



Unit 1

Teacher Guide

Grade 5

Personal Narratives

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Personal Narratives

Teacher Guide

Illustrations by Dan Baxter

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ISBN 978-1-68161-244-7

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Printed in the USA
02 LSCKV 2017

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Introduction

PERSONAL NARRATIVES

The first unit of Grade 5 CKLA™ instruction contains 15 daily 90-minute lessons focusing on reading, writing, language, and speaking and listening. In this way, during their first few weeks of the school year, students are immediately immersed in engaging with the written word through reading and writing routines and a variety of whole class, small group, partner, and independent activities. The unit also contains four Pausing Point days that may be used for differentiation of instruction.

In addition to reading and writing, students also engage in numerous other activities and exercises to reinforce the unit's content. These include opportunities for kinesthetic and collaborative learning. Partner and small group work encourages student accountability as each student's contributions become necessary for classmates' success in an activity. The unit also provides students lots of practice in close-reading the Reader narratives using a Think as You Read strategy, which you will have several opportunities to model. This offers a solid foundation for all the reading skills students will develop throughout the year.

The readings we have selected for the unit are all grade-appropriate in content and text complexity, including falling within the accepted Lexile band for Grade 5. In addition, the texts have substantial literary merit and represent a spectrum of the American experience, as they were written from a variety of racial, cultural, and geographic perspectives.

Why the Personal Narratives Unit Is Important

This unit examines the genre of personal narratives, which consists of works of nonfiction written by a first-person narrator involved in the events being described. Students read five personal narratives, identifying the elements of the genre and, throughout the unit, using these elements in writing a variety of their own personal narratives. These elements include a logical sequence of events, dialogue, vivid descriptive language, sensory details, figurative language, and images that accompany a written text. Examining the genre in this way will help students build their knowledge of descriptive writing.

Some of the genre features are elements students may have studied in fiction-based units in earlier grades. This unit is unique, however, in that the authors of the narratives that students will read describe real events or experiences. Students make meaning from these texts by learning to read them critically and closely, improving their facility in literal comprehension and making text-based inferences. Moreover, examining and utilizing the features of the genre in composing works about their own lives should help students write with increased focus and clarity, and reflect on, as well as make meaning from, their own experiences.

Prior Knowledge in CKLA

Students who have received CKLA instruction in Grades K–4 will already have pertinent background knowledge for this unit. Units in which students have been taught this relevant background knowledge are:

Nursery Rhymes and Fables (Kindergarten)

Stories (Kindergarten)

- Identify the sequence of events in a given narrative.
- Identify the characters of a given narrative.
- Identify the plot of a given narrative.
- Identify the setting of a given narrative.

Fables and Stories (Grade 1)

Different Lands, Similar Stories (Grade 1)

- Explain that narrative have a beginning, middle, and end.
- Describe the characters, plot, and setting of a given narrative.

Fairy Tales (Grade 1)

Fairy Tales and Tall Tales (Grade 2)

Classic Tales: *The Wind in the Willows* (Grade 3)

- Identify from which character's perspective the narrative is being experienced.
- Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *point of view*, *perspective*, *biography*, *autobiography*, *theme*, *narrator*, and *narration*.

READER

The Personal Narratives Reader contains five personal narratives, including two short essays and three excerpts from longer works, which students will read over the course of the 15-lesson unit. These narratives provide the jumping-off point for many of the activities in the unit, including class discussions, close reading exercises, and exploration of literary devices and features of the genre. The Teacher Guide provides explicit direction as to what Reader material should be read with each lesson.

WRITING

A primary goal of the unit is for students to write frequently and, indeed, to begin to identify themselves as writers. To this end, students write every day, often full-paragraph or multi-paragraph narratives, in a low-stakes environment that encourages students to develop their writing skills. We want students to realize that they are all capable of personal writing, that they all have something of interest to say about themselves, and that writing personal narratives can be a fun creative outlet. Most of the writing assignments are connected to practicing a skill, such as writing dialogue or using strong descriptive verbs, which students will have studied in connection with the narratives they are reading. In addition, over the course of the unit, students will have multiple opportunities to share their writing in safe and supportive sessions, with their classmates offering concrete and positive feedback.

BEGINNING-OF-YEAR ASSESSMENT

This unit concludes with a Beginning-of-Year Assessment to help you determine whether students have adequate preparation for Grade 5 CKLA instruction. It is administered at the end of Unit 1, rather than the beginning, to give students an opportunity to acclimate to the school environment after the summer break.

The Beginning-of-Year Assessment includes three components to be administered in a whole group setting, completed independently by each student: a written assessment of reading comprehension, a written assessment of grammar, and a written assessment of morphology. The Beginning-of-Year Assessment also includes two components to be administered individually to students: an oral assessment of word reading in isolation and a fluency assessment. Explicit administration instructions are included in this Teacher Guide on Beginning-of-Year Assessment Day 2.

The Reading Comprehension Assessment is designed to be completed during a 90-minute block of time on the first assessment day. There are three passages for students to read and questions after each passage for students to answer.

The Grammar and Morphology Assessments are designed to be completed during two 45-minute blocks of time on the second and third assessment days respectively.

The Word Reading in Isolation Assessment evaluates skills in reading words in isolation. You will assess selected students individually on this portion of the assessment.

The Fluency Assessment is to be administered to all students.

After administering the Beginning-of-Year Assessment, you will complete an analysis summary of individual student performance using the Grade 5 Beginning-of-Year Assessment Summary page, found in the assessment section of each student's Activity Book. The results of the analysis will give you a clear

idea of which students are ready for Grade 5 CKLA instruction and which students may need instruction in CKLA materials from earlier grades.

Additional resources, such as a Fluency Supplement, are available on the Amplify website. These may be used with students who need additional support.

Students who are significantly below grade level, with significant gaps in letter-sound knowledge, require intensive decoding instruction on their level, ideally by a reading specialist, to bring them up to grade level.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available for download on the Amplify website. This component was created to accompany Core Knowledge Language Arts (CKLA) materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

TEACHER RESOURCES

At the back of this Teacher Guide is a section titled “Teacher Resources,” which includes the following:

- Dialogue Starter Pages to be used during Lesson 4
- Story Slips to be used during Lesson 10
- Speaking and Listening Observational Checklist

DIGITAL COMPONENTS

A wide range of supplementary material is available online for digital display during instructional time. This includes Reader passages to be used to model close reading, sentences and paragraphs demonstrating literary devices and elements of the personal narrative genre, and sentence frames to guide students in providing positive and specific feedback on their classmates’ writing.

