this activity is that it opens dialog about what might be outside the frame and how what is within the frame is staged. It raises awareness of the limitations of and the need for authenticating the "truth" of visual texts. Photographs, as well as paintings or drawings, are excellent primary sources to further explore these issues as they are associated with historical interpretation. Freeze frame also works well as a collection of images. Using excerpts from texts, student groups are assigned parts of the text and each is given the task of creating a "frame" (i.e., picture) of reference to explain the meaning of their text. As each group presents their freeze frame, more information about the text is revealed. This process could be coupled with Divide and Conquer or Chunking activities. As students gain more information about a text, they can change or modify their interpretations, mirroring processes of sourcing and corroboration.

Additional Resources:

- Library of Congress Prints and Photographs: http://www.loc.gov/pictures/

- National Parks, Landscape Art & American Imagination: http://arthistory327.wordpress.com/tag/westward-expansion/

- Still life and Metropolitan Museum of Art: http://www.metmuseum.org/toah/hi/hi_still.htm

Reader's Theater

An additional method for helping students understand a text is reader's theater. Not only does reader's theater give an authentic reason for students to reread a text, it also builds comprehension as students prepare to perform segments of text. Reader's theater does not require costumes or props because the focus remains on the text and the oral performance. Each student takes the part of a character or narrator. Many scripts are available for free online. There are also compilations of scripts specific to world history for middle and secondary students in the books listed below. After practice, groups of students can write their own scripts about a particular time period or event.

Steps for Dramatic Interpretations

1. Choose a short text or section of text. Ask students to read through the text once to understand the overall meaning.

2. Ask students to read through the text a second time and highlight words that offer images.

3. Divide students into small groups. Each group can depict the same section of text as a freeze frame, tableau, or reader's theater, or a single text can be divided so that each group portrays a different section.

4. If using reader's theater, ask students to rewrite their short text into script form. If using tableau, ask students to write a brief synopsis for a narrator to read. If using freeze frame, students must describe in writing the objects in the frame and the relationship among them. For reader's theater or tableau, the actors should show three different scenes using their bodies as the narrator reads.

5. Allow students to practice their performances for a limited time. Ideally, students should be able to read, practice, and perform in one class period.

6. Debrief the interpretations as a whole class. Focus on what new meanings and interpretations arose from seeing the text performed.

Additional Resources and Examples:

- For additional information about using drama with text, Book-It Repertory Theatre offers multiple adaptations of text at http://book-it.org/. Examples of their adaptations can be found at the BookItRepTheatre YouTube Channel: http://www.youtube.com/user/bookitreptheatre.

- For a description of reader's theater, see http://www.literacyconnections.com/rasinski-readers-theater.php.

- For examples of reader's theater appropriate for world history, see:

    - Hennessey, Gail Skrobeck. 2007. *Reader's Theater Scripts: Secondary*. Huntington Beach, CA: Shell Educational

    - Smith, Robert. 2008. *World History Reader's Theater*. Westminster, CA: Teacher Created Resources

    - Sugarman, Dorothy. 2009. *World War I: In Flanders Fields*. Westminster, CA: Teacher Created Resources

- For a description of tableau, see:

    - http://teachertube.com/viewVideo.php?video_id=79333

    - Wilhelm, Jeffrey. 2002. *Deepening Comprehension with Action Strategies*. New York: Scholastic

Activity 6: Directed Reading-Thinking Activity (DRTA)

DRTA

Select a short text and determine stopping points

Direct thinking by asking students to review entire text

Use open-ended questions to prompt activation of prior knowledge and make predictions

Read, stop, direct, predict

Repeat process with additional prompts
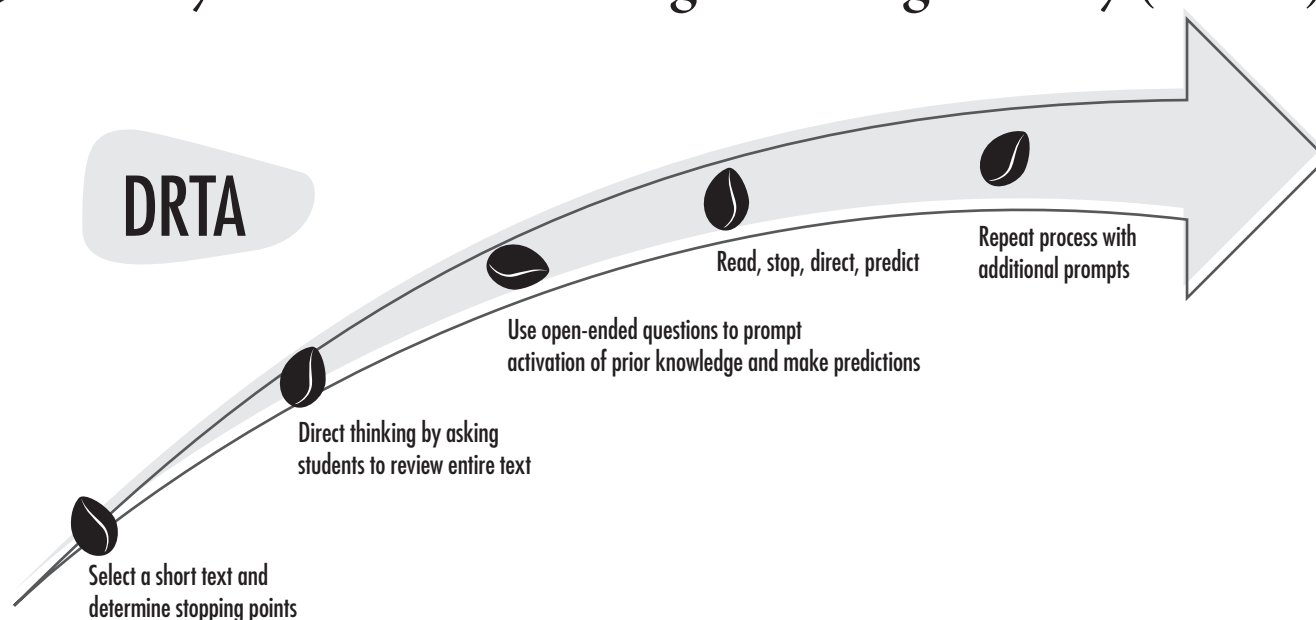
Directed Reading-Thinking Activity (DRTA) is a teaching technique that is useful for encouraging students' coordinated use of multiple comprehension strategies. The specific comprehension strategies used are questioning, predicting, and monitoring. Discussion is also a critical component of DRTA, making it ideal for use with whole classes or small groups. Like Divide and Conquer, DRTA utilizes small segments of a larger text with built-in time for discussion.

Steps for DRTA

1. The teacher selects a short text and determines stopping points for students to think and respond.

2. To begin the process, the teacher **directs** the thinking by asking students to review the entire text—title, subtitles, end-of-passage questions, bold words.

3. The teacher uses open-ended questions to prompt students to activate prior knowledge and make predictions. Sample questions include

   a. Given the title of this piece, what do you think the text will be about?

   b. Do you think this piece is factual or fictional, based on what you've previewed?

   Students and/or the teacher will record the predictions. An organizer is useful for tracking student thinking (see template in Appendix C).

	Prediction	Verified	Not Verified	Need Additional Information
Preview				
Part 1				

4. Students **read** the first segment of text and stop. The teacher directs students to review the predictions they made before reading the text. A simple prediction chart can help the teacher and students keep track of predictions, as well as provide an easy framework to examine if a prediction has been verified or not. The teacher should emphasize that predictions are not right or wrong. Instead, predictions are logical hypotheses that help the reader **think** about the text in an active way. The most important part of the prediction process is that it makes sense given the textual evidence.

5. This process is repeated for each segment of text. Additional question prompts include

   a. Was your prediction logical? How do you know?

   b. What evidence in the text supports your prediction?

   c. How would you revise your prediction given what you've read in this segment?

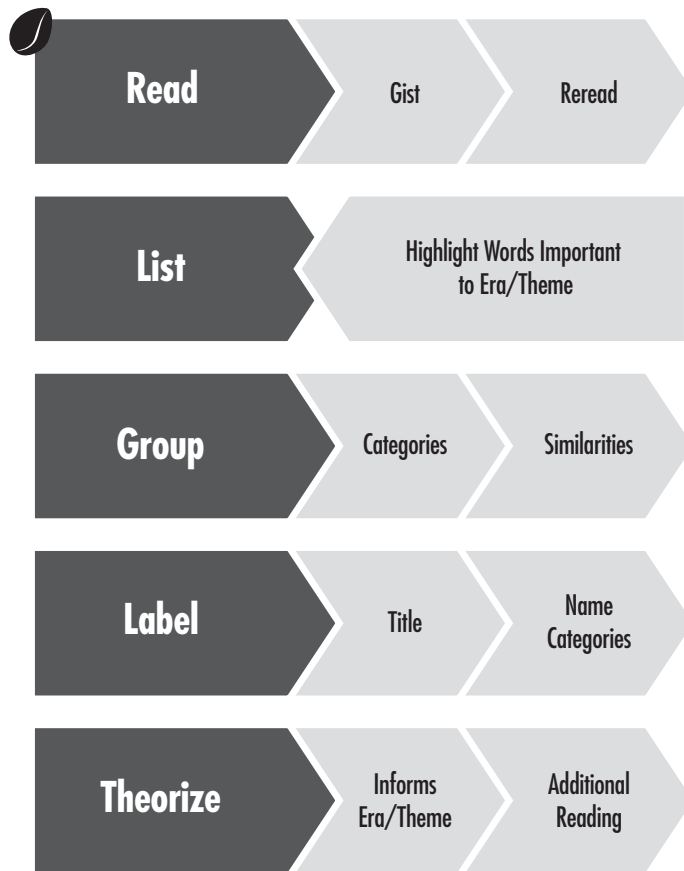## Example DRTA from "Camp Jasenovac" (Part 3, Holocaust Lesson)

	Prediction	Verified	Not Verified	Need More Information
Title	Camp Jasenovac was a concentration camp in Germany during WWII			X
Part I	Camp Jasenovac was run by Italy since they were allies of Germany.		X The camp was actually in Yugoslavia under Croatian rule.	

DRTA works best with short texts. Given the level of discussion and teacher-direction, it can take a full class period to thoroughly utilize DRTA. Later, students can be asked to work in small groups or independently while tracking their thinking on a DRTA chart, but initially, the teacher should direct the thinking.

Activity 7: List, Group, Label, Theorize (LGLT)

Hilda Taba (1962) is credited with creating List, Group, Label—a teaching activity to help introduce students to organizational thinking and content area vocabulary. List, Group, Label, Theorize (LGLT) is an adaption that helps students focus on words and meaning. Why focus on theorizing? One of the common breakdowns of content comprehension is the failure to understand why information is important. While students can often identify the facts of a text, they may miss the more important understanding of how and why the facts are important to the bigger picture. Also, facts may be distracters and nonrelevant information. Essentially, theorizing is about helping students focus on the "so what" of comprehension. Completing this activity prompts students to consider the bigger picture as well as the significance of each detail. It also serves as an informal assessment that allows teachers to identify breakdowns in understanding, and to scaffold additional readings or activities to strengthen students' understanding of an individual event's connection to the broader discipline-specific concepts and themes.

This activity should be used in the initial days of a unit to allow students the opportunity to test their theories throughout the rest of the unit. Initial attempts will probably result in theories that are incomplete or incorrect. These examinations frequently reveal misunderstandings and gaps in prior knowledge. Students should be given additional opportunities to verify or change their theories, either by revisiting the same short text after further study, or by reading additional texts that will help them gain a broader understanding of the concept or theme.

Read	Gist	Reread

List	Highlight Words Important to Era/Theme

Group	Categories	Similarities

Label	Title	Name Categories

Theorize	Informs Era/Theme	Additional Reading

Steps for List, Group, Label, Theorize

1. Assign students a short text to read. Allow them to read through the text once to gain an overall sense of meaning.

2. Ask students to reread the text and highlight words that are important to the overall era or theme. Students should complete this independently.

3. After students have highlighted important words and/or phrases, group four or five students together and have them compile a shared list of words important to understanding the era or theme. It is best to have a list of several words.

4. Working together, students should group the words into like categories. A template can be used to help students focus their work (see Appendix D).

5. Once categories have been established, students should then provide a label or title for each category.

6. Students should theorize about how each category informs the overall theme or era.

7. The List, Group, Label, Theorize activity should be followed with additional reading.

Example for List, Group, Label, Theorize using "Where's My Head?" (Part 3, Shogun Japan Lessons)

Unit/Text Theme: Shogun Japan		
List of important words from the text: beheading, David & Goliath, Macbeth & Macdonwald, Captain Maynard & Blackbeard, samurai, bushido code, self-discipline, respect, seppuku, warriors, opponents, victory, Nakano Takeko, Tokugawa Ieyasu, daimyo, centralize power, castles		
Category 1: Examples of beheading from history • David & Goliath • Macbeth & Macdonwald • Captain Maynard & Blackbeard	**Category 2:** Samurai • bushido code • self-discipline • respect • seppuku • warriors • Nakano Takeko	**Category 3:** Rulers • Tokugawa Ieyasu • daimyo • centralize power • castles
Theory: How does this category inform the overall theme? These examples show that it was not unusual for victors to behead the defeated.	**Theory:** How does this category inform the overall theme? The samurai were warriors during the Shogun Japan period who served as the soldiers for rulers. They lived by an honor code—the bushido code—that required self-discipline. They believed seppuku (suicide) was an honorable way to die and preferable to being killed by the enemy.	**Theory:** How does this category inform the overall theme? The daimyo were local rulers who governed small kingdoms, with their castles serving as governing palaces. Tokugawa Ieyasu was a powerful daimyo who centralized power and united Shogun Japan.

Activity 8: Questioning the Text

Students are often asked to answer questions about texts. In Questioning the Text, the emphasis is on students asking their own questions about the text instead. Asking questions about a text is an important strategy for comprehension and one that independent learners exercise when reading. Inquiry is also driven by personal interest and questioning. Even though students might not have answers for the questions that they ask, generating questions is part of active reading and the inquiry process. Generating good questions requires connecting to prior knowledge. It requires filtering prior knowledge through the lens of relevancy. It also requires that students monitor their own understanding and generate questions to address any points of confusion.

These are complex thinking processes that require practice. Students do not automatically understand how to write a good question for two reasons. First, students may not understand how to monitor their own confusion. This monitoring is often referred to as metacognition, and recognizing—and admitting—confusion requires deeper thinking as well as risk-taking. Second, students are accustomed to answering questions instead of asking questions. That makes modeling good questioning a critical component of Questioning the Text. Finally, when encouraging students to ask questions, it is important to value those questions and allow students time to search out additional answers. Asking students to ask questions without allowing them to answer their own questions devalues the question-asking process and will likely discourage future questions.

Choose text with familiar content

Model questioning

Sort and filter questions

Identify questions driven by curiosity

Search out answers
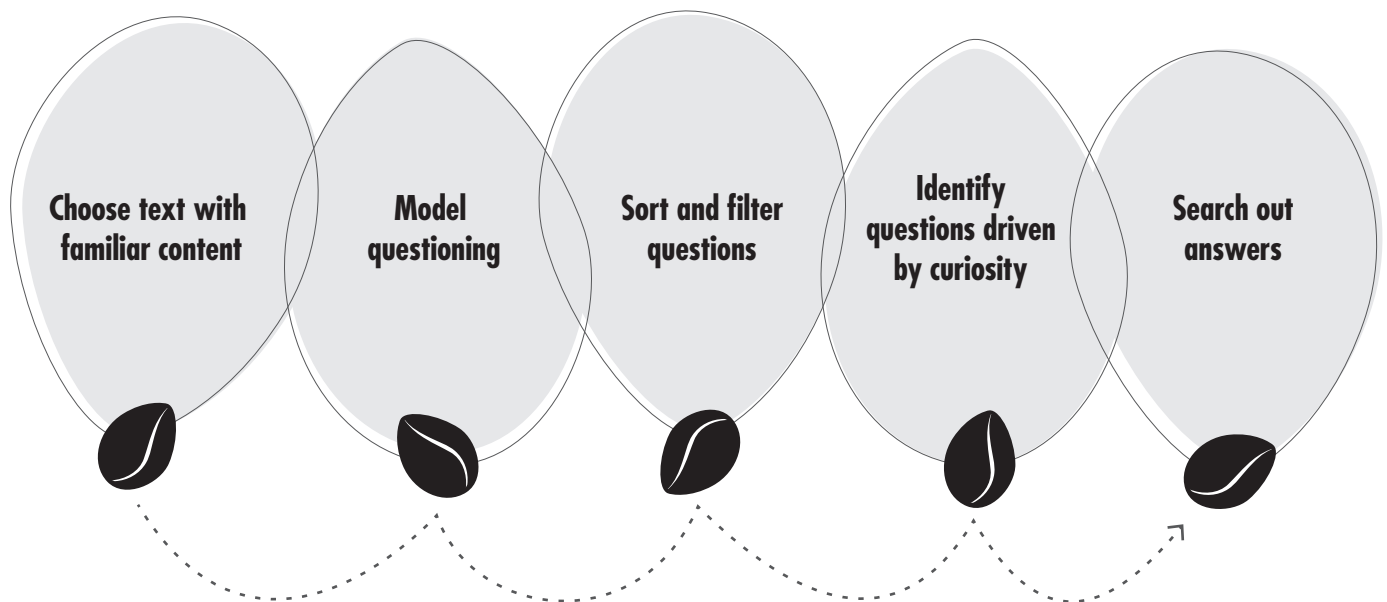
Steps for Questioning the Text

1. *Choose text with familiar content.* Choose a text about which students have some background knowledge—knowledge about the subject, the context, or the format of the text.

2. *Model questioning.* Model question-asking by thinking out loud and tracking your thinking. It may be helpful to introduce a question framework such as Who, What, Where, When, Why, How, depending on the type of text. Do not answer the questions at this time.

3. *Sort and filter questions.* Once the questions have been recorded, go back over the questions and reflect on what kind of question was asked—how it *identifies a point of confusion*, how it *shows a missing piece of information*, or how it *shows comprehension* of the text so far. As students participate in this part, it may also be necessary to identify questions that are extraneous and do not further comprehension.

4. *Identify questions and search out answers.* Ask students to identify one or two of the questions they are most curious about and allow them time to search out the answers. This step is best accomplished in class initially, rather than assigned for homework, so that direction can be given about the authority of sources.

Example for Questioning the Text

A Pope, a Politician, and an Artist

A pope, politician, and artist went out for a drink. Sound like the beginning of a bad joke? Perhaps— but in this case, it was no joke. Of the three, one would be exiled, one would be the center of an assassination plot, and one would become great. See if you can determine who they are:

"Leo" was a member of a powerful banking family in Italy. He had seen a brutal assassination attempt on his father, who barely escaped from the cathedral with his life, while his uncle had been stabbed 19 times and died. Consequently, his cousin Giulio came to live with Leo's family, and the two boys were raised together. They learned that the pope himself, Sixtus IV, had supported the assassination, partially because the church was indebted to the banking family. Peace thereafter was short-lived, as again the people became unhappy with the disproportionate amount of wealth and control displayed by this single banking family. The conflict resulted in a civil war and such strong negative feelings toward the banking family that Leo and his cousin went on the run. Their home city offered a reward for their capture, so the two young men and remained exiled for nine years, living off of the generosity of friends. After several years, they traveled to Rome and appealed to Pope Julius II. Pope Julius helped them assemble an army, which they led back to their home city of Florence.

"Mike" was described as bad-tempered, fragile, and terrible, though he was both passionate and ingenious as well. He demonstrated great talent early in life, and Leo's father took him in and provided him with an education when he was just a teenager. He was raised along with Leo and Giulio, as well as Leo's six additional siblings. However, when the cousins were forced to flee, he tried to distance himself from the family. He feared that if people associated him with the banking family, he too would be rejected. In addition, he tried to strike a balance between the Church and the growing spirit of independence. Unfortunately, this balance didn't last, and he was forced to work for Leo during his rule.

"Nick" served as an adviser to the city after the cousins had been exiled. He was determined to keep Leo and his cousin from re-exerting control upon their return with their army, so he assembled an army of his own. During this time, individual city-states vied for power and control and the Pope was trying to consolidate his own power. Other countries, including France, Spain, England, Scotland, the Holy Roman Empire, and more, also became involved in a conflict known as "The War of the Holy League." The clash between the papal soldiers (fighting along with the two cousins) and this adviser's army was particularly violent at Prato, and Nick was considered defeated while Leo re-established his family's influence and rule in Florence. Not long after, Nick attempted to work with Leo but was refused, thrown into prison, then moved out of the city. He used this time to write a description of dictatorship, claiming "it is safer to be feared than loved."

Handwritten annotations: when?; Not his real name?; who?; exiled – sounds like something that would happen a long time ago; Middle ages?; were they already close to Rome?; Civil War between which groups?; When was he pope?; Mike?; What is this about?; Leo was the Pope?; Mike didn't want to live like that? Maybe he thought he'd have to go to war?; Leo and Mike or Leo and Giulio?; where did they get an army?; Middle Ages?; Why were other countries involved?; what does this mean; Was this to insult Leo?

Text written by authors. Mark-up of text created by Dixie Massey.

Follow up—Thinking metacognitively about kinds of questions asked: Ideally, students will categorize their own questions. This will help them understand what kinds of questions they're asking. Following this activity, the teacher can then share the types of questions he or she asked as a model to show additional levels of questioning. If students need scaffolding to ask a variety of questions, the following categories (clarifying, time/place, additional information, and inferential questions) may be useful as prompts before students question the text.