Whenever a lesson suggests you display materials, please choose the most convenient and effective method to reproduce and display the material. Some suggestions are to project content, write material on the board, or make classroom posters to be referenced multiple times over the course of the unit.

Digital components are available at ckla.amplify.com.

1

Introduction to Personal Narratives

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will work independently and collaboratively to compare personal narrative to other forms of writing. [SL.5.1b]

Writing

Students will write a one-paragraph narrative about a first-time experience. [W.5.3]

Speaking and Listening

After hearing the text read aloud, students will engage in collaborative discussions about conflict in “The First Real San Giving Day.” [SL.5.1b]

FORMATIVE ASSESSMENT

Teacher Resources

Speaking & Listening Observational Checklist

Follow assigned roles in discussion activities.
[SL.5.1b]

Activity Page 1.3

Memorable Experiences Write a narrative about a first time experience [W.5.3]

Teacher Resources

Speaking & Listening Observational Checklist

Follow assigned roles in discussion activities.
[SL.5.1b]

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (30 min.)			
Introducing Personal Narratives	Whole Group	10 min.	☐ Activity Pages 1.1, 1.2
Think-Pair-Share	Partner	20 min.	
Writing (30 min.)			
Writing a Personal Narrative	Whole Group	5 min.	☐ Activity Page 1.3 ☐ Projection 1.1
Paragraph Structure	Whole Group	10 min.	
Writing the First Time Narrative	Independent	15 min.	
Speaking and Listening (30 min.)			
Teacher Read-Aloud	Whole Group	15 min.	☐ Reader ☐ Activity Page 1.4 ☐ Projection 1.2
Think as You Read	Whole Group	10 min.	
Exit Slips	Independent	5 min.	

ADVANCE PREPARATION

Speaking and Listening

- Prepare a brief personal narrative (5–10 sentences), as defined in the lesson, to recite or read aloud to your class at the start of the lesson. The narrative might be a childhood experience or something interesting, surprising, or even disappointing that happened to you recently.
- For the first Speaking and Listening segment, prepare to divide students into four groups and to assign each student a Think-Pair-Share partner within his or her group.
- Prepare the Speaking and Listening Observational Checklist for formative assessment of students during both Speaking and Listening segments.

Writing

- Prepare to project the Paragraph about a Paragraph and My First Camping Trip (Projection 1.1) during the writing segment.

Speaking and Listening

- During the Reading, you will read the first section of “The First San Giving Day” aloud to the class. The read-aloud serves as a way to model reading for meaning and following textual cues like punctuation. Therefore, we suggest practicing reading the text ahead of time, so that you can read it in a smooth and polished way, with expression, inflection, and variations in volume and pitch.
- Prepare to display the paragraph from “The First Real San Giving Day” (Projection 1.2) during the second Speaking and Listening segment.

Universal Access

Reading

- Select examples of literature for students to compare to personal narratives.

Writing

- Prepare organizer.

Speaking and Listening

- Prepare sentence frames.
- Identify potentially challenging vocabulary in Projection 1.1.

CORE VOCABULARY

ditto sheets, n. paper copies

cornucopias, n. horns containing food and drink

abuela, n. grandmother (Spanish)

resolve, n. determination

blurted, v. said suddenly

sombreros, n. large hats traditionally worn in Spain and Mexico

mira, v. look (Spanish)

conceded, v. admitted defeat

ecstatic, adj. very happy

piñata, n. a paper mache figure filled with candy

Start Lesson

Lesson 1: Introduction to Personal Narratives

Speaking and Listening



Primary Focus: Students will work independently and collaboratively to compare personal narratives to other forms of writing. [SL.5.1b]

INTRODUCING PERSONAL NARRATIVES (10 MIN.)

- Tell students that you are going to tell them about something that happened to you. Then recite or read aloud your own personal narrative.
- Tell students that they just heard a personal narrative, and that they are now beginning a unit in which they will be reading personal narratives and writing personal narratives of their own.
- Write the words *Personal Narrative* on the board and tell students that as a class, they will take a few minutes to discuss what a personal narrative is.
- Circle the word *personal*.
- Facilitate a whole-class discussion around the words and ideas students associate with it. As they respond, create a word map by writing students' responses around the word *personal* and connecting them with lines. Possible student responses to *personal*: private, person, people, individual, secret, and owning.

Support

Review first- and third-person narration.

Activity Page 1.1



Support

Consider modeling the *pair* section of the activity in front of the class with a student before having students work in pairs.

- Encourage students to think about the word *personal* specifically as it relates to writing. Students may associate the word with diaries, notes between friends, and autobiographies.
- Based on student input, create a second word map with the word *narrative* at the center. Students may associate *narrative* with narrator, narration, story, history, telling, and describing.
- Discuss responses and guide students toward the following class definition of a personal narrative:
 - A personal narrative is a true story told in the first person by someone who was involved in the events being described.
- Break down the definition into the following personal narrative characteristics:
 - a true story
 - told in the first person
 - by someone involved in the events described
- Ask students to apply the criteria to the narrative you told at the beginning of class to make sure it was a personal narrative.

Note: When time permits, have a few students make and decorate a personal narrative poster that includes the definition and characteristics. If this is not possible, consider making one yourself.

- Direct students to Activity Page 1.1 and have students copy the definition and criteria into their activity books.

Note: As seen with Activity Page 1.1, this unit reproduces content from the student Activity Pages. When appropriate, it also includes answers to questions contained on those pages

Activity Page 1.1

Define *Personal Narrative*

Definition of *Personal Narrative*:

Personal Narrative Characteristics:

- 1.
- 2.
- 3.

- Give students a chance to share examples of personal narratives they may have read. Challenge them to make sure their examples meet the three criteria of the class's definition.
- Tell students that *Personal Narratives* is an ideal unit for the beginning of the school year, because it will help them get to know each other through sharing stories about themselves with the class.

THINK-PAIR-SHARE (20 MIN.)

- Direct students to Activity Page 1.2 (*Think-Pair-Share* on definition of *Personal Narratives*).
- Write *Think, Pair, Share* on the board.
- Have students read the instructions individually, then have one or two volunteers read them aloud while the rest of the class follows along. Have students describe, in their own words, each of the three parts of a Think-Pair-Share activity.
- Model completing the row of the graphic organizer comparing a personal narrative to a newspaper article.
- Assign each student a number and have them complete the activity page.

Activity Page 1.2

Think-Pair-Share on Definition of Personal Narratives

This is a three-part activity called **Think-Pair-Share**.

Think: During the first part of the activity, each of you will take a few minutes to individually think and brainstorm about an idea or question.

Pair: Next, you will discuss your thoughts with a partner and listen to what your partner thought about the same topic. Maybe your thoughts will develop based on what your classmate has to say; maybe the two of you will reach a new conclusion together.

Share: Finally, you or your partner will have a chance to share your thoughts with the whole class.

Match the number your teacher assigned you with one of the 5 Types of Writing listed below. Then copy the type of writing in the space in the left hand column and use the chart to *think* about whether it is a personal narrative. Record your answers in the chart. Look at the example for guidance.

Activity Page 1.2





Speaking & Listening Exchanging Information and Ideas

Entering/Emerging

Provide students with copies of writing in the other genres (for example, a newspaper article, a biography) and support them in checking to see if they meet the characteristics of personal narratives.

Transitioning/Expanding

Provide students with copies of writing in the other genres (for example, a newspaper article, a biography) and have them work independently in going through the characteristics one by one.

Bridging

Review first- and third-person writing (also appropriate for emerging and expanding).

Challenge

Have students come up with additional genres of writing to compare with personal narratives (for example, novels, plays, poems, etc.).

Five Types of Writing

1. Interview
2. Diary entry
3. Science-fiction story
4. Biography
5. Movie script

Genre	True?	First-Person?	Author Involved in Events Described?
<i>Personal Narrative</i>	Yes	Yes	Yes
<i>Newspaper Article</i>	<i>Yes, because newspaper articles report on facts.</i>	<i>No, because reporters don't usually write in the first-person.</i>	<i>Maybe, because sometimes a reporter is involved in the events he or she writes about.</i>

- After a few minutes, have students discuss their thoughts with their assigned partner. Remind students that their thoughts may change or develop based on their partner discussions.
- After a few more minutes, have students share their comparisons. Make sure each of the writing genres is addressed. Encourage students to share their *think* ideas, as well as the results of their *pair* collaborations. If you noticed partners working particularly well, consider asking them to share their pair process, in addition to the substance of their comparisons.



Check for Understanding

Hold up a few classroom books or periodicals with which your students are familiar. Ask them whether or not they are personal narratives and why.

Lesson 1: Introduction to Personal Narratives

Writing



Primary Focus: Students will write a one-paragraph narrative about a first-time experience. [W.5.3]

WRITING A PERSONAL NARRATIVE (5 MIN.)

- Tell students that they will be writing personal narratives almost every day during the unit, starting in a few minutes.
- Ask students to raise their hand if they remember their first day at a new school. Then, in succession, ask them to raise their hands if they remember:
 - their first time riding a bicycle without training wheels
 - their first time on a train or plane
 - their first time tasting a new food
 - their first time trick or treating
- Ask students if any of these firsts (or a first you did not ask about) was particularly memorable. Encourage them to describe why the experience was memorable beyond it just being a first time. For example, maybe a first time trick or treating was memorable because it was snowing and the student's winter clothes covered up his or her costume. Maybe tasting a new food was memorable because it happened at an important family gathering or because it was so spicy the student had to drink three glasses of water.
- Consider sharing a memorable first-time experience, such as your first day teaching or first time driving, with the class to model coming up with a first.
- Tell students that these are just a few examples of "firsts" in their lives that may have been special, and that their first personal narrative will be about one of their memorable firsts.
- Direct students to Activity Page 1.3, review the instructions to part 1, and give them about five minutes to brainstorm "first" topics.

Support

Prepare a list of additional possible "first time" topics for students having difficulty brainstorming (for example, first sleepover, first birthday I remember, first time I went to the movies, etc.).

Activity Page 1.3



Activity Page 1.3

Memorable Experiences

1. Think of two first-time experiences and the reasons they were memorable. An example is provided.

First Time Experience	Reasons it was Memorable
<i>The first time I ate a jalapeño pepper.</i>	<i>It was so spicy, I couldn't talk. I had to drink three glasses of water. After that, my big brother was afraid to try one.</i>

2. Choose one of the first-time experiences you outlined in the chart and write a narrative paragraph showing *why* it was a memorable first. Remember to include a topic sentence, supporting sentences, and a concluding sentence. Look at “My First Camping Trip” on Activity Page 1.4 as an example.

Note: The Activity Page provides space for students to complete the assignment.

PARAGRAPH STRUCTURE (10 MIN.)

- Tell students that before they begin writing their narrative, we will take a look at how many writers structure their paragraphs.
- Direct students to Activity Page 1.3 and have them read it independently. Then have one or two students read it aloud.
- Display Projection 1.1 (“Paragraph About a Paragraph” and “My First Camping Trip”) and direct students to Activity Page 1.4.

Activity Page 1.4



➤ Projection 1.1

Paragraph About a Paragraph

Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or main idea of the paragraph. The topic sentence tells what the paragraph will be about.

Next, writers include supporting sentences to explain the topic or main idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or main idea. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic.

Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

When you write a narrative, the topic or main idea introduced in the topic sentence is often the event you are writing about.

My First Camping Trip

I'll never forget the first time I went camping. We drove several hours to the wilds of Pennsylvania. My sister and I squirmed and chattered in the back set for the whole drive. Our campsite was right next to a beautiful lake, and I was really looking forward to swimming and taking out a canoe. But as soon as we set up our tent, a torrential rainstorm began. It didn't stop pouring all weekend, and my family's first outdoor adventure was spent cooped up in a tent playing gin rummy. I did not experience much nature, but I did have fun and became very skilled at gin rummy. I'm looking forward to camping again and hope the weather cooperates next time.

Activity Page 1.4

Paragraph Examples

Paragraph about a Paragraph

Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or main idea of the paragraph. The topic sentence tells what the paragraph will be about.

Next, writers include supporting sentences to explain the topic or main idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or main idea. Including interesting

facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic.

Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

When you write a narrative, the topic or main idea introduced in the topic sentence is often the event you are writing about.

Personal Narrative Model Paragraph: My First Camping Trip

I'll never forget the first time I went camping. We drove several hours to the wilds of Pennsylvania. My sister and I squirmed and chattered in the back set for the whole drive. Our campsite was right next to a beautiful lake, and I was really looking forward to swimming and taking out a canoe. But as soon as we set up our tent, a torrential rainstorm began. It didn't stop pouring all weekend, and my family's first outdoor adventure was spent cooped up in a tent playing gin rummy. I did not experience much nature, but I did have fun and became very skilled at gin rummy. I'm looking forward to camping again and hope the weather cooperates next time.