1. *Clarifying Questions (indicate metacognitive awareness of comprehension process or comprehension breakdown)*

    - Was Mike the one trying to distance himself from the family?

    - What does papal mean?

2. *Time/Place Questions (indicate awareness of historical thinking)*

    - When did this happen? Middle Ages?

    - A knife was used? Before guns?

    - When was Julius II the pope?

3. *Additional Information (can be answered with additional texts)*

    - Civil war between which sides?

    - Why does the banking family have so much power?

    - Balance between church and spirit of independence—what is this about?

    - Why were other countries involved in the civil war?

4. *Inferential Questions (questions indicate making an inference based on the text and/or prior knowledge)*

    - Could the banking family referenced in the text be the Medici family?

Knowledge Questions

Application Question

Inferential Questions
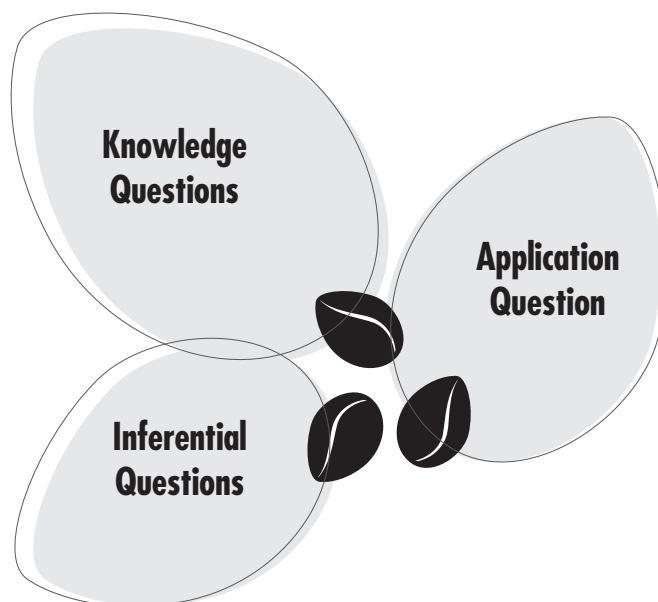
Activity 9: What Does It Look Like?

There are many situations in history texts where understanding is created or enhanced by creating a mental image of the text. Efficient readers are those who can create their own mental images without relying on the text's pictures.

Skim and Mark
- Visualize
- Picture
- Identify text

Visual Model
- Sketch
- Display and move objects

Short Text
- Non-visual
- Read segment

Evidence
- Underline document

Student Visual Models
- Read on
- Create
- Stop and show
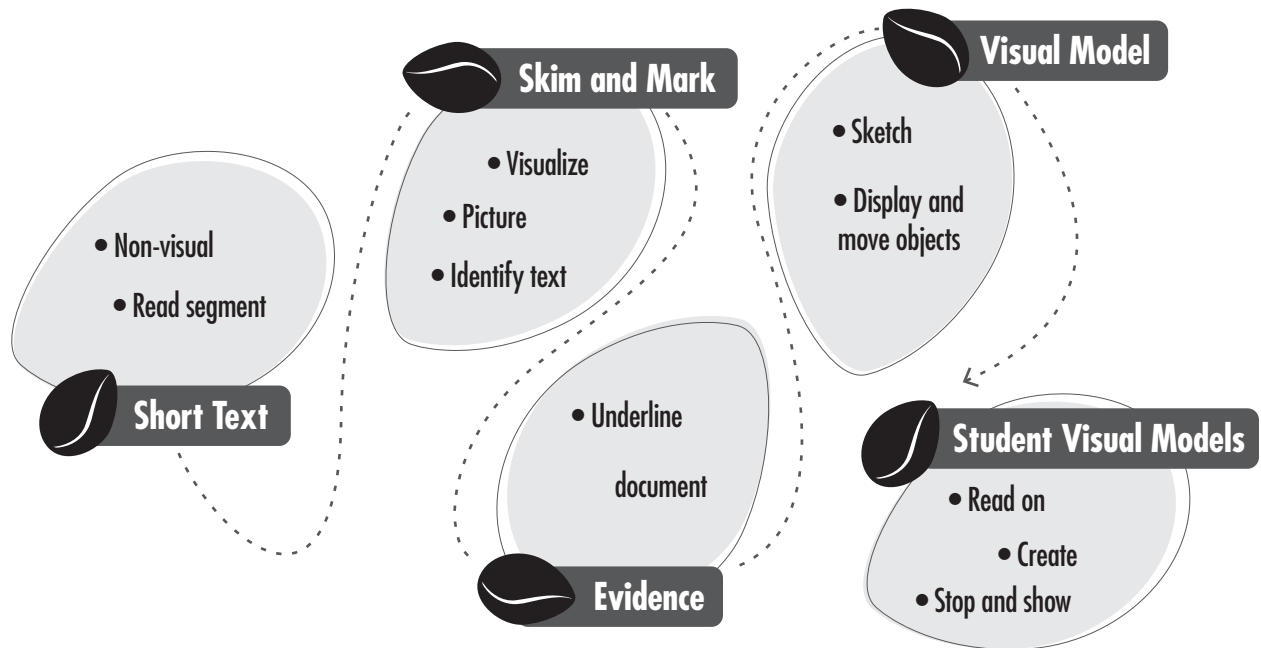
Steps

1. The teacher presents the students with a **short text** that does not have any visuals and **reads** through a short segment of the text.

2. Ask students to **skim** through the text and to **mark** any places where they believe having a visual, such as a map or a picture, might help them understand the text better. It is important to allow students to participate in the process of identifying the section of text that they want to visualize in order to help students become more cognizant of the use of visualizing as a strategy.

3. After identifying a passage for visualizing, the teacher underlines words/phrases that provide **evidence** for the model. This is a crucial step, or students may rely on connections to outside sources such as movies and television that may be very visual, but not accurate for the text presented.

4. The teacher then creates the **visual model** based on what was read in the short segments. Depending on the text used, visuals can include quick sketches or more tactile options, like military figures used to depict a battle.

5. After visually modeling one or two segments of the text, the teacher then asks **students** to take responsibility for creating the visuals. The teacher should identify specific points where the students should stop and show their visuals before moving on to the next section of text.

Example of What Does It Look Like?
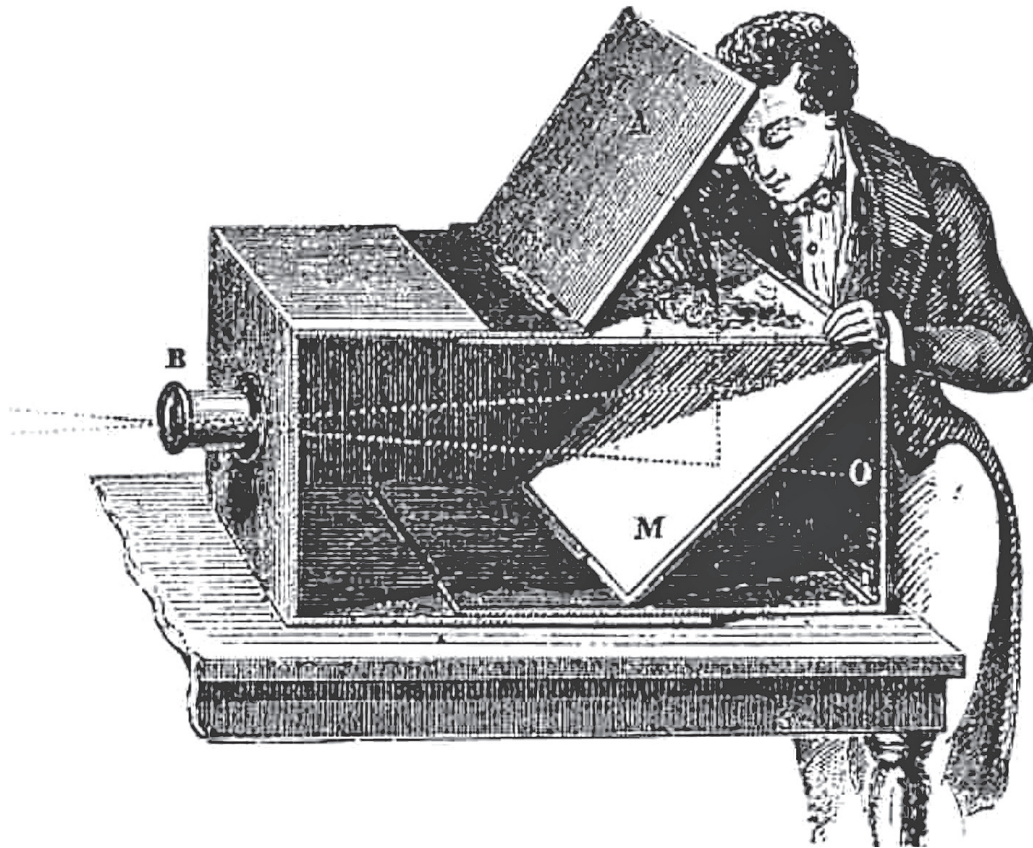
An artist manually traces an image that has been projected using a camera obscura.

Cameras have been around since the time of the ancient Chinese and ancient Greeks. The early cameras took up an entire room, but the even bigger problem was that there was no way to actually preserve the images. An image could be temporarily projected onto a wall or other surface, but the only way to permanently capture the image was to trace it manually. Today, we wouldn't dream of having a camera that couldn't take a photograph, but the ancient cameras were just that—machines without a pictures—until the Industrial Revolution, that is.

In 1826, the first attempt at printing a photograph was made, but it needed an exposure time of eight hours in order to appear. Imagine trying to have a person sit still for the eight hours needed to capture their picture! Obviously that wasn't going to happen. Louis Daguerre continued to experiment with cameras, paper, and chemicals, and in 1839 he was able to show the public the first photographic process, which he called the daguerreotype. In keeping with the Industrial Revolution's emphasis on new manufacturing processes and improved efficiency, the process of photography, as well as printing one's photographs, then became available to the public.

The same year that Daguerre made his photographic process public, a girl named Drina asked a young German man named Albert to marry her. Albert agreed to everything—to the marriage, and to moving into her house to be with her family and friends. Albert was interested in science and art, and the new process of

photography captured his attention. He soon began having <u>pictures taken of his growing family</u>. With <u>nine children</u>, it was hard to keep a family portrait up to date! Drina, too, seemed determined to document the happiness of her children, as if to contrast it with her own lonely childhood, throughout which she hadn't been allowed to play with other children her age (and in fact, hadn't even been allowed to be alone).

Even then, photography still took a long time, much to Drina's frustration. Once, when she had <u>gathered her children around her</u> for a shared photograph, <u>she blinked,</u> and the <u>photo captured her with her eyes closed</u>. She was so annoyed that she <u>scratched out just her face</u> in the photo and then had a second photograph taken two days later with the exact same pose—except she chose not to look at the camera to eliminate the risk of her eyes being closed a second time! It all goes to show that even a <u>queen</u> can be vain.
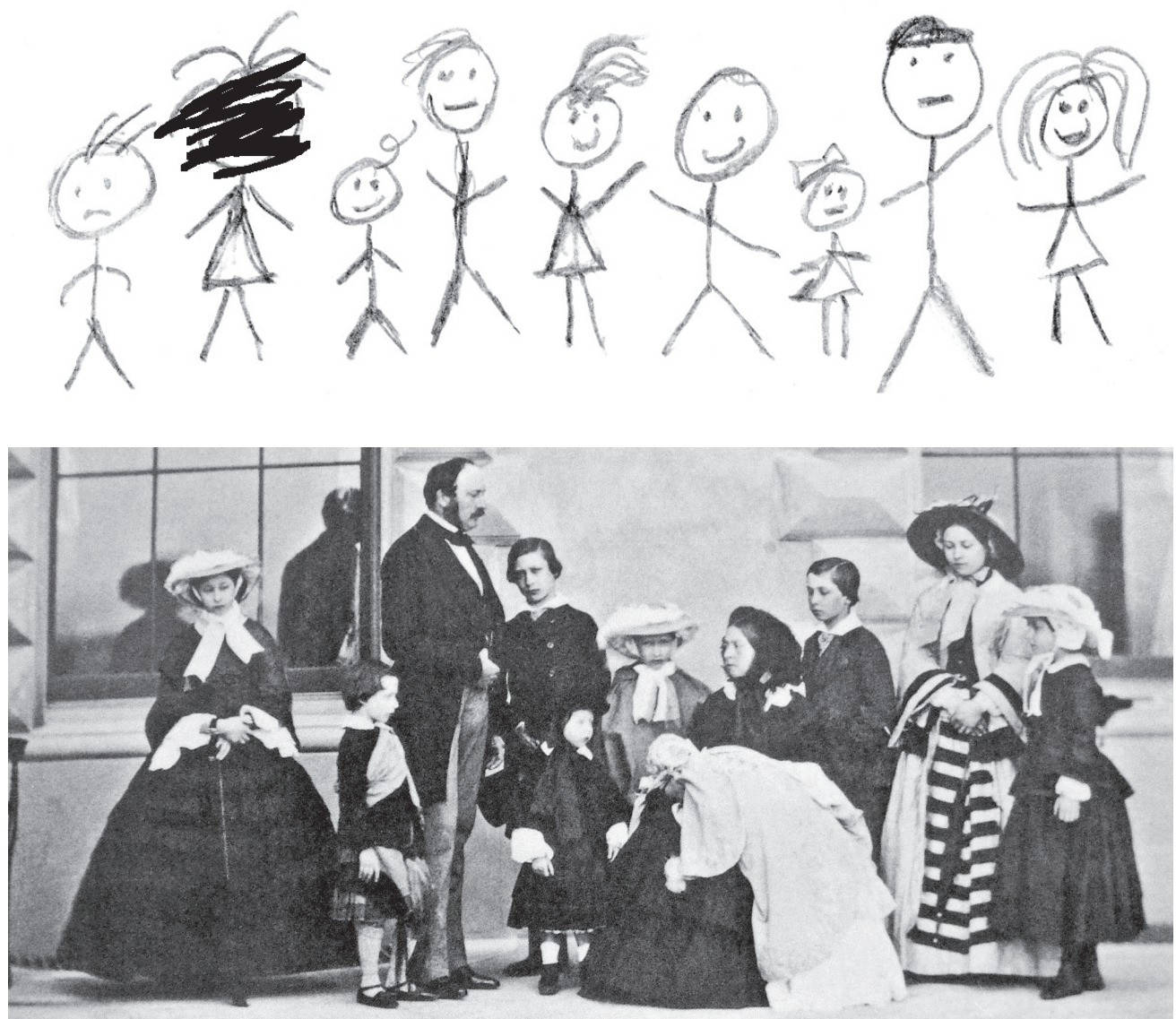
Top image, sketch of 9 children. Bottom image, family photo of Drina, Albert, and their 9 children.

Image Sources
Camer obscura. Public domain, via Wikimedia Commons.
Queen Victoria and family. By Caldesi and Montecchi (Public domain, via Wikimedia Commons).

Activity 10: Important Questions

Reading historical texts always requires the reader to understand who, what, where, when, why, and how. The benefit of using these questions is that they address both the literal and inferential understandings of the text. Additionally, the six cue words (who, what, where, when, why, and how) are easily remembered and applicable to texts of a variety of disciplines. The Important Question Template (Appendix E) provides space for both literal and inferential evidence. Important Questions can also be used as an assessment in order to better understand students' literal and inferential comprehension.

Text Selection

Choose a short text or segment

Important Question Template

Literal Evidence

Inferential Evidence

Collaborative Thinking

Read and gather evidence

Share evidence in small groups

Read and gather evidence

Share evidence in small groups
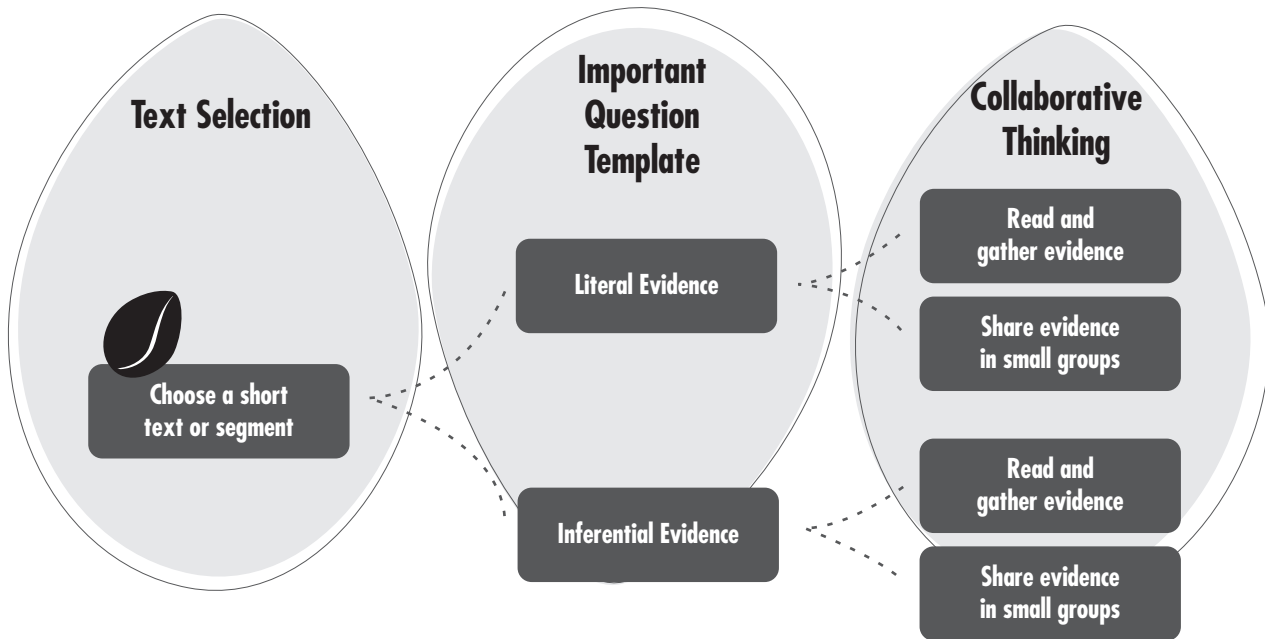
Steps

1. *Select Text.* Choose a short text or a segment of text to read.

2. *Important Question Template.* Provide the Important Question Template and explain the difference between evidence that is stated directly in the text and evidence that is inferred. Literal evidence can be identified as a word or phrase in the text, and students may write that word or quote it as evidence.

3. *Collaborative Thinking.* After students read and gather evidence, small groups should share their evidence, comparing responses.

Important Questions Example

The burning of John Wycliffe's bones.

In the following example, students are shown only the first image from "To Die For," depicting the burning of John Wycliffe's bones. Notice that from the first image, there are still several answers that are unknown. In the inferred evidence for what the image is about, additional questions are listed. This helps students begin to think historically and track what they know and do not know.

The burning of Jan Hus.

After students have finished examining the first image, they can complete a second chart to go with the image of Jan Hus being burned at the stake. Again, student charts may not have every box completed. After both images have been examined, students should read the explanation. After the reading, they should go back to both charts and fill in additional information they learned. The additional information has been added to the example in italics.

Image sources
The burning of John Wycliffe's bones. Public domain, via Wikimedia Commons.
The burning of Jan Hus. Public domain, via Wikimedia Commons.

Important Questions from "To Die For," John Wycliffe image (Part 3, Reformation Era)

	Literal Evidence from the Image	**Inferred Evidence** from the Image
***What** is this image about?*	A group of men are gathered around a fire. There is a human skull in the fire. A man with the word "official" written on his sleeve is taking what appear to be bones out of a box. Another man is pouring something into the river and the label says "The ashes of Wickleffe cast into the river." *John Wycliffe's bones are exhumed and burned, and the ashes poured into the river.*	The crowd must have been very unhappy with the person who was buried in the coffin in order to burn his bones. **Remaining questions:** What is being poured into the river? Why would they wait until only his skeleton remained in order to punish him? Why not burn him as soon as he committed a crime?
***Where/when** did the events shown take place?*	When: The events depicted seem to have taken place a long time ago. *During the Reformation* Where: Unknown	When: Middle Ages, perhaps? The drawing style, as well as the dress of the men and the buildings in the background, does not look modern. Where: Some of the words written in the picture look like English and others do not. Is it an old style of English? Perhaps this happened in England or the British Isles? *England*
***Who** created the image?*	Unknown artist—it isn't a photograph	Unknown artist
***Why** are the events shown important?*	Unknown	Unknown *The events show how committed the Catholic Church officials were to retaining power for themselves. By controlling what was read, they thought they could control the people—and continue to earn money.*
***How** do these events affect the present?*	Unknown	Unknown *Religion has been associated with power for centuries. Religious leaders claim God-given power in order to oppress others and gain wealth for themselves. This is something that happens today too, not just during the Renaissance.*

Moving Beyond Short Text

We have highlighted the utility of short texts throughout this book. Short texts are useful for modeling instruction with students. They allow close reading, rereading, and time for discussion. However, the nature of short texts and explicit instruction is that students are interrupted frequently. Teachers interrupt to provide guidance, partners interrupt to ask a question or share, or the individual student interrupts the flow of his or her own reading to document thinking.

While it is important to document and share thinking about texts, it is also important to build students' stamina for longer texts. Stamina for reading is created in the same way stamina for exercise is generated. When training to run long distances, the ideal schedule includes some shorter runs and some longer runs in order to build both speed and endurance. Over time, the runs can be lengthened and the pace increased, but this requires strategic planning and practice. The same is true for reading. Students need periods of explicit instruction with shorter texts to build their skills, and then they need periods of longer, uninterrupted reading to build their stamina. We talk to students about building up their "reading muscles," and we set goals for the amount of time we will spend reading a text.

Hold That Thought

Students may experience difficulty transitioning to longer texts not only because of the stamina it takes to read them but also because they are not used to holding on to the meaning of longer texts. Hold That Thought provides short activities designed to help students hold onto the thinking they have already done about the text while also helping them re-enter the text. Because of the nature of school schedules, students are often expected to re-enter a text after a one- or several-day break. Those days without thinking about the text often result in a lower comprehension than if the text were used continuously for several days in a row.

When we model how to re-enter a longer text, we talk to students about the things that the writers of television shows and movie sequels do to help us remember what has already happened, such as replaying scenes from previous shows or movies. Next, we talk about how we might re-create similar ways to help us re-enter a book. Students come up with ideas such as drawing pictures to help them remember what has happened. Technology makes it feasible for teachers to compile student drawings into a PowerPoint or Prezi collage that can be viewed before the class starts reading again, just like a television recap. Video can also be used to catch snippets of conversations that groups are having, and the video can be used to remember what was discussed in the last meeting.

Bookmarks provide other alternatives for Hold That Thought. The Hold That Thought bookmarks allow students to re-create what they have read in both graphic format and written format. In each case, students should be given five to ten minutes at the end of the reading session to recap what they have read. When they re-enter the text, they first review their own bookmarks and the bookmarks of their small discussion group, when appropriate.

For the Hold That Thought "Go Graphic" Bookmark, we encourage students to use the conventions of graphic novels, including sound words, action lines, and thought boxes, to illustrate their thinking. Depicting Pope Leo X counting money can help students find humor in what they may view as dry reading and create a way to remember events associated with Renaissance politics and economics. This extends the visualization strategy from the What Does It Look Like? activity by using it as a way to both summarize and then re-enter a text.

These options serve as footprints denoting where students have been in their reading and a path for where they are going in the book. We emphasize that our recaps are short excerpts. Sometimes students want to go into great detail in drawings or video. By setting time limits such as, "We're going to spend the next five minutes creating a scene," and by making different students or group members responsible for different parts of the text, students learn to spend short amounts of time describing what was important in the text.

"Go Graphic" Bookmark
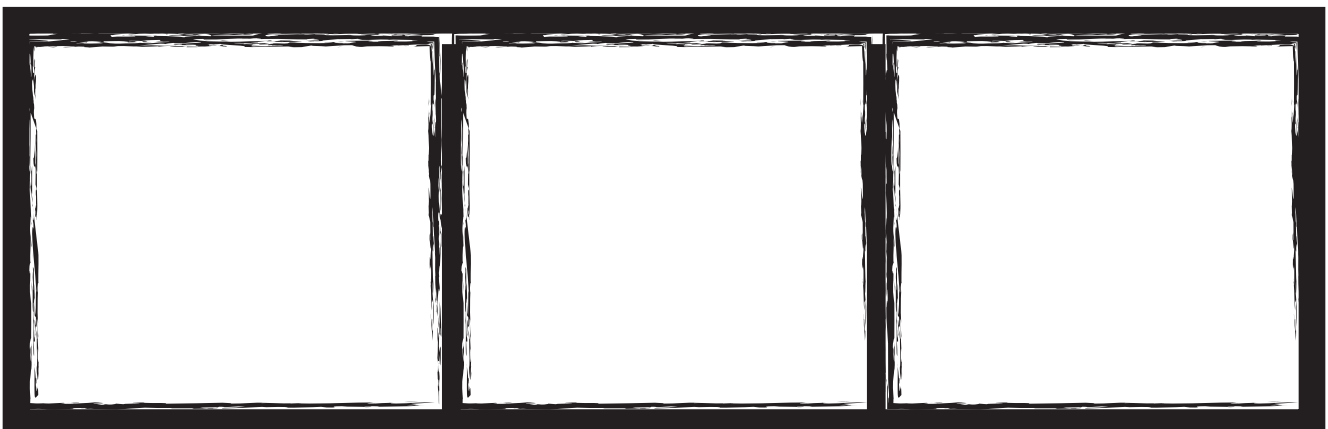
"Hold That Thought" Bookmarks

Next time . . .

Next time I read
I want to find out

So Far . . .

So far, the most
important things that
have happened are

Text Sets and Text Series

Text sets are one instructional tool for helping students access texts that are at their reading level. Text sets are collections of texts created about a single overarching concept. These multilevel collections about the same topic allow increasing independence on the part of the students, permitting them to begin to make choices about which texts they will read and how they will demonstrate understanding of that text. They provide an opportunity for creating social interaction as students become "experts" about a text and share their knowledge with others. Text sets offer exposure to multiple genres instead of just what is presented in an anthology or textbook. However, they still allow room for a required book to be used. The required text may even be the anchor text that everyone reads in part, while additional texts are used to address students' varying reading and interest levels and provide broader content knowledge.

Even if all the students in a group or small class are at similar reading levels, use of diverse texts in a text set allows students to read broadly about a topic, build important schema, recommend texts to each other, and apply thinking to new texts not introduced by the teacher. Text sets allow students to focus on concepts while accessing text that is matched to their reading level. They also allow students some choice, something that may increase their motivation for reading (Guthrie 2008).

Similar to a text set, a text series is a collection of texts focused on the same topic. While a text set is used to meet a variety of reading levels, a text series is used to meet the needs of students at a similar reading level in order to increase overall conceptual knowledge and vocabulary about a particular topic. For example, a teacher might create a text series about immigration, starting with a reading at the 1080 lexile level. The next readings in the series might move up gradually through higher lexile levels, culminating with the final readings at the stretch-band level of lexiles. The text series creates a stair-step of texts about the same topic so that students build background experience with the topic and are able to leverage their understanding to read texts that might otherwise be too difficult for them.

Example text sets and text series for world history can be found at the following sites:

- Cold War Text Set: https://sites.google.com/a/mail.fresnostate.edu/harmentrout01/home/cuban -missile-crisis/text-set

- Digital Nonfiction Text Sets: http://readingandwritingproject.com/resources/classroom-libraries /text-sets.html

- Louisiana Department of Education—Text Sets: https://www.louisianabelieves.com/docs/default -source/teacher-toolbox-resources/k-12-ela-unit-plan-text-list.pdf?sfvrsn=4

- The National Council for the Social Studies, Resources: http://publications.socialstudies.org/se /6906/6906318.pdf

- Project RAISSE, University of South Carolina—Text Sets for Social Studies: http://www.ed.sc .edu/raisse/contentareaarticles.htm

- The Reading and Writing Project, Social Studies: http://readingandwritingproject.com/resources /classroom-libraries/text-sets.html

- World War II Text Set: http://www.soe.vcu.edu/files/2012/04/11th-Grade-History-Jamie -Bowling.pdf

PART 3

TOPICS IN WORLD HISTORY: LESSONS AND TEXTS

Introduction

In the following section, you will find short texts written by the authors of *Seeds of Inquiry* to accompany twenty historical eras throughout world history. Each lesson begins with a teacher's guide that identifies the lexile level, lists where to find primary documents to accompany the lesson, suggests recommended activities, and provides teaching notes and additional resources. Following these resources, you will find reproducible student handouts containing the short texts.

The Historical Coverage

The short texts presented in Part 3 represent important, commonly taught historical eras in world history. The texts begin with medieval Africa, China, and Europe. The Renaissance and Reformation are represented, as well as both world wars. The final text concludes with the United Nations. Each text is designed to be used as a stand-alone text and does not require familiarity with any previous short texts.

Lexile Level

Lexile level is used to determine the readability of a text. Scores are assigned based on text difficulty, vocabulary, text structure, and sentence length; a lower score indicates easier text. Lexile levels help teachers and students identify texts that can be matched with individual reading skills. These scores also provide grade-band alignment so that targeted grade-level expectations are quantifiable. It should be noted that quantitative measures are only part of the definition of complex text, as noted in Appendix A of the CCSS. Teachers should also consider qualitative measures and text-to-reader matches.

Accompanying Primary Documents

In order to learn historical thinking, we recognize that students will need to examine a variety of sources. The primary documents lists, provided at the beginning of each lesson, identify sources that inform the short text. Ideally, these primary documents can be used for follow-up study. The short texts are designed to interest students in the topic and build background knowledge, and the primary documents offer ways to explore the topic more deeply. In many cases, the primary documents represent more challenging reading in language and length. Thus, the interest and background knowledge generated by the short texts serve as a way to help students engage in and understand these more challenging documents.

Recommended Activities

The recommended activities accompanying each short text provide suggestions for how to scaffold the reading of the text. These recommended activities are meant to provide a model and direct application of the activities found in Part 2. These activities highlight specific reading strategies that are appropriate for the short texts they accompany.

Teaching Notes

The teaching notes expand upon the recommended activities. In these notes, we provide additional information that is pertinent to teaching the recommended activities. For example, we identify places where we would split the text into even shorter segments. We also suggest modifications to the original activities as listed in Part 2 as a way to emphasize that all of our activities and texts are best when adapted to particular contexts and particular students.

Additional Resources

The references that follow each short text provide background for the story. We wanted to make our own thinking transparent by offering sources that we used to create each story. These sources may be used as further texts for students to explore, as well as for evaluation of authorial stances and biases.

Short Text Readings

Each text was written using primary source documents. We recognize the importance of primary sources for historical reading and thinking. We also recognize that primary documents alone can be daunting or inaccessible to students. Here, we have created texts that offer a range of reading lexile levels. These texts could easily be manipulated to be more or less challenging depending on students' ages and reading levels. Additionally, these texts are meant to be introductory excerpts for a particular era or event and are not intended to replace in-depth study. Finally, these texts are about high-interest events or dilemmas and are intended to engage students in thinking while generating motivation for further study.

Eras and Short Texts by Title and Lexile

- Rise and Spread of Islam: *Angels and Armor*—Lexile 1020

- Medieval Africa: *Sahara Gold*—Lexile 890

- Medieval China: *Is Beauty Worth the Pain?*—Lexile 1120

- Medieval Europe: *The Greatest Military Invention Ever?*—Lexile 1250

- Shogun Japan: *Where's My Head?*—Lexile 1050

- Renaissance Art and Architecture: *Viewing Dead Bodies*—Lexile 1090

- Renaissance Politics and Economics: *A Pope, a Politician, and an Artist*—Lexile 1110

- Reformation: *To Die For*—Lexile 1020

- Scientific Revolution: *A Bloody Mess*—Lexile 1010

- Age of Exploration: *Hold the Salt, Pass the Pepper*—Lexile 1280

- Enlightenment: *Rock Stars*—Lexile 1000

- French Revolution: *The Price of Freedom*—Lexile 990

- Nineteenth Century Nationalism: *No Smoking*—Lexile 1090

- Industrial Revolution: *Picture This*—Lexile 1110

- Imperialism: *I'll Take That*—Lexile 1100

- WWI: *The Black Hand*—Lexile 920

- WWII: *The White Mouse*—Lexile 1060

- Holocaust: *Camp Jasenovac*—Lexile 1140

- Rise and Fall of Soviet Communism: *Long Time Coming*—Lexile 1220

- United Nations: *Looking for Peace*—Lexile 1130

Rise and Spread of Islam

Short Text: *Angels in Armor*

Lexile Level: 1020

Accompanying Primary Documents

- The Koran

- The Prophet's Mission Hall at the National Museum of Saudi Arabia: http://www.nationalmuseum
.org.sa/prophetmission.aspx

Recommended Activities

- Think Aloud (see handouts in Appendix A)

- Metacognitive Flowchart (see handout in Appendix B)

Teaching Notes

If this text is used as part of an introduction to world religions or Islam, expect students to encounter some confusion with the content. Rather than trying to provide a broad introduction to mitigate their confusion, help students develop their metacognitive awareness by pinpointing where they are confused and what additional information they might need to understand both this text and the larger context. The Think Aloud and Metacognitive Flowchart activities will be helpful for getting students to think about exactly where they are encountering confusion. The Think Aloud activity can be used as an opportunity for the teacher to model, or students can think aloud to each other.

Because "David and Goliath" is a popular reference in many pieces of literature as well as news reports, a helpful extension of this activity can be a comparison between the account of the Battle of Badr and the biblical account of champion fighting between David and Goliath, found in 1 Samuel 17.

References

- An article regarding the use of champions for warfare: Drake, Ross. "Duel!" 2004. History. *Smithsonian Magazine*. http://www.smithsonianmag.com/history/duel-104161025/?all

- "Important Events: The Battle of Badr." 2012. *Inside Islam: Dialogues and Debates—Challenging Misconceptions, Illuminating Diversity.* http://insideislam.wisc.edu/2012/04/important-events-the
-battle-of-badr

- An example of recent references to the Battle of Badr: "Libyan rebels begin attack on Tripoli." 2011. World News. *CBC.* http://www.cbc.ca/news/world/libyan-rebels-begin-attack-on-tripoli-1.1062696

ANGELS IN ARMOR

Muhammad sending horsemen into the Battle at Badr, as illustrated in *Siyer-i Nebi*.

Everyone knew the fight was coming—the two groups had been taunting one another for days. One group was made up of guards accompanying a caravan of men and valuable goods on horses and camels on its way from Syria to Mecca. The other group could best be described as guerilla fighters who were opposing the injustice of being forced to leave their homes as well as most of their possessions. The armed guards

outnumbered the guerilla fighters nearly three to one, hardly making it a fair fight. However, instead of sending all of the men to fight one another, each group sent three of their best fighters—champions—to the front for combat.

Champion fighting was a common tactic, reportedly used by many ancient armies. It evened the playing field for a group that had far fewer fighters. It could also be used to reduce the number of casualties. In many cases, some type of agreement was made such that the loser's army would serve the other army.

In this case, the three champions from the guerilla group killed the three guards. The victorious guerilla fighters then began shooting arrows at the rest of the armed guards. The leader of the guerillas then threw a handful of pebbles at the enemies, shouted "Defaced be those faces," and gave orders to attack. The battle was over in a few hours, with the guerilla soldiers inflicting losses on the armed guards, even though they had far fewer fighters.

After the fight ended, the guerillas gave an interesting description of the battle. They reported having had divine help in the form of three thousand angels who came and fought with them.

The battle, known as the Battle of Badr, has been memorialized for centuries and is described in the Koran. It states:

> Allah had helped you at Badr, when ye were a contemptible little force; then fear Allah; thus may ye show your gratitude. Remember thou saidst to the Faithful: Is it not enough for you that Allah should help you with three thousand angels (specially) sent down? "Yea"? if ye remain firm, and act aright, even if the enemy should rush here on you in hot haste, your Lord would help you with five thousand angels making a terrific onslaught. (Al-i-Imran 3:123–125)

The guerilla fighters were led by none other than the prophet Muhammad. While the actual battle was a relatively small conflict, it was extremely significant in furthering the spread of Islam for a few reasons. It was the first major battle between the Muslims and those from Mecca, and it also established Muhammad as a leader and his Muslim fighters as a significant force in Arabia. Soon, additional followers began to seek out Muhammad.

The Battle of Badr is still used as a rallying call for many Muslims. Operation Badr was used to describe a 1973 conflict between Israel and Egypt, as well as a 1985 conflict between Iran and Iraq. During the 2011 Libyan civil war, the rebels chose the day of their assault on Tripoli because it coincided with the anniversary of the Battle of Badr.

Image source: Public domain, via Wikimedia Commons.

Medieval Africa

Short Text: *Sahara Gold*

Lexile Level: 890

Accompanying Primary Documents

- Photo—Camel caravan in Ethiopia's Danakil Desert: http://commons.wikimedia.org/wiki/File:Ethiopie-R%C3%A9gion_Afar-Caravane_de_sel_%2818%29.jpg

- *Salt: From Edible Rock to Worth Its Weight in Gold*—A curriculum guide with accompanying primary documents about salt: http://www.utexas.edu/cola/orgs/hemispheres/_files/pdf/eti/Salt.pdf

Recommended Activities

- Divide and Conquer

- Directed Reading and Thinking Activity (see handout in Appendix C)

- Extension Activity: Text Set

Teaching Notes

Both Divide and Conquer and the Directed Reading and Thinking Activity support the two divisions of this text. Possible questions for Divide and Conquer are listed below, but these could be adapted for the Directed Reading and Thinking Activity as well.

Part I recommended questions:

1. Who is this about?

2. Where does this take place?

3. What is the "gold" that is mentioned?

4. If using the primary source photograph, what does this picture depict and how does it support your theory of where this takes place?

Part II recommended questions:

1. Why are camels so useful in this setting?

2. What is being mined?

3. Why is the material that is mined so valuable?

This text also provides an opportunity for extension activities, particularly text sets. Possible text set topics include transportation, use of animals throughout history, and the use of salt. These topics also provide excellent opportunities for science connections.

Reference

- Rainier, Chris. 2003. "In Sahara, Salt-Hauling Camel Trains Struggle On." *National Geographic News.* http://news.nationalgeographic.com/news/2003/05/0528_030528_saltcaravan.html.

SAHARA GOLD

Workers prepare a shipment of "Sahara gold" in Mali.

Part I

I have a reputation for being hard to work with, but I'm certainly a useful creature. I provide humans with milk, meat, hair, fire-starting material, and transportation. I'm not considered an adult until I'm 17.

I have several special adaptations to put up with the conditions where I live. For example, my red blood cells are oval instead of circular like yours. This allows them to flow more easily through my veins when I get dehydrated—which is often. I can drink over a bathtub's worth of water in three minutes or less, something that would kill you. My fur coat actually helps keep me cool. The inside of my mouth isn't soft like yours; it's thick and leathery, which allows me to eat plants with thorns.

And let's not forget my poop—the fire-starting material I provide. It's so dry that people can use it almost immediately after I produce it to make small fires in places where it's nearly impossible to find any other flammable material.

But perhaps most important of all is the transportation I have provided for centuries, carrying the gold of the Sahara.

Part II

Referred to as the "camel caravans," hundreds of camels carrying people and goods have traveled from Timbuktu in Mali, West Africa. The camel caravans head almost 500 miles north to the mines of Taoudenni on the site of an ancient lake. For as long as the mines have existed, slaves have been used to work in the mines, enduring some of the hottest, harshest conditions on Earth.

For what? Not for gold, but for something that has been considered more valuable in many civilizations. In fact, it has been used as currency by the Greeks and the Romans. Soldiers were paid in this instead of gold or other forms of money. The word "salary" actually comes from this item.

Conclusion

This item is salt. All of that work for the same thing you put on your food. And the best way of transporting the salt has been via camel. Only recently have trucks been used to transport salt, but still camels and camel trains are the most reliable means of transporting the "Sahara gold" out of the salt mines and to the rest of Africa.

A caravan of camels transports salt through Ethiopia's Danakil Desert.

Image sources
"Sahara gold" by Taguelmoust (CC BY-SA 3.0, via Wikimedia Commons) http://creativecommons.org/licenses/by-sa/3.0.
Danakil Desert by Ji-Elle (CC BY-SA 3.0, via Wikimedia Commons) http://creativecommons.org/licenses/by-sa/3.0.

Medieval China

Short Text: *Is Beauty Worth the Pain?*

Lexile Level: 1120

Accompanying Primary Documents

- Interview with Wang Lifen by Louisa Lim. "Painful Memories for China's Footbinding Survivors." *NPR*. http://www.npr.org/templates/story/story.php?storyId=8966942

- Video about foot-binding: "A pained recalling of foot-binding." Reuters, 1:47. http://www.youtube.com/watch?v=1Pnf1S8uhNg

- Excerpts of American missionaries' journals describing foot-binding:
  http://chnm.gmu.edu/wwh/p/61.html
  http://chnm.gmu.edu/wwh/p/62.html
  http://chnm.gmu.edu/wwh/p/63.html

- Photo of a woman with bound feet wearing traditional attire:
  http://chnm.gmu.edu/wwh/p/64.html

Recommended Activities

- Close Reading

- Questioning the Text

- Extension Activity: Text Set

Teaching Notes

This text presents both literal information and inferred information. While the text offers some explanations for why foot-binding was an accepted practice, there are many details that are missing or glossed over, making it a good opportunity to practice both Close Reading and Questioning the Text. With either reading activity, teachers will want to value the questions asked and push students to ask further questions, rather than immediately begin a debate about the practice of foot-binding itself. Emphasize that being able to take a position on this particular issue does not mean that they understand what is actually written in this text. Listen for students who reference only current events and do not tie their questions and opinions to what they have read.

This text also provides an opportunity for extension activities, particularly text sets. The additional references below are possible options to include in a set.

References

- DeMello, Margo. 2009. *Feet and Footwear: A Cultural Encyclopedia*. Santa Barbara, CA: ABC-CLIO.

- Jackson, Beverley. 1997. *Splendid Slippers: A Thousand Years of an Erotic Tradition*. Berkeley, CA: Ten Speed Press.

- Ko, Dorothy. 2005. *Cinderella's Sisters: A Revisionist History of Footbinding.* Berkeley, CA: University of California Press.

- Mao, J. 2008. "Foot Binding: Beauty and Torture." *Internet Journal of Biological Anthropology* 1, no 2. https://ispub.com/IJBA/1/2/7565.

IS BEAUTY WORTH THE PAIN?

Women wearing special shoes for bound feet.

How would you describe this woman's feet? How do you think they got that way?

You probably didn't use "beautiful" or "sexy" to describe this woman's feet, but at one time, many in China would have described them with similar words. In fact, her feet weren't even considered misshapen. It was considered a sign of beauty—and it took years to make them look this way.