-
- Display "My First Camping Trip" on the board and read it aloud as students follow in their activity books.
 - Have a volunteer come to the board and circle the topic sentence. As a whole class, brainstorm other possible topic sentences and write them on the board. Some possibilities:
 - My first camping trip was certainly memorable.
 - My first camping trip was not what I expected.
 - I would describe my first camping trip as a weekend in a tent.
 - Have another volunteer come to the board and underline the concluding sentence. As whole class, brainstorm other possible concluding sentences and write some on the board. Some possibilities:
 - My camping trip was certainly memorable, but not for the reasons I had hoped.

- Next time we plan a camping trip, I'm going to check the weather report.
- One thing I learned that weekend is that a deck of cards always comes in handy.
- Start a list of details next to the paragraph. Have students list as many supporting details as they can find. Some examples:
 - The drive was several hours
 - Campsite was in Pennsylvania
 - Beautiful Lake
 - Torrential rain storm
 - Cooped up in tent
 - Played lots of gin rummy

WRITING THE FIRST TIME NARRATIVE (15 MIN.)

- Consider setting down classroom ground rules for your students' writing time, including no talking, no requests to leave the classroom, and having students raise their hands and wait for you to come to them before asking any questions.
- Direct students to part 2 of Activity Page 1.3. Tell them they will have 10–15 minutes to write and that you will give them guidance on how much time to spend on each part of their paragraphs.
- Give students 10–15 minutes to write their narratives. Offer guidance to help keep students on track while writing:
 - To begin, tell students to work on their topic sentences. Remind them that they can look at “Camping Trip” and the topic sentences on the board for guidance.
 - After 3 to 4 minutes, have students begin working on their memorable details.
 - After 6 to 8 minutes have students work on their concluding sentence.
 - Tell students that they have about 3 minutes to wrap up their narratives and write a concluding sentence. Remind them they can check “Camping Trip” and the board for examples of concluding sentences.
- Congratulate students on writing their first personal narrative of the unit.

Note: One of students' Lesson 3 writing options will be expanding on a moment from their First Time Narratives. Consider reading students' First Time Narratives to support them in choosing a moment to develop.



Writing

Entering/Emerging

Support students in outlining their narratives using a graphic organizer rather than writing a full paragraph.

Transitioning/Expanding

Support students in composing their narratives using full sentences on a graphic organizer.

Bridging

Check students' topics and details before they begin writing to ensure they have chosen a memorable first time.

Challenge

Challenge students to include at least one detail about how they felt and one about an action they took.

Lesson 1: Introduction to Personal Narratives

Speaking and Listening



Primary Focus: After hearing the text read aloud, students will engage in a collaborative discussion about conflict in “The First Real San Giving Day.” [SL.5.1b]

TEACHER READ-ALOUD (15 MIN.)

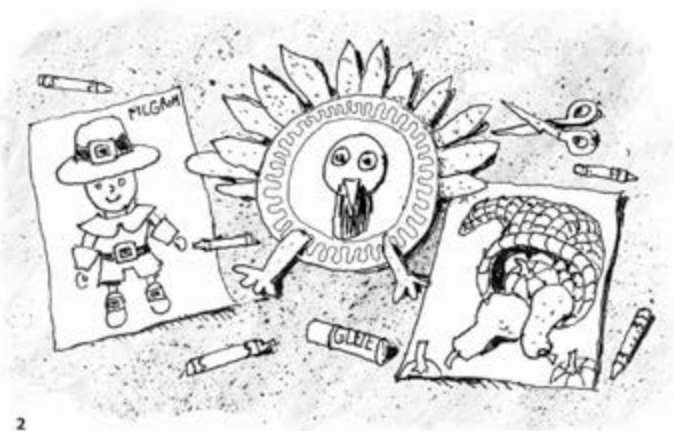
- Tell students that in addition to working on writing personal narratives, they are going to hear and read a variety of different personal narratives over the course of the unit.
- Distribute the Readers to the class. Give students a few minutes to examine the back and front covers and to flip through the pages. Invite them to comment on what they see and to make predictions about the material in the Reader.
- Direct students to the first page of “The First Real San Giving Day” by Richard Blanco. Tell them the narrative is from Blanco’s book, *The Prince of Los Cocuyos*.
- Tell students that Blanco is the son of Cuban immigrants and that the narrative takes place in Miami, Florida in the 1970s. Explain that in the 1970s, many people referred to Native Americans as Indians. Explain that even though today some people consider the term “Indians” disrespectful to Native Americans, Blanco does not mean disrespect when he uses the term. Because his narrative is a true first-person account of a different time, he uses the language of the time.
- Tell students that they will be doing lots of reading this year, but that you are going to read the first part of the narrative aloud to them. Have them open their readers to follow along.
- Read aloud pages 2–5 of “The First Real San Giving Day.”

The Prince of Los Cocuyos

The First Real San Giving Day

by Richard Blanco

November came around and my teacher, Mrs. Echevarria, handed out some ditto sheets to color for Thanksgiving. The pilgrims' tall hats I colored black, the buckles on their shoes, gold; the **cornucopias** of squash and pumpkins, all kinds of oranges and yellows; the huge turkey, an amber-brown (a turkey, not a pork roast like my family always had for Thanksgiving). As we colored, Mrs. Echevarria narrated the story of the first Thanksgiving, enthusiastically acting it out as if she had been there: "... Then the chief of the Indians told Pilgrim



John, *We make big feast for you*, and Pilgrim John said, *Yes, let us give thanks for our new friends and for this new land where we are free.*" My teacher seemed to understand Thanksgiving like a true American, even though she was Cuban also. *Maybe*, I thought, *if I convince Abuela to have a real Thanksgiving, she and the whole family will finally understand too.*

With new **resolve** and colored **dittos** in hand, I approached Abuela that night as she sat at the kitchen table sorting through receipts and making a tally of her expenses. "Abuela, do you know what Thanksgiving is really all about—what it *really* means?" "¿Qué?" she said without looking up from her notebook. "Thanksgiving," I repeated. She looked up at me blankly, and I realized she couldn't understand "Thanksgiving" in my properly pronounced English. So I **blurted** it out the way most Cubans pronounced it, as if it were the name of a saint: "San Giving, Abuela, San Giving." "Oh, *el día de San Giving*. Yes, what?" she asked, and I began explaining: "It was because the Pilgrims and Indians became friends. The Pilgrims made a big dinner to celebrate and give thanks to God because they were in the land of the free and living in the United States." "What are *pilgreems*? And those black *sombreros*?" she asked, looking over my dittos, "We didn't wear those *en Cuba*."