Wang Lifen was seven years old when her mother began the painful foot-binding process, wrapping her daughter's toes underneath each foot so that the bones in her toes would break. Though foot-binding was illegal when she began the process and her mother then died, Wang continued binding her own feet, even breaking her arches so that she could force her toes and heels closer together. The ideal length of the bound foot was 3 inches from heel to toe.

The practice of foot-binding is ancient. Legend says it might have started during the Shang Dynasty (1700–1027 BCE) because the Shang Empress had a misshapen foot. However, historic records don't show the practice of foot-binding until the Song Dynasty (960–1279 CE). During the reign of Emperor Li Yu (961–975 CE), a concubine bound her feet to suggest the shape of a new moon, and danced. Foot-binding spread in popularity, with wealthy families adopting the practice. Scholars note that tiny feet became sexualized and considered highly desirable. Women with small feet had a better chance of winning a higher

bride price than women without bound feet. If the marriage was abusive, women were then unable to run away. Eventually, families in rural areas began foot-binding, hoping that it would help the young girls of poorer families become more acceptable to wealthy men.

Westerners traveling into China viewed bound feet as deformed and wrote about the practice, which they found barbaric. Chinese rulers began to call for the end of foot-binding in the 1800s, though it was not officially banned until 1912. Even then, some families, such as Wang's, continued the practice in secret.

Before we judge too quickly, it would be prudent to consider just how far humans go in order to attain perceived beauty. Corsets that cinched women's waists so tightly that they had difficulty breathing, breast implants, face lifts, and Botox are only a few such treatments. What makes the perception of beauty worth the pain?

Image source: Photograph by Woller (CC BY-SA 3.0 DE , via Wikimedia Commons)
  http://creativecommons.org/licenses/by-sa/3.0/deed.en

Medieval Europe

Short Text: *The Greatest Military Invention Ever?*

Lexile Level: 1250

Accompanying Primary Document

- "Primary Sources." De Re Militari: The Society for Medieval Military History. http://deremilitari.org/primary-sources/

Recommended Activities

- Divide and Conquer

- What Does It Look Like?

Teaching Notes

In order to better understand this text, some background knowledge of horses and tack (the equipment used when riding) is helpful. Terms such as stirrup, cantle, and pommel, along with both chain and plated armor, are best described through images so that students can think about the implications they would have for warfare. Additionally, if students are not aware of how a horse is mounted from the left side, a short YouTube clip may be beneficial. Watch for inaccurate knowledge, such as students' belief that running and mounting a horse from behind was typical. Once students have read Parts I and II and discussed what they believe the invention is, you can show them the accompanying images of the Japanese stirrups to provide an accurate visual reference.

The text is already divided into sections to support the Divide and Conquer activity. This is designed to support student discussion and prediction. Additionally, Divide and Conquer can be used with the What Does It Look Like? activity. Once students are visually familiar with some of the concepts in the text, the latter can be beneficial for students to understand why stirrups were an important invention for armies.

References

- Carcich, Julia. "Medieval Arms and Armor at the Metropolitan Museum of Art." Fordham University. http://www.fordham.edu/Halsall/medny/carcich.asp.

- Schlager, Neil, ed. 2005. "Knights and the Traditions of Chivalry." *The Crusades Reference Library* 1: 134-56. From *World History in Context*. http://ic.galegroup.com/ic/whic/ReferenceDetailsPage/ReferenceDetailsWindow?zid=355f194baaea6f9413eea88d5163362b&action=2&catId=&documentId=GALE|CX3441100018&userGroupName=lawr16325&jsid=f3ce4f86cd0d44fee43b49d491f9b5df.

- Sloan, John. 1994. "The Stirrup Controversy." Fordham University. Posted by Lynn Nelson. http://www.fordham.edu/halsall/med/sloan.asp.

Accompanying Images

A pair of antique Japanese stirrups (Tokyo National Museum).

A second variation of ancient Japanese stirrups (Metropolitan Museum of Art).

Image sources
Top photograph by Ian Armstrong
Bottom photograph by Niborean
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THE GREATEST MILITARY INVENTION EVER?

Part I

What do you think was the greatest military invention?

Part II

Arguments could be made in favor of several inventions that shaped military strategies, but one thing on the list should certainly be the invention described by the facts below:

FACTS

- This invention was very small—the first models were made of a single strap of leather. With further refinement, it became two straps of leather.

- These straps provided stability, improving soldiers' balance.

- With better balance, soldiers no longer had to fight standing on the ground in face-to-face combat.

- This invention shaped the way armies all over the world fought.

Part III

What invention is described above? Stirrups.

Consider this: Horses were domesticated at least as early as 4000 BCE, and they were fast and adaptable to colder climates. Over time, riders began using bridles and bits to guide their horses. While some types of blankets or early saddles were used, the first saddles lacked stirrups. Initially, this didn't matter to proficient riders. The most athletic could simply leap onto their horses or lead them to a mounting aid—but the inventions of heavy weaponry and armor made mounting a horse even more difficult, if not dangerous.

The story of Cambyses, the ruler of Persia from 530–522 BCE, illustrates just how dangerous. At the time, Persia dominated the world. Cambyses's father, Cyrus, had defeated the Babylonian Empire. Unfortunately for him, Cambyses wasn't as successful as his father, and many groups wanted to take the rule away from him. Things went from bad to worse when he tried to ride his horse—whether away from or into battle, we don't know. The ancient historian Herodotus wrote that as Cambyses mounted his horse (without stirrups on the saddle), the tip of his scabbard broke and his sword pierced his thigh. The wound soon got gangrene, and Cambyses died within a month. Too bad he hadn't heard about the peoples in China who had the brilliant idea of adding a single leather strap—a stirrup—that allowed a rider to put his toe into the loop and swing up onto the horse with greater ease. The peoples of China and Northern Russia had been using this wonderful invention for nearly 500 years by the time Cambyses had his little accident. Eventually, an unknown rider had the brilliant idea of adding a second stirrup to the other side of the saddle. Now it was even easier to get on a horse, and once on, it was easier to *stay* on when enemies were trying to knock you off.

At last, this wonderful invention made it to medieval Europe, where knights were trained to use a variety of weapons, including lances, daggers, flails, maces, and swords. All of these weapons required the knight to fight close to his opponent. Most of these weapons had been around for centuries, as had armor and horses. However, soldiers typically dismounted their horses in order to fight—no easy task when wearing chain armor and, later, plated armor. Stirrups not only gave the knight an easier way to get on and off the horse, but also provided additional balance when the knight fought in close quarters.

Some historians theorize that it was actually the use of the stirrup that brought about the system of feudalism in medieval Europe. Nobility needed their own fighting men to maintain control and to protect their property from others, and knights needed to be highly specialized and were expensive to train and support. Others argue that certainly the saddle with a high cantle and pommel was more important because those made it even harder to unseat a knight from his horse when fighting with weapons such as lances. While none of these inventions is currently believed to have *caused* feudalism, the importance of the saddle in general, and the stirrup in particular, cannot be overlooked for its contribution to military advancement—until the next greatest invention for military strategy, that is: the long bow.

Shogun Japan

Short Text: *Where's My Head?*

Lexile Level: 1050

Accompanying Primary Documents

- Suggested reading from the Samurai Archives: http://www.samurai-archives.com/rec.html

- Excerpts from *The Way of the Samurai (Shido)* by Soko: http://afe.easia.columbia.edu/ps/japan/soko_samurai.pdf

Recommended Activities

- List, Group, Label, Theorize (see handout in Appendix D)

- Important Questions (see handout in Appendix E)

Teaching Notes

Much more detailed information can be learned about Shogun Japan by studying Tokugawa Ieyasu and the events of his life, including the move from feudalistic daimyo rule to a more centralized power. This short text only mentions him briefly, but it would serve as an introduction to the larger era. Alternately, students might understand the importance of the particular topic in this short text in greater detail if it were used following a study of Tokugawa Ieyasu and his tactics. The PBS documentary *Japan: Memoirs of a Secret Empire*, listed in the References section below, provides one way to overview this information.

The topic of this short text focuses on a gruesome event. However, it is not meant to be just attention grabbing; instead, it is best used to help students think about inferences. To that end, List, Group, Label, Theorize and Important Questions are activities that focus students not just on the literal information of the text but also on theories about why this information is important. In particular, Japanese culture treated severed heads with a great deal of respect, as worthy of the bushido code. This is countered by other cultures, including the French during the French Revolution. This topic is also easily connected to current and recent events in the Middle East, where beheadings are being used to send political messages. Encourage students to contrast how different cultures treat the topic of severed heads, and then encourage students to reflect on what they think this treatment says about the specific civilizations.

References

- *Japan: Memoirs of a Secret Empire*. 2004. PBS. http://www.pbs.org/empires/japan/enteredo_9.html.

- National Geographic's report on recent archeological finds of Japanese samurai: "Warrior Graveyard: Samurai Back From the Dead." National Geographic Channel. http://channel.nationalgeographic.com/channel/episodes/samurai-back-from-the-dead.

WHERE'S MY HEAD?

Tokugawa Ieyasu is presented a severed human head after the battle of Osaka Castle.

Beheading has long been an effective, albeit gruesome, method for dealing with one's enemies. The practice may be as old as human history itself, and it continues to be used to send political messages. So what happens to the heads?

Literature and history suggest that the heads were typically saved as trophies or as proof of death. For example, according to the biblical account of David and Goliath, David presented Goliath's head to the king of Israel as proof of victory after beheading him with the giant's own sword. Shakespeare wrote that after Macbeth killed Macdonwald, they "fix'd his head upon our battlements" (*Macbeth* 1.2.22). Finally, the notorious pirate Blackbeard lost his head in his final battle. The victorious Captain Maynard then threw Blackbeard's body into the sea, but kept the head and suspended it from one of the poles on the ship so that he could provide proof of death and collect the reward.

Shogun Japan had perhaps one of the most unusual approaches to dealing with severed heads. The samurai followed a code called bushido (meaning "the way of the warrior") that governed their lives. This code emphasized loyalty to one's master and self-discipline and respect, and it was believed that samurai should be viewed as worthy opponents even in death. Thus, when a fellow samurai was killed, the

element of respect governed how the bodies were treated—particularly the heads. One of the most famous components of the samurai code was to commit seppuku (ritual suicide) rather than surrender. Further, victorious warriors were rewarded only if they could provide proof of their victory. Thus, taking severed heads was a common practice.

Female samurai were not exempt from the bushido code of honor. Nakano Takeko, a female samurai, led twenty women in defense of Aizuwakamatsu Castle. She inflicted great damage upon the enemies, until she received a gunshot wound to the chest. Rather than die dishonorably, she asked her sister to behead her and carry her head back home.

Tokugawa Ieyasu was a powerful Japanese ruler who began to centralize power among multiple daimyo (rulers). In order to gain power, he had to fight his way across a vast area of land, attacking castle by castle. At the battle of Osaka Castle, nearly 100,000 people were killed. It was reported following the battle that no dead man was found with his head on. At Ogaki Castle, the opponents of Tokugawa Ieyasu were gathered outside, while the wives, concubines, and children were hidden inside the castle. As the battle raged, many died. The severed heads of the victims were brought to the castle and stored in many rooms, including the same rooms where the women were sleeping. The women washed the heads, even putting some cosmetics on them as a way to honor the dead.

Artwork depicting medieval Japan has immortalized the warriors and those who cared for their bodies after death. Examine the following sources to describe how the artists showed the bushido ideals of self-discipline and respect:

- *Japan: Memoirs of a Secret Dynasty*, PBS documentary: http://www.pbs.org/empires/japan /enteredo_9.html. Focus on artwork shown starting at 42:00 in the documentary.

- View the images on page 76 of *Warriors of Medieval Japan* by Stephen Turnbull: https://books .google.com/books?id=fihud1_Tah8C&pg=PA76&lpg=PA76&dq=medieval+japan%2Bsevered +heads&source=bl&ots=Phk-BmReA7&sig=razmi0BTjO0ZFWdPX6M4jQ6ITy4&hl=en&sa=X &ei=QAazVOGzMIe3oQSj94L4Aw&ved=0CCwQ6AEwAg#v=onepage&q=medieval %20japan%2Bsevered%20heads&f=false

- Find more about Nakano Takeko and her sister at http://medievaljapanese.weebly.com/nakano -takeko-women-samurai.html

Image source: By Tsukioka Yoshitoshi (Public domain, via Wikimedia Commons).

Renaissance Art and Architecture

Short Text: *Viewing Dead Bodies*

Lexile Level: 1090

Accompanying Primary Documents

- "The Digital Michelangelo Project: Archive of 3D Models." Last updated August 2014. http://graphics.stanford.edu/data/dmich-public/

- "The Anatomy Lesson of Dr Nicolaes Tulp." Museum Het Rembrandthuis. http://www.rembrandthuis.nl/en/rembrandt/belangrijkste-werken/de-anatomische-les-van-dr-nicolaes-tulp

Recommended Activities

- What Does It Look Like?

- Think Aloud (see handouts in Appendix A)

Teaching Notes

What Does It Look Like? is an activity that supports students' use of imagery to comprehend what they read, and this text has several points that are better understood by imagining visual images of what is being described. This text is further extended through the examination of a variety of visual images, including the images listed in the Accompanying Primary Documents section above.

What Does It Look Like? with this particular text may lead some students to make a lot of connections to movies and television shows they have watched. Monitoring these connections is important in order to understand if students are just making random connections, or if their connections are really helping them understand the specifics of this text and place it in the broader context of how revolutionary the ideas of Renaissance artists and scientists were. Multiple disciplines informed each other in terms of drawing, detailed study, and ideals of beauty.

If students are distracted by the sensationalistic tone of this short text, using a Think Aloud to emphasize the impact of Renaissance thought on multiple areas of life will help refocus them on the broader principles of the era.

References

- Alvarez, Natalie. 2011. "Bodies Unseen: The Early Modern Anatomical Theatre and the Danse Macabre of Theatrical 'Looking.'" *Janus Head* 12, no. 2: 35–48. http://www.janushead.org/alvarez.pdf.

- Brockbank, William. 1968. "Old Anatomical Theatres and What Took Place Therein." *Medical History* 12, no. 4: 371–74. http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1033863/pdf /medhist00141-0056.pdf.

- Medical Alumni Association, (n.d.) Anatomical Theatre. http://www.medicalalumni.org/early -anatomical-theaters/.

- Sellmer, Rory. 2001. "Anatomy and Art in the Renaissance." Paper presented at the Proceedings of the 10th Annual History of Medicine Days, Calgary, Alberta, Canada. http://www.ucalgary.ca /uofc/Others/HOM/Dayspapers2001.pdf#page=92.

VIEWING DEAD BODIES

"The Anatomy Lesson of Dr. Nicolaes Tulp," by Rembrandt.

The view shows a close-up of a pasty-looking foot, then pans higher to show a still face. Incisions cross the chest cavity as the doctor explains in gory detail how the body shut down as the life drained from the cadaver.

Is this the latest episode of CSI? Not even close! Try the middle of the Renaissance and the latest episode of "Anatomical Theater."

Leading up to the Renaissance, the Church taught that the naked human body was evil. This belief shaped a variety of fields, including art and medicine. Then during the Renaissance, people began revisiting the beliefs and practices of the Romans and Greeks. They began to view the human body differently than the way the Church had taught. They saw beauty in the human form, leading both artists and doctors (specifically anatomists who focused on the human body) to study the body in great detail. They were devoted to portraying the human body as realistically as possible, leading not only to a shift in art but also to improvements in medical understanding.

The desire to portray the human form as realistically as possible led to an interesting dilemma. How were artists to learn about the human body? By 1489, Leonardo da Vinci had studied at least thirty cadavers, producing a total of almost 1,550 drawings and creating a detailed study of human anatomy. He was the first person to create an accurate drawing of a human embryo. He also dissected animals, including bears, cows, monkeys, birds, and frogs. He drew cross-sections and views from different angles, borrowing techniques from architects who drew their plans to represent three-dimensional forms using perspective as a foundation. Similarly, Michelangelo spent hours in the morgues, dissecting bodies in order to understand the way muscles, tendons, and veins were placed beneath the skin.

These dissections were so popular that wealthy individuals hosted them in their homes. Later, anatomy theaters were established for anatomists, artists, and other interested citizens to attend. Rembrandt captured one such public dissection in his famous portrait *The Anatomy Lesson of Dr. Nicolaes Tulp*, which shows a doctor performing a public autopsy. In 1521, Jacobus Berengarius Carpensis (also known as Jacopo Berengario da Carpi) described a dissection that was attended by five hundred students and another five hundred citizens. To make it even more exciting, the theatrical show began with the execution of the person to be dissected!

Initially, convicted felons were killed and used for viewing. In fact, the first dissections were performed to better understand how to prolong suffering in death for these criminals. The use of convicted felons is one reason why medical understanding of the female body lagged behind the male body, since far fewer females were used for dissection. Over time, anatomists and artists wanted to study the body with less of an audience, resulting in a high demand for cadavers. As demand increased, there was a resulting rise in theft of the dead from hospitals and graves. Andres Vesalius wrote about forging keys, ravaging tombs, and other acts to acquire cadavers. The rumors at the time suggested that he focused on finding so many dead bodies as penance for autopsying a living member of Spanish royalty.

The work was not without controversy. Pope Boniface VII threatened to excommunicate anatomists early in the sixteenth century. Jacobus, a physician appointed to the university in Bologna, Italy, was famous for treating syphilis with mercury. Side effects of mercury treatments could include mouth, throat, and skin ulcerations; tooth loss; neurological damage; and death. Jacobus was falsely accused of dissecting two people who died being treated for sexually transmitted diseases, though it was unknown if the cause of death was complications of the diseases or the treatment. Given the related stigma, Jacobus had to go into hiding to escape the great uproar.

Over time, the uproar over nude bodies died away. Renaissance art depicted the bare human form in detail, and Renaissance doctors made great advances in treating a variety of diseases based on increased knowledge of the human body. And perhaps those influences can still be seen today. Next time you see a corpse on TV, you may want to thank the Renaissance artists and anatomists for their anatomical theaters.

Image source: Painting by Rembrandt (Public domain, via Wikimedia Commons).

Renaissance Politics and Economics

Short Text: *A Pope, a Politician, and an Artist*

Lexile Level: 1110

Accompanying Primary Documents

- Letter from Lorenzo to Giovanni, "Paternal Advice To A Cardinal (c. 1491).": http://legacy.fordham.edu/halsall/source/lorenzomed1.asp

- Excerpts from *The Prince*: http://www.fordham.edu/halsall/sbook1x.asp

- For art and other primary sources of the Renaissance, visit Museums of Florence, Italy, at http://www.museumsinflorence.com/.

Recommended Activities

- Divide and Conquer

- Questioning the Text

Teaching Notes

This text is already divided into sections, making it an easy match for Divide and Conquer. Because the text asks students to think about who these people are, it is also naturally set up to facilitate Questioning the Text. Both activities can be used together. The answers can be assigned as a separate part of the reading or can be reserved for a later day, after students have read additional primary and secondary sources.

Because students are taught to find a single correct answer, they may gloss over many of the details and simply guess a response. Encourage close reading of the text, emphasizing the connections between the church, art, and politics represented by these three characters. A graphic organizer visually depicting the relationships between the three may help the students recognize the connections.

References

- PBS series on the Medici family: "Medici: Godfathers of the Renaissance." *PBS*. http://www.pbs.org/empires/medici/

- "The Renaissance." *Historyteacher.net*. http://www.historyteacher.net/APEuroCourse/WebLinks/WebLinks-Renaissance.html. A compilation of teaching resources for Renaissance topics.

- "Renaissance: What Inspired this Age of Balance and Order?" Annenberg Learner. http://www.learner.org/interactives/renaissance/.

A POPE, A POLITICIAN, AND AN ARTIST

A pope, politician, and artist went out for a drink. Sound like the beginning of a bad joke? Perhaps—but in this case, it was no joke. Of the three, one would be exiled, one would be the center of an assassination plot, and one would become great. See if you can determine who they are.

- *"Leo"* was a member of a powerful banking family in Italy. He had seen a brutal assassination attempt on his father, who barely escaped from the cathedral with his life, while his uncle had been stabbed nineteen times and died. Consequently, his cousin Giulio came to live with Leo's family, and the two boys were raised together. They learned that the pope himself, Sixtus IV, had supported the assassination, partially because the Church was indebted to the banking family. Peace thereafter was short-lived, as again the people became unhappy with the disproportionate amount of wealth and control displayed by this single banking family. The conflict resulted in a civil war and such strong negative feelings toward the banking family that Leo and his cousin went on the run. Their home city offered a reward for their capture, so the two young men remained exiled for nine years, living off of the generosity of friends. After several years, they traveled to Rome and appealed to Pope Julius II. Pope Julius II helped them assemble an army, which they led back to their home city of Florence.

- *"Mike"* was described as bad-tempered, fragile, and terrible, though he was both passionate and ingenious as well. He demonstrated great talent early in life, and Leo's father took him in and provided him with an education when he was just a teenager. He was raised along with Leo and Giulio, as well as Leo's six additional siblings. However, when the cousins were forced to flee, Mike tried to distance himself from the family. He feared that if people associated him with the banking family, he too would be rejected. In addition, he tried to strike a balance between the Church and the growing spirit of independence. Unfortunately, this balance didn't last, and he was forced to work for Leo during his rule.

- *"Nick"* served as an adviser to the city after the cousins had been exiled. He was determined to keep Leo and his cousin from re-exerting control upon their return with their army, so he assembled an army of his own. During this time, individual city-states vied for power and control and the pope was trying to consolidate his own power. Other countries, including France, Spain, England, and Scotland, and the Holy Roman Empire, also became involved in a conflict known as the War of the Holy League. The clash between the papal soldiers (fighting along with the two cousins) and this adviser's army was particularly violent at Prato. Nick was considered defeated while Leo re-established his family's influence and rule in Florence. Not long after, Nick attempted to work with Leo but was refused, thrown into prison, then moved out of the city. He used this time to write a description of dictatorship, claiming "it is safer to be feared than loved."

Answers

- **Leo** was Pope Leo X, also known as Giovanni di Lorenzo de' Medici. As a member of one of the most powerful families in Italy, and certainly in Florence, he secured the job as pope by his own vote. Within one year as pope he had emptied the papal treasuries, so he created jobs in the Vatican and sold them to people. He also furthered the sale of indulgences, sparking both the creation of Martin Luther's Ninety-Five Theses, which said forgiveness of sins could not be bought, and ultimately the Protestant Reformation. Enemies tried to assassinate Giovanni, just as they had his father, but he escaped and had them punished. After Giovanni died of natural causes, his cousin Julio became the next pope, known as Pope Clement.

Pope Leo X, center.

- **Mike** was Michelangelo. He was taken in by Lorenzo de' Medici, Giovanni's father, as a thirteen-year-old boy. Lorenzo had started the first art school, where promising students studied sculptures that were part of his personal collection. Michelangelo was raised as Lorenzo's son. He had his own room in their palace, ate with them, studied with them, and was part of meals and discussions with other famous artists that Lorenzo supported, including Botticelli. It is believed that Michelangelo sculpted *David* by creating a wax model and laying it down in water, then slowly letting some of the water drain out each day and sculpting what became exposed.

  After the Medici family became unpopular, Michelangelo tried to distance himself from the family. However, when Giovanni became pope, he commissioned Michelangelo to paint the ceiling of the Sistine Chapel, which the artist hated doing. He despised the position that he had to be in to paint, and he was convinced that the family wanted him to fail. Of course, it ultimately became one of his best-known works. After the Sistine Chapel ceiling, Pope Leo commissioned Michelangelo to create elaborate tombs for his family.

Michelangelo

- **Nick** was Niccolo Machiavelli. He was a powerful adviser to the city of Florence when the Medici power waned, but when the cousins returned, he found himself begging for a position under their rule. He was denied and confined to his own home. With all of his extra time he wrote *The Prince*, in part as a description of the Medici rule. His name later became associated with the ruthlessness of politics.
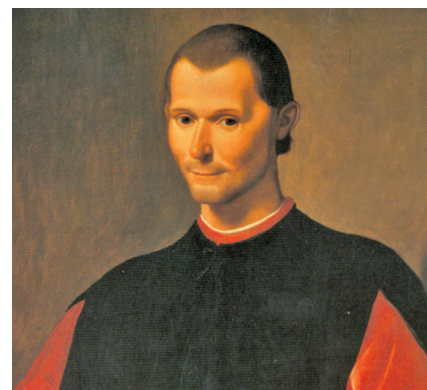
Niccolo Machiavelli

Image sources: Public domain, via Wikimedia Commons.

Reformation

Short Text: *To Die For*

Lexile Level: 1020

Accompanying Primary Documents

- Images of woodcuts from Book 5 of John Foxe's *The Acts and Monuments*, from the period of John Wycliffe to Martin Luther: http://www.johnfoxe.org/index.php?realm=more&gototype=modern&type=image&book=5

- Tufts University's collection of primary sources from the Reformation: http://researchguides.library.tufts.edu/content.php?pid=296748&sid=2436376

- Fordham University's collection of primary sources for the Reformation: http://www.fordham.edu/halsall/mod/modsbook02.asp

Recommended Activities

- Questioning the Text

- Important Questions (see handout in Appendix E)

- Extension: Text Sets

Teaching Notes

Depending on when this text is used in the Reformation unit, students may be unfamiliar with the names presented in this text, the religious positions of the Catholic Church, and the interconnectedness of the church and the political environment. The previous reading on the Renaissance politics and economics gives some background of the connections, specifically with the Medici family and the church. However, students may still be confused.

Rather than providing all the background knowledge that students will need to fully understand these broad topics, we recommend helping them identify the questions they have. This encourages them to do the thinking themselves and to be active readers and learners, rather than just consumers of the information that is given to them. Using the activities Questioning the Text and Important Questions are two ways to encourage students to ask questions. Once students have begun to ask questions, then more information can be provided in additional topics. Students can be assigned groups of questions to answer on their own or in small groups with additional text sets.

References

- Herdon, Peter N. "The Ideas and Ideals of Man, From the Renaissance to the Reformation." *Yale-New Haven Teachers Institute.* http://www.yale.edu/ynhti/curriculum/units/1986/3/86.03.04.x.html. A curriculum unit on the Renaissance.

- Hutton, Shennan. "Martin Luther Primary Source and Common Core Standards Activities." *Blueprint for History Education* (blog). http://blueprintforhistory.wordpress.com/2012/03/30/martin-luther-primary-source-and-common-core-standards-activities/.

TO DIE FOR

The burning of John Wycliffe's bones.

1. Examine the image above. Create a list of things that you notice. This list should be observations, not interpretations.

2. Next, examine the second image. Create a list of things that you notice. This list should also strictly be observations.

3. Comparing the two lists, what observations are similar?

4. Finally, write one or two hypotheses about why these events occurred.

The burning of Jan Hus.

Explanation

During the Renaissance, as well as the Middle Ages, "the church" referred to the Catholic Church, led by the pope. The pope was an elected official, and the church served as not only a religious authority but also a political authority. One of the more controversial actions of the church was the sale of indulgences. The Catholic Church taught that people could purchase forgiveness for their sins, called indulgences, even before they had sinned. The church further taught that this would guarantee them a spot in heaven regardless of their actions. The money from the sale of indulgences was deposited into the treasury of the church, more specifically into a treasury for the pope's personal use.

The first image shows John Wycliffe's bones being exhumed, burned, and poured in the river. Wycliffe translated the Bible from Latin into English so that more people would be able to read the text for themselves as opposed to only being able to listen to clergy talk about what was in the Bible. This was threatening to the church, in part because the practice of selling indulgences to forgive sins is not mentioned in the Bible.

The second image shows Jan Hus being burned at the stake. Hus was very vocal in his criticism of the Catholic Church's practice of selling indulgences, among other things. Neither man wanted a society without a strong church; instead, they wanted a reformed church. However, their critics—and Hus's executioners—believed that killing Wycliffe, Hus, and others were actions protected and supported by the church. Who was right?

Ideas rooted in religious beliefs continue to influence modern society. These ideas are so powerful that people are willing to both die and kill in their defense. The seeds of the Founders' beliefs in the separation of church and state were an attempt to protect religion and political structures simultaneously. The struggle to find that balance continues today. What does this picture add to the larger concept of the separation of church and state and the power of religious ideology?

Journalists and cartoonists in India light candles to express solidarity with the victims of the January 2015 attack on the offices of the French magazine *Charlie Hebdo.*

Image Sources
The burning of John Wycliffe's bones. Public domain, via Wikimedia Commons.
The burning of Jan Hus. Public domain, via Wikimedia Commons.
Candles Against Terror. Photo by Pk4wp. Pictured cartoon by Shekhar Gurera. (CC BY-SA 4.0, via Wikimedia Commons). http://creativecommons.org/licenses/by-sa/4.0/deed.en.

Scientific Revolution

Short Text: *A Bloody Mess*

Lexile Level: 1010

Accompanying Primary Documents

- Ohio University's collection of primary documents from the Scientific Revolution: http://hti.osu.edu/scientificrevolution/historical_resources

- U.S. Army Medical Department links to diagrams of early blood transfusion tools, with explanations: http://history.amedd.army.mil/booksdocs/wwii/blood/chapter1.htm

Recommended Activities

- Think Aloud and Metacognitive Flowchart (see handouts in Appendixes A and B)

- Dramatic Interpretation and What Does it Look Like?

Teaching Notes

This text makes several shifts in time. It opens with a statement about William Harvey discovering blood circulation in the early 1600s, then shifts back in time to Galen, then switches again to the 1600s and moves from Harvey to Jean-Baptiste Denis. It is important to draw students' attention to these shifts because it may be a point of confusion for those who read through too quickly. Many students struggle with shifts in settings and times and fail to track those switches.

Thinking Aloud and Metacognitive Flowcharts are two activities that are intended to draw attention to these shifts. A Think Aloud can be used to explicitly teach how to manage these changes. Metacognitive Flowcharts put more of the responsibility on the students to track where they become confused.

If students seem adept with this kind of shifting text, Dramatic Interpretations and What Does It Look Like? can be used singly or in conjunction to provide interactive and playful ways to support comprehension. What Does It Look Like? can be used in Part I to describe and diagram Galen's theories about blood. Dramatic Interpretations can be used in Part II to create tableaus of Denis's transfusions. While these activities are more interactive and visual, as well as playful, they also illustrate the importance of creating visual representations of what happens in the text to deepen understanding.

This text references patrons being willing to finance scientific studies that were also used for entertainment purposes. This was referenced in more detail in the Renaissance Art and Architecture short story *Viewing Dead Bodies*, which describes dissections that were open to the public as a form of entertainment.

The questions of the Scientific Revolution still echo today, helping shape modern approaches to many sciences—especially medicine. On the same note, the underlying uncertainty that existed when exploring

blood work and transfusions in the 1600s still exists today. We may laugh at the notion that a monster race could be created through blood transfusions, but the use of stem cells, selection of a baby's gender, medical research on animals, and cryogenics are just a few of the modern medical questions that are wrapped in ethical dilemmas. One possible extension of this short text is to explore other dilemmas faced during the Scientific Revolution and the modern-day equivalents of those situations.

Additional Information

In London in the early 1800s, Dr. James Blundell watched a mother die from hemorrhaging after the birth of her child. The scene haunted him, and he began where Denis had begun a century and a half earlier: with interspecies blood transfusions. When Blundell moved to human-to-human transfusions, he focused on mothers who were hemorrhaging and needed blood. His results were mixed—of the ten patients he transfused, only five survived. His work, however, kindled interest in blood research again, culminating with Karl Landsteiner's discovery of blood types.

War played an important part in furthering the research on blood and transfusions as well. The Spanish Civil War of 1936 was brutal and bloody. Dr. Duran-Jorda recruited volunteers to give blood, and over the course of 30 months, 30,000 donors provided more than 9,000 liters of blood to be used in 27,000 transfusions. At nearly the same time, blood banks were being created in Chicago—little did either Spain or the United States know how much they would need the blood transfusion technology within the next decade. The Red Cross opened its first center in 1941, and by the end of WWII, it had collected over 13 million units of blood.

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- NPR. "Medicine, Murder and the History of Transfusion: Interview with Holly Tucker." By Ira Flatow. *Science Friday*, April 2011. http://www.npr.org/2011/04/29/135841005/medicine-murder -and-the-history-of-transfusion.

- PBS. "Red Gold: Innovators & Pioneers: Jean-Baptiste Denis." http://www.pbs.org/wnet/redgold /innovators/bio_denis.html.

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A BLOODY MESS

Part I

In 1628, William Harvey discovered that blood circulated throughout the body. This discovery was part of the continued interest in the natural world, an interest that had a major influence on artists such as Michelangelo and Leonardo Da Vinci. This same interest sparked a movement often referred to as the Scientific Revolution.

Understanding how blood circulated was a significant contribution to science—and a major shift in previous knowledge. Galen, a second century Greek physician, had previously tried to describe the movement of blood through the body. According to him, blood originated from food that was ingested. As that food was digested in the stomach, blood was created and then filtered in the liver. The blood then flowed from the liver toward the heart. The heart burned blood as fuel, giving off heat, just as a wood-burning stove burns wood. A person then breathed so as to release the fumes created when the heart processed the blood, much like a chimney emits smoke. A fever was considered a sign of an overabundance of blood, and thus the obvious treatment was to get rid of some of the excess—i.e., bloodletting.

Harvey's discovery of blood circulation in 1628 began to revolutionize medicine and the way the sick were treated. For literally thousands of years, bloodletting and leaches had been the main treatments for multiple illnesses based on faulty understanding of circulation. But with Harvey's

An early lamb-to-human blood transfusion.

discovery, these practices came under scrutiny. By 1665, the first recorded transfusion occurred, with a dog's blood being transfused to another dog. This particular area of science proved fascinating to many, and French and English scientists began an intense rivalry over who would be the first to transfuse blood into a human.

The scientists did not immediately start by transfusing human blood to other humans. Instead, they used animal blood. In 1667, Jean-Baptiste Denis of France successfully transfused sheep's blood into a young boy. The boy survived, and soon after, Denis performed transfusions on two grown men, one with sheep's blood and one with blood from a calf. Then work on transfusion came to a halt, and nothing more happened for almost 150 years—but why? What would keep the increased knowledge about blood circulation and those first successful transfusions from gaining increased attention in the middle of a Scientific Revolution?

Part II

Fear was certainly one reason that transfusions came to a halt. What would happen to a person if animal blood were mixed with human blood? In a time when superstitions about werewolves and half-humans were prevalent, people were concerned about creating races of monsters or chimeras.

Initially, that fear wasn't enough to stop some of the most curious and driven scientists. Denis followed his initial success with a most daring undertaking: a human transfusion. Though, not just any human would do. Denis had already proven to himself that a healthy man would not die when given animal blood—but could he cure a sick man with a blood transfusion? He needed someone who was sick, and preferably someone who was also well-known so as to get the most attention from the outside world. Denis and his helpers finally decided on an infamous man named Antoine Mauroy, who was known to be crazy. He lived along the Seine River, dressed often in a few rags or nothing at all. It was said that he had gone mad when the woman he loved refused to marry him because his social status was beneath hers. School children liked to provoke Mauroy and make fun of him. Denis thought that if he could cure Mauroy, he could gain fame and fortune, as well as prove the benefits of blood transfusions.

Denis, along with some helpers, went to the area of town where Mauroy roamed, and snatched him. He was then locked in a small room to be "fattened up" until the time of his transfusion. Once he was deemed ready, Denis transfused calf's blood into Mauroy at least three times—and it worked. Or rather, it didn't kill him. In the days following the transfusion, Denis and his helpers observed that Mauroy seemed to be saner, putting on clothes and speaking normally. But three days later, Mauroy was dead and Denis was accused of murder.

Denis began to try to understand what happened to Mauroy. He lodged a formal complaint, ultimately stating he had been framed. The French court agreed to hear the case. They then heard the story of Mauroy's wife, a battered woman who endured extreme poverty and lived with the knowledge that her husband not only didn't love her, but was also literally driven crazy by his love for someone else. Mauroy's wife was convicted of murdering her husband by arsenic poisoning, and the judge ultimately cleared Denis of wrongdoing in the case. Mauroy's wife was sentenced to prison, where she later died.

One question remained: Where did Mauroy's wife get the poison? Neighbors testified that some mysterious men who looked like physicians had come to visit her after Denis transfused Mauroy. The best supposition is that physicians from the government-supported school of medicine did not like Denis's experiments and set out to discredit his work by providing Mauroy's wife with the means to kill Mauroy. Even though Denis was cleared of wrongdoing, the judge ordered him not to conduct any further blood transfusions. Denis appealed, but a second judge upheld the order. Though Denis stopped performing transfusions, he never lost his interest in blood. In fact, he went on to invent styptic, which is still used today to stop mild bleeding.

Curiously, blood transfusion research then ended not only in France but also in England. It would be another 150 years before blood transfusions became an area of interest again.

Image source: Wellcome Library, London (CC BY-4.0, via Wikimedia Commons)
http://creativecommons.org/licenses/by/4.0/.

Age of Exploration

Short Text: *Hold the Salt and Pass the Pepper*

Lexile Level: 1280

Accompanying Primary Documents

- Letter from Christopher Columbus describing his discovery: http://www.ushistory.org/documents/columbus.htm

- Library of Congress set of primary documents about exploration: http://www.loc.gov/teachers/classroommaterials/themes/exploration/exhibitions.html

Recommended Activities

- Questioning the Text

- List, Group, Label, Theorize (see handout in Appendix D)

Teaching Notes

The introductory section is a mock advertisement intended to summarize the information about pepper as well as spark students' predictions about what is being described. Make sure students understand that while the advertisement is fictitious, all of the information contained within it is factual.

Students should know as well that pepper was not the only thing that explorers were seeking in their trade with Asia. The story of pepper is used to illustrate similar beliefs about many spices.

Questioning the Text is a helpful activity to use to inspire some of the questions we hope students have about structure (e.g., the mock advertisement) and background (e.g., Weren't they looking for more than pepper?). If students are not able to use Questioning the Text in a way that brings several of these issues up for discussion, we recommend using Think Aloud first, or perhaps Think Aloud along with a Metacognitive Flowchart, to gradually release responsibility for reading and wondering to students.

List, Group, Label, Theorize (LGLT) is an appropriate activity for helping to push students' thinking about why the literal information in the text is important. Specific to this short text, LGLT can be used in the following manner:

1. Give students the introductory part of the text only—the picture along with the mock advertisement. Ask them to complete the LGLT framework found in Appendix D.

2. Give students time to share their theories in small groups or with the whole class.

3. Give students a *portion* of Part II, cutting off the text after the sentence "For example, nutmeg was believed to be a cure for the bubonic plague." This stopping point will push them to theorize about why beliefs about the healing powers of spices drove exploration and trade.

4. Allow students to share theories.

5. Finally, distribute the final portion of the text. Ask students to verify or revise the theories they have already written and add any needed categories and theories.

References

- McCormick Science Institute. "History of Spices." http://www.mccormickscienceinstitute.com /Spice-Landing/History-of-Spices.aspx.

- Nedspice. "Pepper Crop Report 2013." http://www.nedspice.com/upload/docs/Nedspice _Pepper_Crop_Report_2013.pdf.

- "Taste of Adventure: The History of Spices is the History of Trade." *Economist*. December, 1998. http://www.economist.com/node/179810.

HOLD THE SALT AND PASS THE PEPPER

Miracle Plant for sale!

- All-purpose plant. Grows best in mild climates.

- **Medicinal uses**
  Miracle plant useful for treating constipation, hernias, sore throats, indigestion, insect bites, sleeplessness, joint pain, liver problems, toothaches, eye inflammation, and tooth decay. Also useful for embalming bodies.

- **Culinary uses**
  Flavorful plant useful for seasoning meats, stews, soups, eggs, and more.

- **Purchasing**
  Purchases may be made at multiple ports in India and China. Transactions will be bartered at time of arrival.

Part II

The plant pictured and described is *piper nigrum,* otherwise known as black pepper. Pepper is produced when the individual berries, or peppercorns, are dried and then ground. During the Middle Ages and the years that followed, pepper was used to flavor a variety of dishes, as it still is today—but there were more important reasons to try and obtain pepper.

Pepper was money—literally. Some establishments allowed rent to be paid in peppercorns. In other regions, a pound of pepper could secure the freedom of a slave.

However, being able to make a more flavorful stew or to pay rent were not the main reasons that kings and queens sent their best explorers on journeys around the world. The primary reason for seeking pepper (and various other spices) was for its believed medicinal properties. In the ancient world and Middle Ages, black pepper was believed to cure all sorts of ailments, including constipation, hernias, sore throats, indigestion, insect bites, sleeplessness, joint pain, liver problems, toothaches, eye inflammation, and tooth decay. Peppercorns were found stuffed into the nostrils of Ramses II (though they obviously didn't do him much medicinal good). Well into the Renaissance and Scientific Revolution, countries sought spices and fought over trade routes more for the spices' healing properties than for their taste. For example, nutmeg was believed to protect against the bubonic plague.

- -

Part II (continued)

Since the plague killed over 35,000 people in London alone in 1603, it's understandable why such a belief fueled not just arguments but all-out wars.

The search for a sea route to Asia and India to obtain pepper, among other things, was brutal and cutthroat as European countries vied for bigger shares of the spice trade. While new advancements in ships and navigational instruments supported new scientific thinking about the shape of the world, the increased period of exploration was also utilitarian—bring fame and recognition to one's country and find a faster way to the spices! Portugal was the first European country to send explorers in search of a sea route to Asia, but Spain soon took over as the international exploration leader, financing explorers such as Christopher Columbus when Portugal opted not to provide backing. In 1498, Vasco da Gama and crew were the first Europeans to find a direct sea route to the East. Landing in India, Vasco da Gama's translator was reported to have said they were seeking Christians and spices!

The value of pepper isn't relegated only to centuries past. Today, it is estimated that pepper accounts for one fifth of the world's spice trade. While India still produces a significant amount of the world's pepper crops, Vietnam is the largest producer. Pepper is one of its largest exports—and that's nothing to sneeze at.

Enlightenment

Short Text: *Rock Stars*

Lexile: 1000

Accompanying Primary Documents

- Immanuel Kant: *What is Enlightenment?*:
  http://www.allmendeberlin.de/What-is-Enlightenment.pdf

- Eisen, Cliff, et al. 2011. *In Mozart's Words*. HRI Online. Version 1.0. http://letters.mozartways.com.

Recommended Activity

- Close Reading

Teaching Notes

This text is already divided into sections for Close Reading and listening. Presenting opportunities for listening, viewing, and reading again are critical to support new understanding.