It seemed hopeless, but I insisted. "**Mira**, Abuela—*mira*," I continued, pointing at the dittos again. "They had turkey on San Giving, not *carne puerco* and *platanos*."



3

We are *americanos* like them now in the United States. We have to eat like Americans, Abuela, or else they'll send you back to Cuba." "Ay, *mi'jo*," she said with a laugh, "we're not *americanos*, but no one is sending us back. We'll go on our own, when that *idiota* Castro is dead—and not one second before." "But, Abuela, I don't want to go back. I'm American. I want to have a real San Giving this year—like this," I demanded, holding up the ditto. "You, *americano*? Ha—you're *cubano*, even though you weren't born in Cuba." She chuckled. "And what is that food in those pictures? I never saw a chicken that big." "That's not a chicken, Abuela, it's a turkey. Please—I'll help you cook," I pleaded, but she kept resisting.

I had no choice but to resort to coercion; I told her I wouldn't go buy specials for her anymore at Liberty Mart, the big American supermarket. "If we aren't going to be *americanos*, then why should we shop there?" I said. She took a long pause and looked over the dittos again before replying, "*Bueno*, let me think about it."

She slept on it for two days before making a decision: "Maybe you're right, *mi'jo*. Maybe we'll try San Giving how you say," she **conceded**, with one condition: "But I will make *carne puerco* too, just in case." It was settled. That Thanksgiving we would have turkey, as well as pork. I was **ecstatic**, but the pressure was on: I knew I wanted us all to have a real American Thanksgiving, but how? Abuela certainly didn't know, and the dittos weren't enough to go by. I didn't know as much about Thanksgiving as I thought I did. I needed help. That week Mrs. Echevarría had us make turkeys out of paper plates and construction paper. Surely she would know how to prepare a real Thanksgiving dinner, I thought, and so I asked her all about it. "Ay, *no*," she told me. "My husband's mother does all the cooking for Thanksgiving. His mother is an *americana*—thank goodness. I can't even boil an egg." Great.

The next day at recess, I asked some of the American kids in class what they had for Thanksgiving. "Turkey—what else, dummy? With stuffing," Jimmy Dawson told me. "What's stuffing?" I asked. He burst out laughing, thinking I was kidding: "It's the stuff you put in the turkey," he tried to explain. "Oh, you mean like candy in a piñata?" I proposed. "No, no, dummy . . . with bread and celery and other stuff—that's why they call it stuffing," he tried to clarify. "Oh . . . okay." I pretended to understand exactly what he meant.

Nancy Myers told me her mother always made pumpkin pie. "Pumpkin? Like in Halloween?" I asked, bewildered. Patrick Pilkington said his favorite dish was candied yams. "Candied? With marshmallows? Like hot chocolate? On yams?" I asked him. They each described the dishes as best they could, but when I asked them how to make them, they couldn't explain. "I dunno," Jimmy said and shrugged, "my grandmother makes everything." Great.



5

- Consider leading a discussion around some of the questions that follow as you read or after reading.

1. **Inferential.** Had Blanco ever celebrated a traditional American Thanksgiving before?

» no

2. **Inferential.** Why wasn't Abuela familiar with the food on the ditto sheets?

» She was from Cuba.

3. **Literal.** Why couldn't Blanco's teacher or friends advise him on cooking Thanksgiving dinner?

» They didn't do the cooking in their houses.

4. **Evaluative.** Could you have been more helpful than Blanco's friends?

» Answers may vary.



Check for Understanding

What did Blanco want from his grandmother?

» He wanted her to prepare a traditional American Thanksgiving meal.

5. Ask students why they think it was so important to Blanco to have a traditional American Thanksgiving.

» Some possible answers:

Because he had never had one

Because he wanted to feel like a "true American"

Because he wanted to be more like his teacher and friends

- Use students' answers to guide them toward identifying the conflict Blanco feels between traditional American culture at school and Cuban culture at home.
- During this lesson segment, as appropriate, allow students to discuss this conflict through the lens of conflicts they might feel between the culture of their home or family and some aspects of American culture.

Challenge

Blanco writes that his teacher understood Thanksgiving like a "true American." What can we infer from this about the way Blanco thought about himself and his family?

Support

There are several references to pork and puerco in the excerpt. Explain that among many Cubans and Cuban Americans, pork is eaten much more frequently than turkey.

THINK AS YOU READ (10 MIN.)

- Project the following passage and have students read it aloud.

➤ Projection 1.2

With new resolve and colored dittos in hand, I approached Abuela that night as she sat at the kitchen table...“Abuela, do you know what Thanksgiving is really all about— what it really means?” “¿Qué?” she said without looking up from her notebook. “Thanksgiving,” I repeated. She looked up at me blankly, and I realized she couldn’t understand “Thanksgiving” in my properly pronounced English. So I blurted it out the way most Cubans pronounced it, as if it were the name of a saint: “San Giving, Abuela, San Giving.” “*Oh, el día de San Giving.* Yes, what?” she asked, and I began explaining: “It was because the Pilgrims and Indians became friends”...“What are *pilgreems*? And those black *sombreros*?” she asked, looking over my dittos, “We didn’t wear those *en Cuba*.”

- Tell students they are going to read this passage to see how the author shows this conflict of cultures.
- Tell them that you will begin and that as you read you are going to think out loud about how the text shows the conflict.
- Bolded script below indicates a quote from the text. Italics indicate suggested think out loud observations to verbalize to the class. Standard script indicates instructions regarding facilitating the lessons.

With new resolve and colored dittos in hand, I approached Abuela that night as she sat at the kitchen table.

Okay, right away I think I see some conflict.

- Underline “colored dittos in hand.”

Blanco got the dittos at school, where he learned about American Thanksgiving and where his American classmates are. And in the first paragraph, we read that the dittos illustrated a very American idea of Thanksgiving. So the dittos seem to represent aspects of traditional American culture.

- Circle “I approached Abuela.”

He calls his grandmother Abuela, which is a Spanish word. We start to see that Cuban culture is very important in Blanco’s home. So now we have him bringing those traditional American dittos to his very Cuban grandmother.