It is essential that the teacher not provide background information too early when asking students to complete Close Reading. There will be ambiguity and unknown information. Part of the intent of Close Reading is for students to discover all that they can from the text—or in this case, video and audio—instead of looking to a teacher or outside expert to provide explanations. If students are unfamiliar with this approach, expect them to resist and offer multiple reasons why they don't know what the text/song/video is about.

- **First viewing:** A compilation of scenes from the 1984 film *Amadeus* set to Falco's "Rock Me Amadeus": https://www.youtube.com/watch?v=H8TqUT4Mk1Y. We recommend allowing students to simply watch the video first without asking them to analyze it. This allows them to get an overall feel for the style of music, the video effects, and more.

- **Second viewing:** Watch the video again, this time with the lyrics displayed. Ask students to view and read the lyrics to determine the Five Ws (Who, What, When, Where, and Why). Note that they should focus not on when the video was made or when the song was performed, but what time the video is attempting to portray. Do not provide them with background information at this time.

- **Third viewing:** Watch the video one more time. Ask students to focus on the musical aspects of the song this time rather than on the visuals. What do they notice about the music? It may be helpful to cover or turn off the screen and simply listen to the audio portion at this time.

- **First listening of the adagio movement from Mozart's Piano Concerto No. 23:** http://www.youtube.com/watch?v=j8e0fBlvEMQ. Without telling students who wrote the piece, let them watch/listen to the first two minutes. This is an eight-minute song. Students will most likely

become restless if asked to listen to the whole thing, so the first two minutes will be enough to help students understand the piano and instrumental interaction. As with the Falco video, allow students to simply listen to the music and get a sense for the sound.

- **Second listening of Mozart:** This time, ask students to try to describe the music. Who is playing (which instruments)? What is the melody like? Does the melody repeat?

- **Students' reading:** Allow students to read the explanatory text. Teachers may preface the reading with the following short introductory statement: "After reading this text, you should be able to explain what the first video is about and describe how the two songs and videos are linked."

- **Final viewing of Falco's "Rock Me Amadeus":** This time, have students decide if this rock song, written in the 1980s, embodies the Enlightenment ideals of reason, organization, planning, and simple complexity. They should be able to support their answers.

References

- Donelan, James. 1999. "Mozart and Enlightenment Thought." Lecture, Karpeles Library, September 26. http://www.writing.ucsb.edu/faculty/donelan/Mozart.html.

- ———. 2008. *Poetry and the Romantic Musical Aesthetic.* New York: Cambridge University Press.

ROCK STARS

View: "Rock Me Amadeus"
https://www.youtube.com/watch?v=H8TqUT4Mk1Y

Lyrics for

Rock Me Amadeus

He was the first punk ever to set foot on this earth.
He was a genius from the day of his birth.
He could play the piano like a ring and a bell
And everybody screamed: Come on, rock me Amadeus.
With a bottle of wine in one hand and a woman in the other
His mind was on rock and roll and having fun
Because he lived so fast he had to die so young
But he made his mark in history
Still everybody says, rock me Amadeus.

View: Hélène Grimaud plays the "Adagio" from Mozart's Piano Concerto No. 23
http://www.youtube.com/watch?v=j8e0fBlvEMQ

Students' Reading

The first video is based on the movie *Amadeus. Amadeus* is about the life of Wolfgang Amadeus Mozart, a musician and composer in the mid- and late 1700s. The second song is from Piano Concerto No. 23, one of Mozart's compositions. Obviously the songs are written in very different styles. In the rock song about Amadeus (Mozart), the same melody is repeated over and over quite frequently. The song is meant to be loud.

The Mozart piece, which is the second movement of the concerto, is slow and quiet. You may have heard the same basic melody repeated, both by the piano and by the other instruments, but each time it is played just a bit differently. The trick is to listen closely for the slight variations throughout the song.

One way that the songs are alike is that they repeat a similar melody over and over, though they both use multiple instruments to add variety and interest to that repetition. However, Mozart's original has a greater amount of deviation in the repeated melody. In classical music, it is referred to as using a single theme (melody) and playing it with multiple variations.

So what?

Mozart was considered one of the first composers to be influenced by and to embody Enlightenment ideals. In its most basic form, the Enlightenment was a philosophical and cultural shift. Immanuel Kant, an Enlightenment philosopher, described it as the freedom to use one's own intelligence. The Enlightenment was marked by increased curiosity, scientific rigor, and questioning. The answers to life's questions were believed to be found through one's own ability to reason, which was in contrast to people's acceptance of traditions and superstitions. In one simple word, the Enlightenment pushed people to THINK!

What in the world does a piece of music have to do with Enlightenment thinking? That brings us back to the original video. In the Falco video, Mozart is depicted as someone ahead of his time—a rebel. The lyrics of the song accompanying the video emphasize this idea by comparing Mozart to a modern-day rock star. Mozart was certainly ahead of what most composers were doing in the 1700s, and it did take time for people to get used to his style. That style mirrored the ideals of the Enlightenment in that the songs were carefully planned and organized, both simple—with one or two themes—and complex, because of the multiple variations. He was also writing for new instruments, the pianoforte (piano) and the clarinet. The piano in particular allowed him to write loud and soft notes, creating even more variation in the dynamics of the piece. Mozart's work demonstrates how all of the arts, including architecture, literature, painting, sculpture, and music, were influenced by Enlightenment thinking.

Final viewing: Listen to or watch the video for "Rock Me Amadeus" again.

French Revolution

Short Text: *The Price of Freedom*

Lexile Level: 990

Accompanying Primary Documents

- Collection of images and artwork from the French Revolution: https://chnm.gmu.edu/revolution/allfr.html

- Palace of Versailles virtual tour and description of a day in the life of Louix XIV and Marie Antoinette: http://en.chateauversailles.fr/history/versailles-during-the-centuries/living-at-the-court/a-day-in-the-life-of-louis-xiv

- *Memoirs of Louis XIV* by The Duke of Saint-Simon: http://www.gutenberg.org/files/3875/3875-h/3875-h.htm

Recommended Activities

- Divide and Conquer

- Dramatic Interpretations

Teaching Notes

This piece is best handed out in two installments for the Divide and Conquer activity. The first part can be given to students to allow them to brainstorm which country is described, the second part to verify and add information to their original responses. Emphasis should be placed on how each of the events described (e.g., the American Revolution, the structure of French society, the extravagances of the court and nobility, the storming of the Bastille) were related and if any one caused the others.

If students have sufficient background knowledge about the French Revolution, an alternative is to ask groups of students to use tableaus to depict (a) Marie Antoinette and the extravagant lifestyles of the French nobility, (b) the storming of the Bastille, and (c) tearing apart the Bastille by hand. Each group should be given a card with the description of what should be depicted in their tableau so that they remain unaware of what the other groups are depicting. Following each group's tableau, the class should discuss how these three events are related. The entire short text can be read after sufficient discussion.

- A humorous summary of causes of the revolution in song can be found at http://www.history.com/topics/french-revolution.

- For a nice visual summary of Marie Antoinette's hairstyles, see "Marie Antoinette's Craziest, Most Epic Hairstyles," from the *Huffington Post* at http://www.huffingtonpost.com/will-bashor/marie-antoinettes-crazies_b_4109620.html.

References

- Fordham University. "French Revolution." *Internet Modern History Sourcebook*. http://www
.fordham.edu/halsall/mod/modsbook13.asp.

- Shultz, Doug. 2005. *The French Revolution.* The History Channel. Video, 90 minutes. https://www
.youtube.com/watch?v=v8Q JSkTnhec.

THE PRICE OF FREEDOM

Part I

The revolutionaries just wanted their freedom—all they needed was a little help. They wanted lower taxes, but those in power wouldn't listen despite diplomatic efforts. So if they wanted their freedom and they wanted to be heard, they had no choice but to stage a full-scale revolution in order to take it.

The American colonists? Not in this case, though there were many similarities. Instead, this revolution came about in part *because* of the price paid for the American colonists' freedom! The monarchy had gone into extensive debt to support the American colonists—about 1,500,000,000 livres were given in total. In order to raise all of that money, this monarchy raised its own citizens' taxes. At the time, the average worker received between 1 and 2 livre a day in wages, but the bigger problem was that not all citizens had to pay taxes. Nobility and clergy were excluded, leaving the commoner to pay all of the taxes to support another country's freedom. These overtaxed citizens had had enough, and revolution was brewing.

Part II

Whose revolution is described? France. The very country that financed the American colonists' revolution was at the same time imposing harsher and harsher taxes on its own citizens, while their nobility and clergy lived tax-free, often extravagantly. French society was organized into three estates. The First Estate was the clergy. The Second Estate was the nobility. The Third Estate included everyone else and made up 97 percent of the French population.

The king of France during the revolution was Louis XVI. He neither did anything to alleviate his country's fears about the growing debt nor tried to live a pared-down lifestyle himself. He was fifteen when he married fourteen-year-old Marie Antoinette, who earned the nickname Madame Deficit for all of her spending on jewels, shoes, dresses, and anything else she wanted. Consider her hairstyles, one of which included a not-so-miniature replica of a victorious ship, *Belle Poule*. Some of her hairstyles were over four feet tall. Ladies all over Paris put their hairdressers to work copying Marie Antoinette's styles. From these actions, she gained a reputation for having larger-than-life, extravagant taste in all things, inspiring other noble women to mimic her extravagance and common people to mock and ridicule her.

While Marie Antoinette seemed to care for nothing beyond her own appearance, the French people were getting reports that the Americans had defeated the British—with the help of French money and military support. Meanwhile, in France, the people's attempts at peaceful negotiations were being ignored by King Louis and the nobility. Ultimately, violence erupted on July 14, 1789, when crowds stormed the Bastille. The crowds had earlier stormed Les Invalides, a military compound where cannons and guns were stored. While successful in obtaining thousands of guns, they had very little ammunition. Ammunition was stored at the Bastille, so the rioters moved there. With only seven prisoners inside, the governor of the Bastille, Bernard-Rene Jordan, marquis de Launay, surrendered and was beheaded. Later that day, the mayor of Paris was also beheaded. Governor Launay's severed head was paraded throughout town on top of

a pike. Over the course of that day and into the next days, the people tore apart the Bastille, brick by brick, with their bare hands.

Three and a half years later, Louis XVI was guillotined, and Marie Antoinette was beheaded nine months after that. Unfortunately, the revolution would cost many more people their heads—as many as 800 people per month—before the French enjoyed the same equalities that they had financed for the American colonists.

The Storming of the Bastille

Image source: Painting by Henry Singleton (Public domain, via Wikimedia Commons).

19th Century Nationalism

Short Text: *No Smoking*

Lexile Level: 1090

Accompanying Primary Document

- *Diary of an officer of the brigade of Savoy in the campaign of Lombardy,* by Gabriel Maximilien Ferrero: http://books.google.com/books?id=A00IAAAAQAAJ&oe=UTF-8

Recommended Activities

- Metacognitive Flowchart (see handout in Appendix B)
- Close Reading

Teaching Notes

This text condenses a lot of information about the French Revolution, Napoleon's rule, and the European response to both. Thus, much is omitted in terms of explanation, and the text assumes some prior knowledge that may not be present for all students. Using the Metacognitive Flowchart will be a helpful tool to assess if students understand the text and to help them identify any points of confusion.

Additionally, the complexity of the text and the issues covered make it ideal for Close Reading. A suggested sequence of close reading is as follows:

1. **First reading:** Read for the big-picture and literal understanding. What is the text primarily about?

2. **Second reading:** Read to identify points of confusion and places where additional information is needed to understand the text.

3. **Third reading:** Read to describe what this text tells us about the beginnings of nationalism.

References

- Ferrero, Gabriel Maximilien. 1850. *Diary of an officer of the brigade of Savoy in the campaign of Lombardy.* Comtesse Fanny Di Persano, tr. London: Sampson Low. http://books.google.com/books?id=A00IAAAAQAAJ&oe=UTF-8.

- Shultz, Doug. 2005. *The French Revolution.* The History Channel. Video, 90 minutes. https://www.youtube.com/watch?v=v8Q JSkTnhec.

NO SMOKING

What makes a group of people feel unity and pride in their identity to such an extent that they are willing to fight together, even die? History suggests there's nothing like having a common enemy to unite a group of people. The residents of Milan, the capital of the Italian region of Lombardy, had multiple enemies over a span of decades, and it united them, as well as many other groups of Europeans, in a movement known as nationalism.

The spark that set off the Milanese's revolt against the common enemy of Austria was a cigar. In 1848, the Austrians controlled Lombardy along with many other parts of Europe. They brought their cigars to Lombardy to sell—and tax. In protest, the people of Milan refused to smoke Austrian cigars. In response, the Austrian authorities issued cigars to their soldiers and told them to smoke them throughout the city. Gabriel Ferrero, an officer in the Italian forces, published his account of the conflict, remembering

> The [Austrian] police . . . are spread about the town with the injunction to excite broils, in order to create a legal pretext to attack individual liberty. An insolent soldiery frequent the streets and cafes, smoking cigars, blowing puffs of smoke in the faces of the passers by, and slashing at those who express their indignation at this insolent provocation.

The people of Milan were angered at such provocation and began yelling, fighting, and throwing rocks or other objects. Before long, riots erupted and injuries mounted.

The conflict surrounding the cigars had roots that began much earlier in a different part of Europe. The French Revolution affected not only the French but ultimately the entire continent. Between 1792 and 1815, the French were almost constantly at war. Initially, they fought to keep other European monarchs from aiding the French ruling class and halting the French Revolution. The result of all the fighting was a huge French army.

One young officer, Napoleon Bonaparte, began to distinguish himself with his service. He certainly had their attention when he overthrew the existing government in 1799 and set up a new one, ultimately centralizing power and becoming a virtual dictator. Next, he started out to conquer the world. Now, instead of fighting defensively, the French army was on the offense to conquer other countries. In their attempt to conquer, they created many enemies.

In the early 1800s, France fought all the major powers of Europe: Austria, Prussia, Britain, and Russia. From 1807–1812, Napoleon controlled all of Europe—an empire that reached from France to the borders of Russia—but then he made two fatal mistakes. He took on the British navy, and he invaded Russia. Ultimately, the British navy was able to cut off sea trade routes, so very few imports made it into France and the rest of Europe. At the same time, the Russians were retreating and burning everything they owned, leading Napoleon deeper into Russia and cutting him off from the means to support his army. The French army was forced to return home, "welcomed" by an alliance of British, Austrian, Russian, and Prussian armies. Paris was ultimately captured, and Napoleon was forced into exile.

What does Napoleon's rule have to do with Austrian cigars in Milan? Just this: The conquered peoples of Europe were tired of paying taxes to far-away rulers and sending men to fight in someone else's army. A growing sense of nationalism began to sweep Europe. Initially, it was an anti-Napoleon ideal. However, the larger European powers' attempts to bring stability after Napoleon's exile only increased the sense of nationalism among the smaller regions and countries.

A large group of European leaders—nine kings, dozens of princes, and hundreds of dignitaries—met in Vienna, Austria, at what came to be known as the Congress of Vienna. The Congress of Vienna arbitrarily divided up regions and placed them under the rule of larger, more powerful nations. For example, Austria was given charge of parts of Italy, and the Italians resented it. Ferrero wrote in his diary:

> On the 22d [*sic*] of February, the martial law is proclaimed; Austria commits actions unworthy of a civilized nation. . . . All classes of society unite themselves with one accord—they fly to arms, numerous barricades are formed in the town, and on the 18th of March a terrible and bloody contest is begun on all sides.

By the end of the day, the hospitals were full of injured Milanese. Ultimately, the attempt at overthrowing the cigar-smoking Austrian rulers failed in 1848. However, the conflict provided a spark that united the revolutionaries of Italy, who adopted the cigar as a symbol of Italian unity and nationalism. Before long, the sense of nationalism that was sweeping Europe ultimately changed the maps and the balance of power in all of Europe. By 1870, the Italians had their own united nation.

Industrial Revolution

Short Text: *Picture This*

Lexile Level: 1110

Accompanying Primary Documents

- Overview of the Industrial Revolution: http://www.history.com/topics/industrial-revolution

- Video of Queen Victoria's funeral: https://www.youtube.com/watch?v=UzzAhdS-xIo

- Excerpts from Queen Victoria's diary: http://www.royal.gov.uk/pdf/victoria.pdf

Recommended Activities

- Think Aloud (see handouts in Appendix A)

- What Does It Look Like?

Teaching Notes

This text offers several opportunities for combining Think Aloud with What Does It Look Like? in order to show students how thinking about the images described in the text helps further comprehension. The text is divided into two parts to facilitate gradual release of responsibility. The first part provides an opportunity for the teacher to model how to create mental images, and Part I of the text can be read aloud to students, stopping to describe or offer a quick sketch of images that come to mind. Possible places for imaging include the first camera, Drina and Albert and their family, and Drina with the family photograph. All of these mental images can actually be verified by checking the following sources:

- Early cameras: http://www.neatorama.com/2006/08/29/the-wonderful-world-of-early-photography/

- Royal family photographs: http://www.queen-victorias-scrapbook.org/contents/4-1.html

- The photo with Queen Victoria's face scratched out, and the second pose where she turns in profile: http://www.getty.edu/art/exhibitions/victoria/victoria_photography.html

Students can then practice visualizing images as they read in the second part of this text.

Further, the queen's fascination with photography provides an excellent context to practice reading images. Some short, narrated models for observing photographs appear as video clips on the following website: http://www.getty.edu/art/exhibitions/victoria/victoria_photography.html. Note how the historians in these clips explain the context, not just what is observed in the actual photo. These provide excellent models for thinking like a historian.

A final alternative way to introduce this topic is to provide students with one of the many photographs from the time. One might focus on war photographs or royal photographs and discuss how they are used to portray a particular view or political philosophy.

References

- "Queen Victoria's Empire." PBS. http://www.pbs.org/empires/victoria.

- "A Royal Passion: Queen Victoria and Photography" Getty Center Exhibitions. http://www.getty.edu/art/exhibitions/victoria/victoria_photography.html.

- "Victoria (r. 1837-1901)." The Official Website of the British Monarchy. http://www.royal.gov.uk/historyofthemonarchy/kingsandqueensoftheunitedkingdom/thehanoverians/victoria.aspx.

PICTURE THIS
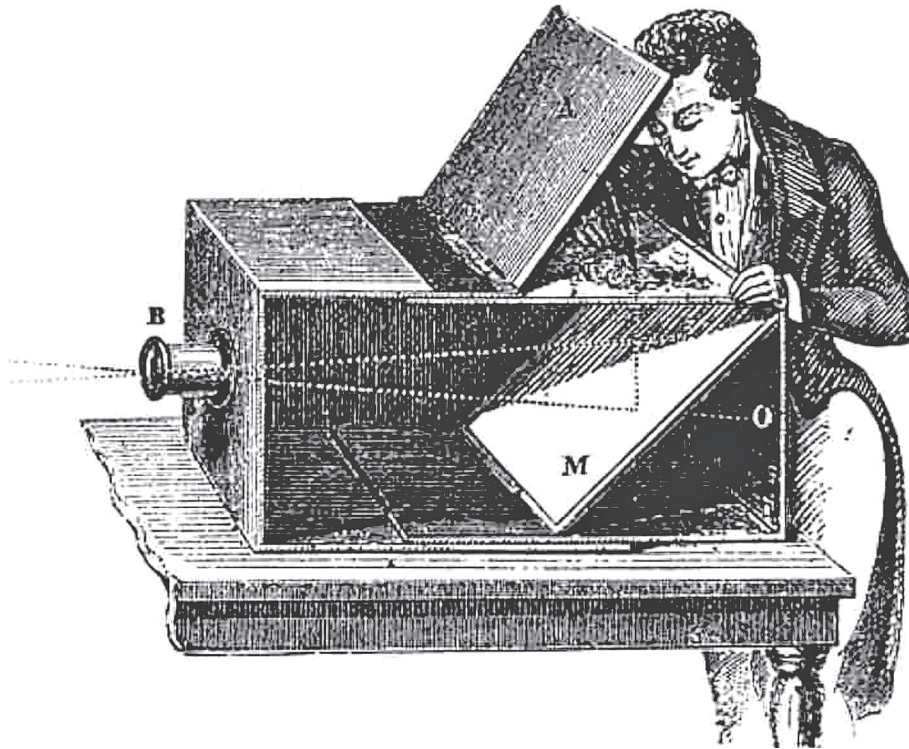
An artist manually traces an image that has been projected using a camera obscura.

Part I

Cameras have been around since the time of the ancient Chinese and ancient Greeks. The early cameras took up an entire room, but the even bigger problem was that there was no way to actually preserve the images. An image could be temporarily projected onto a wall or other surface, but the only way to permanently capture the image was to trace it manually. Today, we wouldn't dream of having a camera that couldn't take a photograph, but the ancient cameras were just that—machines without pictures—until the Industrial Revolution, that is.

In 1826, the first attempt at printing a photograph was made, but it needed an exposure time of eight hours in order to appear. Imagine trying to have a person sit still for the eight hours needed to capture their picture! Obviously that wasn't going to happen. Louis Daguerre continued to experiment with cameras, paper, and chemicals, and in 1839 he was able to show the public the first photographic process, which he called the daguerreotype. In keeping with the Industrial Revolution's emphasis on new manufacturing processes and improved efficiency, the process of photography, as well as printing one's photographs, then became available to the public.

The same year that Daguerre made his photographic process public, a girl named Drina asked a young German man named Albert to marry her. Albert agreed to everything—to the marriage, and to moving into her house to be with her family and friends. Albert was interested in science and art, and the new process of photography captured his attention. He soon began having pictures taken of his growing family. With nine children, it was hard to keep a family portrait up to date! Drina, too, seemed determined to document the happiness of her children, as if to contrast it with her own lonely childhood, throughout which she hadn't been allowed to play with other children her age (and in fact, hadn't even been allowed to be alone).

Even then, photography still took a long time, much to Drina's frustration. Once, when she had gathered her children around her for a photograph, she blinked, and the photo captured her with her eyes closed. She was so annoyed that she scratched out just her face in the photo and then had a second photograph taken two days later with the exact same pose—except she chose not to look at the camera to eliminate the risk of her eyes being closed a second time! It all goes to show that even a queen can be vain.

Part II

Queen? Absolutely! Drina was the nickname given to her as a child—the rest of the world knew her as Queen Victoria, the queen of England.

Photography came to mean more and more to Queen Victoria and Prince Albert. As with many things in the Industrial Revolution, the rise of easier production created new business opportunities, and by the 1850s there were numerous photography studios all over England, allowing anyone with enough money to have their photographs taken. When the Crimean War broke out in 1853, soldiers by the dozens had their pictures taken before they left for battle to help their loved ones remember them. The queen used photographs of the soldiers for something different—to remember the cost of war. She kept a collection of photos of soldiers who had been injured and disfigured in battle. When there was conflict in India over the British East India Trading Company's control, the queen again had photographs taken of those who were injured.

Tragedy struck close to home in 1861 when Prince Albert died. The queen had long had a fascination with dying and death, and those close to her worried. She preserved Prince Albert's room as it had always been, even requiring her servants to lay out fresh clothes for him and bring him warm water to shave with for the next forty years. She even had a photograph taken of him as he was laid out for burial. This photo she kept close to her own bed for the rest of her life.

The queen and those around her also learned of other uses for photographs. They seemed to understand that by releasing photographs to the public, they could control the public's perception of the monarchy and her image. Initially, photos were released in limited ways, but toward the end of her reign, her image began appearing on everything from tea towels to biscuit tins.

In 1901, after more than sixty years as queen, Queen Victoria died. She was the first queen to be photographed and the first queen to be filmed. Though she did not keep up with many of the inventions of the Industrial Revolution, she embraced photography, and because of it we have hundreds of images to document her reign. When she died, her funeral was recorded on film. She had dictated her wishes for her funeral in minute detail, including one final photograph—a photograph of her body before burial. The photo not only captures her, but above her hangs the photo of Prince Albert in death—beside her as always.

For reference, see the photo at the following link of Queen Victoria on her death bed—and note the framed photo of her late husband, Prince Albert, directly above the bed:

- "Faces of the Century: A Sainsbury's Photographic Exhibition." *National Portrait Gallery.* http://www.npg.org.uk/education/facepack/more_47037.html.

Drina, Albert, and their nine children

Image Sources
Camera obscura. Public domain, via Wikimedia Commons.
Queen Victoria and family. By Caldesi and Montecchi (Public domain, via Wikimedia Commons).

Imperialism

Short Text: *I'll Take That*

Lexile Level: 1100

Accompanying Primary Documents

- *King Leopold's Rule in Africa,* by Edmund D. Morel, available in the public domain: http://www.scribd.com/doc/20191713/1904-King-Leopold-s-Rule-in-Africa

- Account of the Middle Passage, by Olaudah Equiano, with supporting primary sources: http://amhistory.si.edu/onthewater/oral_histories/life_at_sea/equiano.htm

Recommended Activities

- What Does It Look Like?

- Metacognitive Flowchart (see handout in Appendix B)

Teaching Notes

The text is divided into two parts. Ideally, students receive only Part I to begin with, using what they read and know to identify both countries and the implications of being island nations. Part II adds additional information to the world picture of imperialism. The information contained in this text makes little sense without identifying which countries held the power and which countries were pawns. This is best accomplished by using a variation of What Does It Look Like? Specifically, students should use world maps that show which countries held power at the time in terms of colonies and spheres of influence. Taking it one step further, it may be most useful to provide students with blank maps and allow them to demonstrate their understanding of what they've read by filling them in on their own.

Modeling with a Metacognitive Flowchart is useful to encourage students to consider that while the literal interpretation of the text is easily understood, the interpretive level of understanding in this text may not be so clear. Students should be encouraged to consider what the implications might be of the world being divided into ruling nations looking to expand and lesser nations being controlled by foreign interests.

An extension activity for this text could lead into the study of World War I. Comparing the colonies and spheres of influence from the imperialistic expansion era to the allies in World War I, students may gain a better understanding of how imperialism shaped the war.

References

- Brady, James. 2009. *The Imperial Cruise: A Secret History of Empire and War.* New York: Little, Brown.

- *The Rise and Fall of the Japanese Empire, Part I.* 2011. Discovery Channel documentary, 43:40. http://www.youtube.com/watch?v=BJFe2nLcmjo.

I'LL TAKE THAT

Part I

Island nations such as the ones indicated above share some important similarities. One important commonality is that they are limited in natural resources and must rely instead on trade to obtain additional necessities. These nations needed particular resources in the late 1800s; one wanted tin, oil, and rubber, while the other wanted palm oil to fuel their machines. They also needed additional markets to sell the goods they produced. And with valuable natural resources and manufactured goods come influence and power, desired by every nation.

Both of these island nations also relied heavily on their navies for self-protection and to broaden their spheres of influence. Both were able to use military strategy to defeat much larger countries, giving them even greater ability to dominate other nations.

Which nations are these?

Part II

Great Britain and Japan, shown on the maps above, shared many similarities—similarities that would ultimately lead to great conflict. Great Britain was one of the richest and most powerful nations in the world in the late 1800s and early 1900s, and the country was claiming greater control all over the world. Queen Victoria was thrilled to be named empress of India as part of the British quest for more and more power. Great Britain was also looking to gain control in Africa, occupying Egypt and the Sudan along with several other areas. While they already had access to many natural resources from their colonies worldwide, they were eager to use the region's palm oil to keep their machines running smoothly.

Meanwhile, Japan was busy in the East. In 1904, they shocked the world by defeating the Russian navy and army in separate campaigns during the Russo-Japanese War. This allowed Japan to advance into China and Korea. In 1910, Japan annexed Korea—an occupation that would not be reversed until after World War II.

Island nations weren't the only countries vying for influence worldwide. Individual German states had finally united and wanted to increase their power. Germany launched an extensive building campaign to expand and strengthen their navy in order to seek control and influence in other countries, as well as compete specifically with the British navy. Africa became a prize to be divided up like pie:

- Belgium took the Congo.

- Great Britain took Egypt and Sudan, along with several other areas.

- France controlled West Africa, Algeria, Madagascar, and more.

- Germany took Cameroon and a few other countries.

- Italy took Somalia and Libya.

- Spain claimed colonies in Morocco, Gambia, and Rio De Oro.

- The Portuguese claimed Mozambique and Angola.
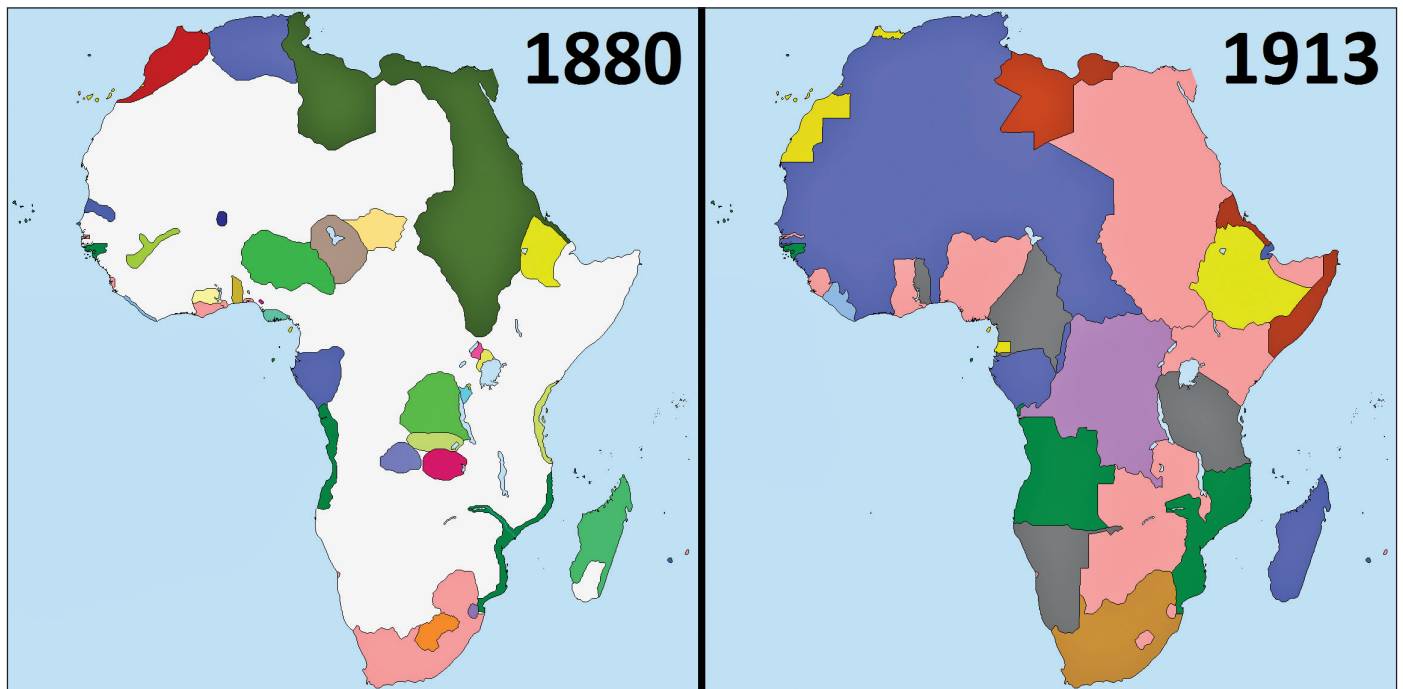
A comparison of Africa between 1880 and 1913, illustrating the division of the continent as countries vied for greater power.

The results of the struggle for influence? All except the African countries of Liberia and Ethiopia came under European rule. By the end of the nineteenth century, Great Britain had fifty colonies, France had thirty-three, and Germany had thirteen. Japan controlled Taiwan, the Liaodong Peninsula, the South Pacific Mandate Islands, and Korea.

Where were the Americans? As Senator Henry Cabot Lodge noted, when the Americans finally began to notice what the rest of the world was doing, they began suffering from "empire envy." Americans were still exploring their own territory at the time, displacing and killing Native Americans as they went. However, by 1900, they were also focused on making sure they had their fair share of the world's colonies. America had its eyes on the Philippines.

Then in 1898, the *USS Maine* exploded and sank. More than two hundred American sailors were killed. Though no evidence existed that the Spanish had sabotaged the ship, the newspaper publisher William Randolph Hearst, together with Assistant Secretary of the Navy Theodore Roosevelt, convinced the American public that the act was one of Spanish aggression, thereby justifying the Spanish-American War. Portraying themselves as saviors of people who wanted freedom from the Spanish, the United States first claimed Cuba and then the Philippines, as well as Guam and Puerto Rico.

The result of this imperialism all over the world was exploitation and enslavement of native peoples, decimation of natural resources, and, ultimately, war. And it was not just any war—it was world war. A handful of powerful nations had made the countries of the entire world their pawns, and they would all pay with human lives in the war that was supposed to end all wars.

Image source: **Africa comparison**. By davidjl123 / Somebody500 (CC BY-SA 4.0, via Wikimedia Commons), http://creativecommons.org/licenses/by-sa/4.0.

World War I

Short Text: *The Black Hand*

Lexile Level: 920

Accompanying Primary Documents

- Collections of World War I primary documents: http://www.firstworldwar.com, http://wwi.lib.byu.edu/

- National World War I Museum: https://theworldwar.org/

Recommended Activities

- Think Aloud (see handouts in Appendix A)

- Dramatic Interpretation

Teaching Notes

For a detailed description of how to use this short text in the Think Aloud activity, see the example in Part 2, Activity 1.

If students are more independent with their reading, Dramatic Interpretation would work well here. Divide students into groups and assign them specific paragraphs. Ask that they read through the entire section first before creating a tableau that depicts what happened in their particular paragraphs. After each group has presented their tableaus, ask groups to focus on the interpretation of events—why did the Black Hand want change, what emotions were connected to their actions, why did Apis change his mind, and so on. Also encourage students to consider what other information is needed to better interpret the tableaus as presented. This provides a good opportunity to assign further research in text sets about specific areas of World War I.

References

- Freedman, Russell. 2010. *The War to End All Wars: World War I.* New York: Scholastic.

- "Franz Ferdinand." 2015. Biography.com. http://www.biography.com/people/franz-ferdinand -9300680. A brief video of Archduke Ferdinand and an explanation of the Black Hand's actions.

THE BLACK HAND

Members of the Black Hand; Apis (standing, right).

The group went by the name Black Hand. Apis was the leader. Most people thought that the gang was just a bunch of thugs, but they were up to something much bigger than stealing and vandalism. They began to plot an act so horrible that it would start a war.

The Black Hand members were frustrated people who shared much in common with previous revolutionaries: They believed that they should be able to rule their own country. They wanted to be free of foreign rule—a feeling they captured in their motto "Death to the Tyrant." In order to succeed, they first had to prove that they were more than just another group of unhappy men.

Black Hand eventually found its opportunity when it heard that a foreign leader and his wife would be traveling nearby. What would gain more attention than an assassination? The group planned each detail very carefully.

At the last minute, however, Apis began to worry. "What if this plan started a bigger problem?" Apis became increasingly concerned that this act might create more turmoil than could be contained. At the last minute, he sent a message telling his coconspirators that the mission was cancelled. His friends received the message—and ignored it.

As the foreign leader traveled down the street, one of the members of the Black Hand threw a bomb at the motorcade. The bomb exploded, injuring two guards in the car in front of the leader. The foreign leader was more angry than frightened. Instead of aborting the trip, he insisted on continuing the drive.

The Black Hand knew they had failed. Police quickly captured the one who threw the bomb, and the other members tried to disappear into the crowd. The foreign leader arrived at his destination, gave a speech, and returned to his car, insisting that his driver take him to see the injured guards at the hospital. He was adamant that no acts of terror would stop him. But his driver took a wrong turn.

Gavrilo, one of the six young men plotting to assassinate the foreign leader, was trying to evade the police who had captured his bomb-throwing friend. He was making his way down the side streets when he suddenly saw the foreign leader sitting in his stopped car. Gavrilo saw his chance. He stepped forward, pulled out his gun, and fired it twice—hitting both the foreign leader and his wife. Blood began to spurt out of the leader's mouth, and his wife fell over with her head in her husband's lap. She died immediately. The leader died soon after from a wound in his neck. Gavrilo was quickly tackled by members of the crowd. He managed to swallow the cyanide that all Black Hand conspirators were carrying, but the cyanide was old and it only made him sick. He later went to prison, where he died four years later. Meanwhile, the assassination of Archduke Ferdinand set off a series of events that culminated in World War I, the involvement of two dozen countries on multiple continents, and the death of twenty million people.

Image source: Public domain dedication, CC0 1.0, via Wikimedia Commons.

World War II

Short Text: *The White Mouse*

Lexile Level: 1060

Accompanying Primary Document

- Nancy Wake. 1986. *The White Mouse*. London: Macmillan.

Recommended Activities

- Divide and Conquer

- Close Reading

Teaching Notes

The text is already sectioned for Divide and Conquer. To structure each section, it is best to focus on three interpretations of the text—the literal, the inferential, and the analytical. These interpretations are accomplished by focusing on three broad questions for each section:

1. What do we learn about this person? (Be sure to use gender-neutral pronouns and refer to her as Wake for section one; following that, Nancy's first name can be used.)

2. What do you think will be the result of the events in this section?

3. So what? How are these events connected to the larger war efforts and events?

These three layers also support multiple readings of the text through close reading. Students might complete a full read-through for literal events, a second read for results and implications, and a third pass to look for broader connections. In order to perform a deeper analysis, students will need some understanding of World War II, particularly the events that occurred in the European theater. It may be beneficial to ask students to complete the first two read-throughs in one class period, then spend the next few class periods reading additional sources while focusing on one or two overarching connections or questions that were raised from this short text. For example, one guiding question that might arise from a literal and inferential reading of "The White Mouse" is, "What were the resistance movements, and how did they impact the overall war efforts?" After some further research, students can come back to the White Mouse text in order to read it more analytically.

Make sure students understand that Part II is essentially a flashback. This is a point where students frequently lose comprehension.

Additional Information: Nancy was arming the Maquis so as to provide further support and disruption during the D-Day invasion of France on June 6, 1944.

Reference

- "Australia WWII Heroine Nancy 'White Mouse' Wake Dies." 2011. BBC News: Asia-Pacific. http://www.bbc.co.uk/news/world-asia-pacific-14441032.

THE WHITE MOUSE

Part I

Wake ran away from home in Sydney, Australia, at the age of sixteen. Wake's father had abandoned the family, leaving Wake's mother to raise their six children by herself, and Wake preferred to set out alone. First, Wake worked in a mental institution, then as a reporter. After World War II broke out, Wake drove an ambulance to aid the wounded. But Wake felt that there was so much more that could be done and ultimately joined the French Resistance, a group committed to working against the Nazis.

Wake was a study in contrasts. This person who enjoyed hanging out in bars, smoking cigars, and challenging others to drinking games at the same time preferred to travel with a favorite red satin cushion. As someone who loved the finer things in life, Wake still wasn't afraid to travel hundreds of miles in harsh conditions if it meant helping the Allied cause. Wake was both revered by the allies and feared by the Nazis. Throughout the war, Wake managed to evade capture time and time again, earning the nickname White Mouse.

Part II

It might help to know that Wake was a woman, a fact that she often used to her advantage. After all, who would ever suspect someone who was thought of as a glamor girl—who not only insisted on carrying a red satin cushion, but her face cream and her Chanel lipstick as well—of being such a successful secret agent? That certainly didn't sound like the same person who willingly biked 120 miles, sleeping in haystacks, to re-establish radio contact with London.

But Nancy Wake was driven by a personal vendetta, and understanding Nancy's willingness to give up her desired luxuries in order to get her revenge requires understanding her backstory. Nancy was born in 1912 in New Zealand. Her father was a journalist, but soon abandoned his family of six children, leaving them in Australia. When Nancy was sixteen, she set sail for England. Soon after moving to London, she used her understanding of her father's journalism to bluff her way onto a newspaper staff by suggesting that she was fluent in Egyptian (which she wasn't!).

The newspaper sent her all over the world, including Vienna in 1933 where she saw Nazi gangs randomly beating Jews. It was there that she vowed to fight against the persecution of Jews. The paper later sent her to Paris to cover the growing unrest. There, she met Henri, a very wealthy businessman. They were married in Marseilles. Not long after they married, France was invaded by Germany and soon surrendered. Under German control, Nancy continued to be appalled at the ways Jews were mistreated and beaten. Because she was never one who could stand by and watch something happen without getting involved, she joined the French Resistance. To help allies escape to neutral Spain, she rented a flat to hide those who were fleeing, letting others think she had taken a lover. Unfortunately, in late 1940, the French Resistance was compromised and Nancy was ultimately arrested. The White Mouse had been captured!

Part III

Despite being arrested, Nancy still had one thing going for her—authorities did not realize they had captured the White Mouse. After interrogating her, beating her, and holding her for four days, they let her go. Knowing it was too dangerous to keep working in France, Nancy crossed the Pyrenees Mountains into Spain and then escaped into Great Britain. Henri promised to follow, but he was captured by the Gestapo before he could flee. He would not reveal where Nancy was, and the Gestapo killed him. Nancy did not know that he had been killed until after the war.

Nancy Wake

Over the next few years, Nancy would solidify her reputation as the White Mouse, evading capture over and over:

1. In April, 1944, Nancy parachuted into France to find the Maquis, a group of rural, guerrilla, French Resistance fighters, and lead them to locations where the Royal Air Force was dropping ammunition and weapons via parachute. Weapons weren't the only things being delivered. While Nancy stayed with the Maquis, silk stockings and Elizabeth Arden face cream were often dropped for her personal use along with the guns and grenades.

2. In 1944, when a German attack severed communication among the Maquis, Wake used a bicycle to travel 120 miles in 72 hours to restore radio contact. She was stopped by German soldiers, but she flashed her big eyes and wide smile and flirted with them, asking them if they were really going to search her. They let her go, and radio communication was restored.

3. While leading raids on the Gestapo's headquarters in Montlucon, France, and on a German-controlled arms factory, hoping to gain more guns and ammunition, she was discovered by a German guard. She described what happened by saying, "They'd taught this judo-chop stuff with the flat of the hand, and I practiced away at it. But this was the only time I used it—whack—and it killed him all right. I was really surprised."

By the end of WWII, she had escaped enemies on snow skis, across a hidden bridge, and by jumping off a moving train. She was once chased by an airplane while she was driving a car. She said, "I hate wars and violence but if they come then I don't see why we women should just wave our men a proud goodbye and then knit them balaclavas."

Image source: Public domain, via the Australian War Memorial.

Holocaust

Short Text: *Camp Jasenovac*

Lexile Level: 1140

Accompanying Primary Documents

- Primary documents from the Croatian concentration camps at the United States Holocaust Memorial Museum's website: http://www.ushmm.org/exhibition/jasenovac

Recommended Activities

- Directed Reading Thinking Activity (DRTA; see handout in Appendix C)

- Important Questions

Teaching Notes

DRTA and Important Questions are useful to draw attention to both the literal and inferential information contained in this text. Both activities offer a more scaffolded, direct approach to asking the students to consider particular questions, with the latter pushing students to consider more inferential information that is not directly stated in this text. Students lacking a background in WWII history may benefit more from the more structured DRTA than from Important Questions.