- As a whole class, analyze the next two sentences, calling on students to read a sentence or phrase from the text and then think out loud. You may note or prompt students to notice that:
 - Blanco, asks Abuela a long question about American Thanksgiving.
 - Abuela answers with a single Spanish word, *Que*, which means “what?”
 - Abuela does not even look up as he asks the question.
- Give students a chance to ask any questions about the reading so far. Tell them they will be continuing “The First Real San Giving Day” in the next lesson
- Tell students that occasionally you will ask them to hand in an “exit slip” at the end of a lesson. Tell them that exit slips will be a fun way to think a little further about something the class worked on during the period.
- Direct students to Activity Page 1.5 and read it aloud.

Activity Page 1.5

Exit Slips

Exit slips are quick “mini-assignments” that give you a chance to think about something we worked on during class, or perhaps to make a prediction about what we will be working on next. You can write your exit slips on a half-piece of notebook paper.

Exit slips are not graded, and you will have a few minutes to write them up during class. Think of them as a chance to check in with yourself about your understanding of the day’s lesson or about where you think the lesson will go next.

- Tell students to finish reading the projected paragraph and, as an exit slip, to write down one quote from the paragraph that shows Abuela’s strong connection to Cuban culture.
- Give students a few minutes to complete their exit slips. Tell them you are excited about reading and writing more personal narratives with them.

~~~~~  
End Lesson  
~~~~~

Activity Page 1.5



Speaking and Listening
Exchanging Information
and Ideas

Entering/Emerging

Facilitate a small group in which emerging ELLs can review the segment’s reading excerpt to clarify any difficult vocabulary or points of confusion.

Transitioning/Expanding

Provide students with sentence frames for class discussion. For example: The words ___ show the Reader that Blanco wants his family to understand American culture.

Bridging

Allow students to review potentially challenging vocabulary words in the close-reading passage (Projection 1.1) before the whole-class discussion.

2

Strong Verbs and Adjectives

PRIMARY FOCUS OF LESSON

Reading

Students will quote from the text in describing plot and making inferences. [RI.5.1]

Language

Students will write sentences using strong (specific and descriptive) verbs and adjectives. [L.5.5c]

Speaking and Listening

Students will comment on their classmates' narratives with feedback that is positive and specific to the language in the writing. [SL.5.1b]

FORMATIVE ASSESSMENT

Activity Page 2.2

Practicing “Think as You Read” Students make observations based on close reading. [RI.5.1]

Activity Page 2.3

Strong Verbs Students write using verbs that are descriptive and specific. [L.5.5c]

Activity Page 2.4

Strong Adjectives Students write using adjectives that are descriptive and specific. [L.5.5c]

Teacher Resources

Speaking and Listening Observational Checklist
Students follow assigned roles in discussion activities. [SL.5.1b]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (40 min.)			
Partner Reading	Partner	25 min.	❑ Activity Pages 2.1–2.4 ❑ Projections 2.1–2.3
Close Reading	Partner	15 min.	
Language (30 min.)			
Strong Verbs	Whole Group	15 min.	❑ Activity Pages 2.3, 2.4
Strong Adjectives	Independent	15 min.	
Speaking and Listening (20 min.)			
Introduction	Whole Group	5 min.	❑ Projection 2.2
Sharing and Commenting	Whole Group	15 min.	

ADVANCE PREPARATION

Reading

- Prepare to break the class into pairs for partner reading.
- Prepare to assign passages from “San Giving” for students to read aloud during Lesson 3. There will be four Read-Alouds over the course of the unit (Lessons 3, 9, 11, and 14) to allow you to give all students a chance to participate. The Lesson 3 reading begins on page 9 of the Reader (“I hopped back on my bike...”) and ends on page 13 (“...took the pumpkin pie out of the freezer”).
- Display a Think as You Read poster, the text of which is below. The text is also available as a digital projection in the digital components for this unit.

➤ Projection 2.1

Think As You Read to improve understanding!

As you read personal narratives, think about the following:

- pictures you are forming in your mind (mental images)
 - predictions about what might happen next
 - passages you like a lot
 - passages you find confusing
 - repeating ideas or themes
 - context clues that help you understand new words and phrases
- Display a Guidelines for Listening and Commenting poster, the text of which is below. The text is also available as a digital projection.

➤ Projection 2.2

Guidelines for Listening and Commenting

1. Give the reader your attention and respect.
 2. Keep your comments positive.
 3. Comment on specific language in the narrative.
- Prepare Projection 2.3 (sentence frames) for display during Speaking and Listening.

Universal Access

Language

- Have a level-appropriate thesaurus in the classroom.

Writing

- Prepare sentence frames.

Speaking and Listening

- Preview students' First Time Narratives to support students in providing specific and positive feedback.

CORE VOCABULARY

amiss, adj. improper

appease, v. satisfy

culottes, n. shorts that resemble a skirt

Start Lesson

Lesson 2: Strong Verbs and Adjectives

Reading



Primary Focus: Students will quote from the text in describing plot and making inferences. [RI.5.1]

PARTNER READING (25 MIN.)

- Tell students that today they will continue reading Blanco's narrative, this time in pairs. Direct them to Activity Page 2.1 and have them individually read the guidelines for partner reading. Then have a couple of students explain the guidelines in their own words.
- Break the class into pairs for partner reading.

Activity Page 2.1

Partner Reading Guidelines

Within each pair, one student should be Partner A and the other should be Partner B.

Each partner should read the first page of the assigned reading on his or her own, either silently or in a whisper.

Then Partner A should read the first page aloud while Partner B follows along. If a sentence continues onto a new page, the reader should continue until the end of the sentence.

Activity Page 2.1



Support

Review the plot points and culture conflict discussed in Lesson 1 before having students read Excerpt 2.

After Partner A has read a page, both partners should read the next page on their own, either silently or in a whisper. Then Partner B should read the page aloud. Repeat this procedure, switching back and forth between partners.

Think of yourselves as true partners who are working together on reading aloud. If your partner is having a little bit of trouble with a tough word or phrase, feel free to offer assistance.

- Break the class into pairs for partner reading.
- Have students engage in partner reading from the top of page 6 of the Reader through the first full paragraph on page 9 (“...where she kept twist ties, matches, and birthday candles.”)

Given all the fuss I had made the week before, Abuela knew something was **amiss** when I hadn't mentioned anything else about Thanksgiving. "*Mi'jo, qué pasó with San Giving?*" she asked. "There's only five days left. I have to start cooking, no?" "Abuela," I whined, "I don't know what to buy or how to make anything. What are we going to do?" "No worry, we can have pork and black beans like we always have—maybe some Cubaroni? That's *americano* enough, no?" she said, genuinely trying to **appease** me. "I guess so, Abuela, but it's not the same," I said. "*Espera* a minute," she said, and darted to her bedroom. She returned with that week's Liberty Mart flyer: "*Mira*, look—this will help, *mi'jo*." It was a special flyer with pictures like the ones on my dittos and full of Thanksgiving Day items on sale, including turkeys and something called Stuffing-in-a-Box, which immediately caught my attention. Could it be true? Could Thanksgiving dinner be as easy to make as instant mashed potatoes and macaroni and cheese? With the flyer as my guide, I made a list and Abuela calculated the cost to the penny: \$27.35 plus tax; she gave me \$30 and off I went on my bike to Liberty Mart, hoping Thanksgiving would be as easy and tasty as Spray-Cheese from a can—my favorite!

The store was more crowded than I had ever seen it before. I roamed around for a while looking for stuffing, but it wasn't listed on any of the signs above the aisles. I noticed a lady wearing **culottes** and a fancy pendant necklace just like Mrs. Brady from *The Brady Bunch*—surely she was American, I thought; surely she would know all about making a Thanksgiving meal. I worked up the nerve to ask her where I could find the stuffing, pointing to the picture of it on the flyer. "Well, how sweet. You're helping your mother fix Thanksgiving dinner?" she asked as if I were three years old. "Yes," I said, seizing the opportunity, "but I don't know where to find anything." "Oh, don't worry, honey," she continued, "just go to the end of aisle eight. They have everything you'll need, pumpkin." Did she call me *pumpkin*? Why? Or did she



mean they had pumpkin pie there? I was confused. “Really? Even pumpkin pie?” I asked. “Oh, I don’t know, honey. I always buy the frozen ones. It’s so much easier than making one from scratch,” she offered. Frozen pumpkin pie? Could it be that easy?

Just as Mrs. Brady said, I found everything in the special Thanksgiving display at the end of aisle eight, including the Stuffing-in-a-Box. I read the instructions on the box: *Boil 1-1½ cups water and ¼ cup margarine in a medium saucepan. Stir in contents of Stuffing Mix pouch; cover. Remove from heat. Let stand 5 minutes. Fluff with fork.* Just as I had hoped— easy as mashed potatoes. Abuela’s saying, *Cómo inventan los americanos*, rang truer than ever to me then. There were also cans of yams at the display, alongside bags of tiny marshmallows, just as Patrick Pilkington had told me. What he didn’t tell me (or didn’t know) was that the instructions for candied yams were right on the marshmallow bag: *Put mashed yams in casserole. Mix together margarine, cinnamon, brown sugar, and honey. Top with miniature marshmallows. Bake at 325 degrees until heated through and marshmallows are bubbly.* Even Abuela could make that once I translated for her. There were also cans of something called



"Cranberry Jelly" piled up high. *Jelly in a can?* I wondered. None of the American kids had mentioned that, but I saw other customers tossing one or two cans into their carts. I followed suit, figuring it was important for something.

All I needed was the turkey. *Will Abuela know how to cook something that enormous?* I worried, staring at the case full of frozen turkeys. Sure, the turkeys on the dittos had looked big, but these were three, four, five times the size of a chicken. Would Abuela freak out? But I noticed the turkeys also had cooking instructions printed right on the wrapper. I read them over and discovered the turkey had a timer that would pop up when it was done—*¿cómo inventan los americanos!* The instructions also recommended three-quarters of a pound per person, so I started counting relatives and family friends who we considered relatives anyway, blood or no blood: *tío* Mauricio and my bratty cousins, Margot and Adolfo; *tías* Mirta, Ofelia, and Susana; my godparents; *tíos* Berto, Pepé, and Regino; the mechanic, Minervino, and his wife. Altogether, about twenty-something guests,

I estimated, and figured I needed at least a twenty-pounder. There was no way I could carry it on my bike all the way home with the rest of the groceries. I'd have to come back just for the turkey.

Considering the number of guests, I went back to the display and got two more boxes of stuffing, six cans of yams, four bags of marshmallows, and three cans of cranberry jelly (whatever that was for), and then I picked up a frozen pumpkin pie like Mrs. Brady had suggested. Proud as a Pilgrim in 1621, I floated down the aisles with my loaded cart, ready for my first real Thanksgiving. When I got home, I set the bags down on the kitchen table and explained to Abuela that the turkey was too big and I needed to go back right away. "Pero how you going to carry it?" she asked, concerned. "Your Abuelo can't take you—he's at a baseball game with Caco. You'll have to wait until *mañana*." But I didn't want to wait until the next day. What if they ran out of turkeys? I told Abuela I'd tie the turkey to the handlebars on my bike. She thought it over for a moment, then handed me a piece of twine from the kitchen drawer where she kept twist ties, matches, and birthday candles.

I hopped back on my bike, darted to Liberty Mart, got my bird, and tied all twenty-one pounds of it across the breast onto my handlebars. But getting it home wasn't as easy as I thought it would be. When I rode over the **pothole** in front of St. Brendan's **rectory** like I always did for the heck of it, one of the knots slipped and the frozen turkey slid like a **shuffleboard** puck down the sidewalk and into the gutter before stopping inches away from the catch drain. *No problem*, I thought; it was frozen and sealed in plastic. I picked it up and tied it even tighter with a few extra knots. But while I was cutting through a parking lot, it fell again and skidded under a huge four-door sedan. I crouched down and tried to grab it, but it was just out of my arm's reach. Finally I squirmed under the car on my belly and yanked it back, the turkey and me emerging grimy and blotched with oil.

- After students have completed their partner reading, consider leading a discussion around some of the questions that follow.

1. **Inferential.** Why didn't Blanco mention Thanksgiving to Abuela for a few days? For help, look at the last three paragraphs of the Lesson 1 selection from the text (Reader pages 4–5).

» Because he did not know what food to buy for Thanksgiving or how to cook it.

2. **Literal.** How did Blanco figure out what food to buy and how to cook it?

» Abuela showed him the supermarket flyer that showed Thanksgiving items.

The woman in the supermarket directed him to the correct aisle.

Cooking instructions were written on the food packaging.



Check for Understanding

Why isn't anyone else in Blanco's family helping him shop for Thanksgiving?

» Because Blanco's family members are recent immigrants from Cuba, where American Thanksgiving is not celebrated, and the holiday is not necessarily important to them.

If students struggle to answer this question, refer them to the relevant passages in the text.

Challenge

Blanco asks numerous "true Americans" (his teacher, Jimmy Dawson, Nancy Myers, the supermarket lady) about Thanksgiving dinner. What do their answers have in common?

CLOSE READING (15 MIN.)