When using DRTA, it is recommended that students not have a thorough preview. Instead, show them only a single part of the text at a time. Sample questions include the following:

Part I: Why was there a concentration camp in Yugoslavia?

Part II: What additional information was found about Yugoslavia's concentration camp? How would those responsible for deaths in the concentration camps escape prosecution?

Part III: What additional information was found about prosecuting those responsible for concentration camp deaths? Why wouldn't nations prosecute Andrija Artukovic and others like him?

Part IV: How long should people be searched for and prosecuted after the concentration camp deaths occurred? If they have been productive members of society since the end of the war, should they still be prosecuted?

For more about Andrija Artukovic, view his story at https://www.youtube.com/watch?v=wd-cOWiNfYk.

References

- "Episode One: Andrija Artukovic." 2007. *Ireland's Nazis*. TileFilms documentary, 52:13. Available at https://www.youtube.com/watch?v=wd-cOWiNfYk.

- United States Holocaust Memorial Museum. http://www.ushmm.org.

CAMP JASENOVAC

Part I

Auschwitz-Birkenau, Treblinka, Belzec, Chelmno, and Sobibor: These names are immediately recognizable as German concentration camps used by the Nazis to kill millions of Jews, along with Slavs, Roma (gypsies), Jehovah's Witnesses, homosexuals, and the disabled. Cyanide gas was used to poison large groups of people in gas chambers, though others were killed by firing squads and medical experimentation. Perhaps not as recognizable is Jasenovac. It was a WWII concentration camp, but it wasn't in Germany and it wasn't run by Nazis.

Part II

Camp Jasenovac was in Yugoslavia. In 1941, Nazi Germany overran Yugoslavia. The Nazis then allowed the Ustasa—a fascist organization—to establish a government and create the Independent State of Croatia in part of what had been Yugoslavia. The Ustasa were devoted to creating a pure Croatian state, just as the Nazis wanted to create a pure German state. In the case of the Ustasa, a "pure" state meant a state without Serbs, Jews, Roma, and others. Most Ustasa were of Roman Catholic faith and tried to force Muslims, Jews, and other faiths to convert, using force if necessary. The Catholic clergy even encouraged the Ustasa to carry out their work. But even conversion didn't guarantee that the minorities would be saved from the Ustasa and Camp Jasenovac.

Ustasa guards march prisoners to the Jasenovac concentration camp.

The Ustasa wanted to show their allegiance to Nazi Germany because they understood that their survival depended on Germany's support. German officials visited the Croatian sites, perhaps wanting to verify the Ustasa's commitment to the Nazi cause. One historian described the Ustasa concentration camps as less efficient at killing than the German camps, but certainly they were equal in terms of torture and suffering. Many in the Ustasa's camps were tortured with cruel games, were poisoned slowly, or simply were starved to death.

Historians have attempted to discover how many were killed in the concentration camps of Croatia, but Ustasa officials burned all of the records kept in the concentration camps twice before the end of World War II. However, we do know a few of the victims' stories. For example, Milica Popovic Kuhn was a married mother with a young daughter living in Yugoslavia when the war started. Her husband, Milan, worked as a hydroengineer, protecting cities from flooding. Milica was forcibly converted to Catholicism, but that didn't save her. Less than a year later, she and her husband were machine-gunned for being Serbs.

Unfortunately, ongoing unrest since World War II has made it nearly impossible for archeologists to uncover physical evidence in the area. Current estimates indicate that between 77,000 and 97,000 people were killed at Jasenovac alone, while many of those responsible for the killing were either never found or never punished.

Part III

The hunt for Nazis and their collaborators began immediately after the war. The Central Registry of War Crimes and Security Suspects (Crowcass) is a document that is often referred to as The Nazi Hunter's Bible because it contains the names of thousands of suspected WWII criminals.

Andrija Artukovic was one such Ustasa official who signed the paperwork condemning many to death in Croatia. He also considered himself a devout Catholic. When the war ended, Artukovic fled to Austria, but he was captured by the British. Yugoslavia's government then asked for his extradition for war crimes. But in 1946, he was released. He tried hiding in Switzerland, but the Swiss refused to harbor him once they learned of his involvement in the war. He then obtained false papers with the help of members of the Catholic Church and hid in Ireland until he secured an Irish identity card and could flee to the United States. For nearly ten years he lived a quiet life, working as a bookkeeper.

Part IV

In the 1950s, Artukovic was exposed as a war criminal. Legal debates then ensued for more than thirty years until he was finally extradited to Yugoslavia and sentenced to death for his crimes. He died in prison in 1988 before he could be executed.

The hunt for Nazis and their collaborators continues. Most of those not already apprehended have either died or are now quite elderly, leading some to wonder if the time for prosecuting them has passed. Others argue that for the crimes they committed, no matter how large or small part they played, all WWII criminals should be made to pay.

Image source: Public domain, via Wikimedia Commons.

Rise and Fall of Soviet Communism

Short Text: *A Long Time Coming*

Lexile Level: 1210

Accompanying Primary Documents

- Information about Stalin's Gulag: http://gulaghistory.org/nps/onlineexhibit/stalin

- Primary source letter to the Bolshevik Party from prisoners: http://www.loc.gov/exhibits/archives/d2presid.html

Recommended Activities

- Metacognitive Flowchart (see handout in Appendix B)

- List, Group, Label, Theorize (see handout in Appendix D)

Teaching Notes

This text condenses multiple centuries into a few short paragraphs. As such, much information is left out. This provides a good opportunity to see if students are able use the Metacognitive Flowchart to identify when the text doesn't make sense to them. This serves as an assessment for teachers in two ways. First, it allows teachers to identify if students are able to think metacognitively about their reading and take action to fix their comprehension breakdowns. If they are not able, it suggests that students would benefit from some additional modeling through Think Alouds as well as additional reading strategy instruction. Second, it allows teachers to identify content areas that may require more background. For example, students may not be familiar enough with tsarism in Russia to piece together the skips in references to the tsars. This part of the text can be broken down and more information can be given about tsarism, specific tsars, and so on. Similarly, the reference to Rasputin and court intrigue may be too vague for some students to understand the connection between these events and Tsar Nicholas II's exit to the war front. Again, time may need to be spent reading or reviewing background information.

Some terms in the text will be unfamiliar: gulag, kulak, Decembrist revolt, and the names Stalin, Gorbachev, Tsar Nicholas I, Tsar Nicholas II, and Peter the Great. Unfamiliar terms from the primary source could include proletariat, October Revolution, and All-Union Communist Party. One way that these words can be highlighted without teaching each individual word is through List, Group, Label, Theorize (LGLT). Use these, plus additional words students may be familiar with, to create a mix of known and unknown words for beginning the LGLT activity.

The primary source located at http://www.loc.gov/exhibits/archives/d2presid.html is an ideal addition to this article. This source, a 1926 letter written by Russian survivors of a concentration camp to the Bolshevik Party leader, is easily understood. It could be inserted either as an introduction to "A Long Time Coming" or as an addendum.

References

- "Address to the Nation on the Upcoming Soviet-United States Summit Meeting in Geneva." Ronald Reagan Presidential Foundation and Library Archive. http://www.reaganfoundation .org/bw_detail.aspx?p=LMB4YGHF2&h1=0&h2=0&sw=&lm=berlinwall&args_a=cms&args _b=74&argsb=N&tx=1765.

- "Cold War Stories, Oral Histories, and Personal Stories." The Cold War Museum. http://www .coldwar.org/museum/coldwar_stories.asp.

- "Country Studies Series." Library of Congress Federal Research Division. http://lcweb2.loc.gov /frd/cs/cshome.html.

- "Library of Congress." *Wikipedia*. http://en.wikipedia.org/wiki/Library_of_Congress.

- "World War II: Operation Barbarossa." Jewish Virtual Library. https://www.jewishvirtuallibrary .org/jsource/ww2/barbarossa.html.

A LONG TIME COMING

His goal was to eliminate entire groups of people. Some were "lucky"—they were only forcibly removed from their homes and sent far away to concentration camps where they worked endless hours. Millions more were executed.

Sound like Adolf Hitler? Of course, the similarities are uncanny. Yet the previous paragraph is not about Adolf Hitler—it's about Joseph Stalin. In fact, Joseph Stalin had been ordering people to the gulags, the Russian name for forced labor camps, long before Hitler came to power. Throughout the communistic reign (1917–1992), historians estimate that anywhere from 55 to 60 million Russians died of unnatural causes.

How did it start? To answer that question, we can go all the way back to Napoleon. In 1812, Napoleon invaded Russia. He managed to make his way into Moscow, but as the Russians fled their homes, they burned all of their belongings and land, leaving nothing for Napoleon's army to live off of and no supply train to support them—a strategy Russia would repeat again both in World War I and in World War II with equal success. Napoleon retreated, being pursued by Russian troops all the way into Western Europe. The victory gave the Russian ruler, Tsar Alexander, wide public support in his own country and around the world. At the same time, the Russian officers

Joseph Stalin, left, and Vladimir Lenin in 1919.

who had traveled to Europe during those military campaigns discovered brand new ideas and ways of governing. As they returned to Russia, they sought change in their own country. The culture of unrest and discontent simmered for decades, resulting in rebellions such as the Decembrist revolt (1825). However, the tsars quickly quelled the uprisings.

The unrest came to a head with World War I. Russia was woefully unprepared to fight. Tsar Nicholas II was completely frustrated at having lost Poland. He personally went to one of the war headquarters near the front lines, leaving his wife, Alexandra (who was German-born), and the mysteriously influential figure Rasputin in St. Petersburg. Lack of leadership in Russia, court intrigue, and workers' discontent culminated in Tsar Nicholas II abdicating his position in 1917. A provisional government was established, but the Bolshevik Party, led by Vladimir Lenin, soon gained the upper hand.

Once the Bolsheviks gained power, they refused to share it with any of the other revolutionary parties. In 1918, they changed their name from the Bolshevik Party to the Russian Communist Party, ultimately becoming the Communist Party of the Soviet Union in 1952. While Lenin was responsible for most of the party's ideals, Stalin provided much of the organization and action. By 1924, Stalin was in charge, and he began to forcefully implement his own ideals. Land was taken from farmers in the process of

collectivization. To achieve this seizure of land for the state, 30,000 of the higher-income farmers (known as kulaks) were killed—mostly shot—and an estimated 2 million were deported to Siberia or other distant places. The destruction of the kulaks brought about a famine, killing another 3 to 5 million peasants. Anyone who was not deemed to be useful was killed or sent to forced labor camps, a process referred to as the Great Purge. Between 1937 and 1938, over 1 million people died in the labor camps—and this occurred even before Hitler's infamous camps of death. No one was allowed to question or to come close to organizing revolt against the state. The communistic regime created a culture of neighbors spying on neighbors and widespread distrust, with absolute power for one man: Stalin.

Stalin's actions gave rise to a Communist Soviet Union and decades of torture. For years, Stalin simply denied what was happening. When the Soviet Union joined the allies during World War II, survivors began to give firsthand accounts to others outside of the Soviet Union, and word began to spread. The result was a Cold War, while millions more continued to die in the Soviet Union. The final concentration camp (Perm-36) wasn't closed until 1988 under General Secretary Mikhail Gorbachev.

Image source: Public domain, via Wikimedia Commons.

United Nations

Short Text: *Looking for Peace*

Lexile Level: 1130

Accompanying Primary Document

- United Nations Charter: http://www.un.org/en/documents/charter/index.shtml

Recommended Activities

- Important Questions

- What Does This Look Like?

Teaching Notes

This text contains a lot of information about countries, WWII, and the formation of the United Nations (UN). The Important Questions activity encourages students to identify what they learn from the text at a literal level, as well as make inferences about what isn't written. Special emphasis should be placed on *why* these events are important and *how* these events affect the present. Students' responses to these particular questions will help determine the next texts to be read. If they are unable to infer based on the connection to both WWI and WWII, students may need to go back and review additional texts connected to the League of Nations and the alliances between countries during both wars.

An additional way to support students' understanding of this text and the larger topic of the United Nations is to read the description of the United Nation's Organizational Chart at http://www.un.org /en/mainbodies/. From this description, students can try to map the organization, a specific application of the What Does It Look Like? activity. After they have attempted to show their understanding through visualization of the organization, they can compare their work to the UN's chart, which is available at http://www.un.org/en/aboutun/structure/pdfs/UN_System_Chart_30June2015.pdf, and timeline at http://www.un.org/en/aboutun/history/1941-1950.shtml.

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- "Paul-Henri Spaak (Belgium)." United Nations. http://www.un.org/en/ga/president/bios /bio01.shtml.

- "Trygve Lie's Seven Years for Peace—A Bio." Norway—Mission to the UN. http://www.norway -un.org/NorwayandUN/The-Legacy-of-Trygve-Lie/Trygve-Lie-first-UN-Secretary-General-/# .VBDDF_ldWSo.

LOOKING FOR PEACE

Trygve Lie, first secretary-general
of the United Nations.

Trygve (pronounced "Trig-vah") and Paul were very different. Trygve was born in 1896. His father, Martin, was a carpenter, but he never taught Trygve the trade. Instead, Martin opted to go find work in another country, leaving before Trygve was even born, and was never heard from again. Trygve, his mother, and his older sister struggled to live as best they could. His mother ran a boarding house to make ends meet, but still it was a simple life. Still, Trygve worked hard, and he caught the attention of people who had more money and were willing to help him. From the generosity of others and a lot of hard work, he was able to obtain a law degree and begin practicing law.

Paul had a much different upbringing. His family was influential in terms of both politics and culture. His mother was the first woman to enter the senate, and his father was a poet and playwright. Born in 1899, Paul and his family enjoyed status and money, but his life changed dramatically with the start of World War I. Paul was still a teenager, but he tried to join the army. He was captured by Germans and sent to a German prison camp for the next two years, and he was only released once the Germans had been defeated. When he returned home, he entered university where he, like Trygve, studied law. Once he began practicing law, many of his clients were Communists who had been charged with threatening the government. One famous client was a student who attempted to kill the crown prince of Italy.

Despite having had very different upbringings, both men faced adversity early in life, but after beginning to practice law, their lives began to intersect in many ways. Both held a variety of offices until Trygve was asked to serve as the minister of justice in Norway and Paul was elected prime minister of Belgium. These were the offices they held when their countries were invaded by the Nazis during World War II.

When the Nazis invaded many European nations, the overrun governments didn't just cease to exist. Instead, they reestablished themselves as close as possible to their respective countries. Great Britain was the home of nine exiled governments by 1941, including Trygve's Norwegian government and Paul's Belgian government. Perhaps the proximity of so many different countries' leaders helped facilitate communication and the commitment to bring peace, because after experiencing two horrific wars within thirty years, leaders of the allies began looking for a way to bring peace that lasted. Great Britain was further committed to finding a solution since they were experiencing the German blitzkrieg—a period of

intense bombing raids that lasted nine months. More than one hundred tons of bombs were dropped on various cities, with London taking the bulk of the blasts.

The blitzkrieg ended in May of 1941. In June of that same year, the allies signed the Inter-Allied Declaration. This declaration proposed to "work together, with other free peoples, both in war and in peace," and it became the groundwork for the United Nations. It would take nearly five more years, dozens of conferences, millions of lives lost, and the dropping of the atomic bomb before the United Nations' charter would be ratified in October of 1945. The participating nations committed themselves to four main goals:

- To keep peace throughout the world;

- To develop friendly relations among nations;

- To help nations work together to improve the lives of poor people, to conquer hunger, disease and illiteracy, and to encourage respect for each other's rights and freedoms;

- To be a center for harmonizing the actions of nations to achieve these goals.

Paul and Trygve were in the middle of all of it all, from the German blitzkrieg to the forming of the UN. Ultimately, Trygve Lie was appointed first secretary general of the UN, while Paul-Henri Spaak was elected first president of the UN General Assembly. From different countries, with different backgrounds, brought together in war and destruction and united in their commitment, Spaak and Lie helped create the organization that still aims to unite the nations of the world in peace.

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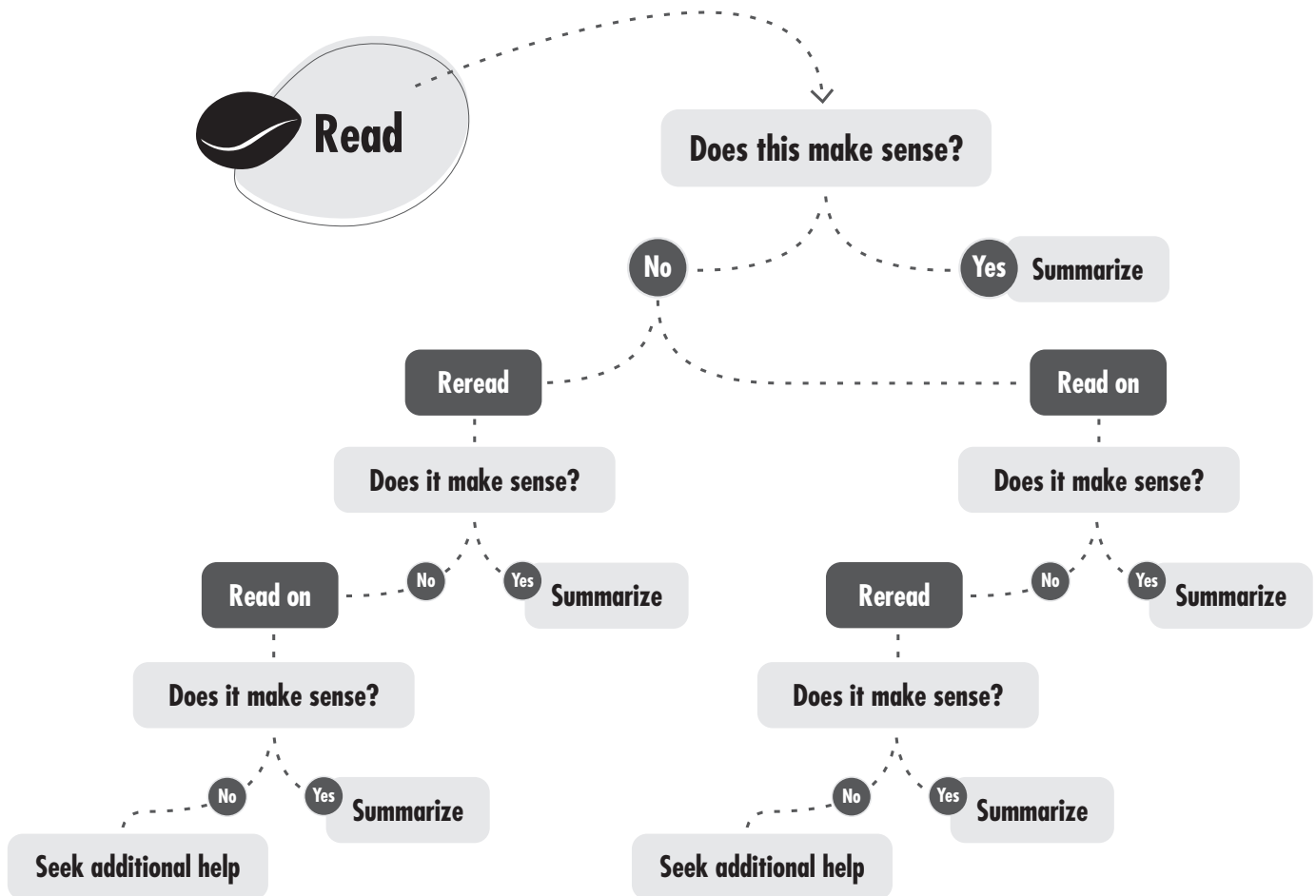
Template for Think Aloud

Text Evidence	Noticing	Wondering

Template for Think Aloud

Text Evidence	Noticing	What I Know	Wondering

Metacognitive Flowchart

Read. Does this make sense?

1. *Self-check:* At the start of every paragraph/section, ask, "Does this make sense?" If you can give a one- or two-sentence summary, move on.

2. *Decision:* If it doesn't make sense, make a decision between rereading or reading on for more information.

3. *Reread:* Reread it differently. Slow down. Look at the pictures. Try reading it aloud. Sketch a picture and add labels.

4. *Read on:* Read the next paragraph or the next section. Self-check again. Do you have additional information that will help? If not, make a decision to reread the two paragraphs (or sections) that didn't make sense or read one more section.

5. *Reread:* At the end of the third paragraph (or section), if it still doesn't make sense, try rereading.

6. *Ask:* If it still doesn't make sense, ask a peer or an adult for help.

Template for Directed Reading-Thinking Activity

	Prediction	Verified	Not Verified	Need Additional Information
Preview				
Part 1				
Part 2				
Part 3				

Template for List, Group, Label, Theorize

Unit/Text Theme:

Shared list of important words from the text:

Category 1	Category 2	Category 3	Category 4
(provide your own title or label)	(provide your own title or label)	(provide your own title or label)	(provide your own title or label)
Theory: How does this category inform the overall theme?	**Theory:** How does this category inform the overall theme?	**Theory:** How does this category inform the overall theme?	**Theory:** How does this category inform the overall theme?

Template for Important Questions

	Literal evidence in the text	Inferred from evidence in the text
What is this text about?		
Where/when did the events described take place?		
Who wrote the text?		
Why are these events important?		
How do these events affect the present?		