- Remind students that in the previous lesson they practiced thinking out loud as they read a passage from the text. Tell them that thinking as they read, either out loud or to themselves, is a very important skill that they will work on some more today.
- Direct students to the Think as You Read poster and have them read it aloud. Tell them that it's okay if they don't know what context clues are; they'll get to it later in the unit.
- Project the passage below and model thinking out loud as you read.

➤ Projection 2.3

"There's only five days left. I have to start cooking, no?" "Abuela," I whined, "I don't know what to buy or how to make anything. What are we going to do?"

"No worry, we can have pork and black beans like we always have—maybe some Cubaroni? That's *americano* enough, no?" she said, genuinely trying to appease me. "I guess so, Abuela, but it's not the same," I said.

- The suggested script below includes observations for the whole passage, but you may want to model using only the first sentence or two, then ask students for their observations.
- The bolded script below indicates a quote from the text. Italics indicate suggested “Think as You Read” observations to verbalize to the class. Standard script indicates instructions regarding facilitating the lessons.

“There’s only five days left. I have to start cooking, no?”

“Okay, I remember that our first day’s reading started when November came around, so I know some time has passed. It’s only five days to Thanksgiving.”

“Abuela,” I whined, “I don’t know what to buy or how to make anything. What are we going to do?”

Blanco is whining now. He must be really upset. I really like how he used the verb “whine.” It’s a strong verb that really helps me hear in my head how Blanco must have sounded. The verb also tells us that having an American Thanksgiving is really important to him.

I remember times before holidays when I became very stressed because I wanted them to be a certain way. So I think I have an idea of how Blanco was feeling. Lots of times our outside knowledge gives us a better understanding of a text.

“No worry, we can have pork and black beans like we always have—maybe some Cubaroni? That’s *americano* enough, no?” she said, genuinely trying to appease me.

I can bring in some outside knowledge here. I know that pork and black beans is a traditional Cuban food. This reminds me how Blanco’s family is very connected to Cuban culture.

Here’s something that’s a little confusing to me. Cubaroni. I’ve never heard of that word.

But let’s see if I can figure it out. Abuela is trying to appease Blanco by suggesting Cubaroni. So even though the first letters of the word make it sound like a Cuban food, it’s probably also American because Abuela is suggesting it to make Blanco feel better. Maybe it’s a Cuban version of American macaroni or macaroni and cheese.

By the way, I just used context clues to figure out something confusing. I looked at the words around the confusing word, Cubaroni, to see if they would help me understand it. As I said, we’ll talk more about this later in the unit.

“I guess so, Abuela, but it’s not the same,” I said.

And here’s a repeating idea. That conflict we talked about yesterday between American culture and Cuban culture is back. Blanco really wants an American Thanksgiving, not a Cuban one.

I'm going to make a prediction here. Abuela seems very nice and Blanco really wants American food for Thanksgiving. My guess is that she will try to cook a turkey for Thanksgiving.

- Direct students to Activity Page 2.2 and review the instructions.

Activity Page 2.2

Practicing “Think as You Read”

Think As You Read to improve understanding!

As you read personal narratives, think about the following:

- pictures you are forming in your mind (mental images)
- predictions about what might happen next
- passages you like a lot
- passages you find confusing
- repeating ideas or themes
- context clues that help you understand new words and phrases

On the next page is a passage from today’s reading. **Think as you read** the passage to come up with at least three “Think as You Read” ideas or questions. Underlining and writing notes in the margin may help.

Then copy the quote from the text that gave you the idea, describe the idea, and circle the category (or categories) it falls into.

Passage from “The First Real San Giving Day” Page 6

“*Esperá* a minute,” she said, and darted to her bedroom. She returned with that week’s Liberty Mart flyer: “*Mira*, look—this will help, *mi’jo*.” It was a special flyer with pictures like the ones on my dittos and lots of Thanksgiving Day items on sale, including turkeys and something called Stuffing-in-a-Box, which immediately caught my attention. Could it be true? Could Thanksgiving dinner be as easy to make as instant mashed potatoes and macaroni and cheese? With the flyer as my guide, I made a list and Abuela calculated the cost to the penny: \$27.35 plus tax; she gave me \$30 and off I went on my bike to Liberty Mart, hoping Thanksgiving would be as easy and tasty as Spray-Cheese from a can-my favorite!

Activity Page 2.2



Reading/Viewing Closely

Entering/Emerging

Work with students one-on-one or in a small group, allowing them to think aloud as modeled to complete the activity page.

Transitioning/Expanding

Allow students to work in pairs to share their ideas before answering the questions in writing.

Bridging

Narrow the idea categories on Activity Page 2.2 so that students are looking for words and phrases they like, find confusing, or suggest strong mental images.

The store was more crowded than I had ever seen it before. I roamed around for a while looking for stuffing, but it wasn't listed on any of the signs above the aisles. I noticed a lady wearing culottes and a fancy pendant necklace just like Mrs. Brady from *The Brady Bunch*—surely she was American, I thought; surely she would know all about making a Thanksgiving meal.

Think as You Read: Ideas

Example:

Quote from the text: “darted to her bedroom.”
Idea: *The word darted helps me form a strong picture in my mind (a mental image) of Abuela rushing to her room because she is eager to help her grandson.*
Idea category:
Mental image Prediction Word/Phrase/Sentence I like
Confusing Word/Phrase/Passage Idea that repeats Context Clue

1. Quote from the text:
Idea:
Idea category:
Mental image Prediction Word/Phrase/Sentence I like
Confusing Word/Phrase/Passage Idea that repeats Context Clue
2. Quote from the text:
Idea:
Idea category:
Mental image Prediction Word/Phrase/Sentence I like
Confusing Word/Phrase/Passage Idea that repeats Context Clue
3. Quote from the text:
Idea:
Idea category:
Mental image Prediction Word/Phrase/Sentence I like
Confusing Word/Phrase/Passage Idea that repeats Context Clue

4. Quote from the text:

Idea:

Idea category:

Mental image	Prediction	Word/Phrase/Sentence I like
Confusing Word/Phrase/Passage	Idea that repeats	Context Clue

- Tell students they will have many more opportunities to practice “think as you read.”

Lesson 2: Strong Verbs and Adjectives

Language



Primary Focus: Students will write sentences using strong (specific and descriptive) verbs and adjectives. [L.5.5c]

STRONG VERBS (15 MIN.)

- Write the following sentence on the board:
 - The antelope ate the grass.
- Have a volunteer come to the front of the room to act out the sentence. Then write the following sentence on the board:
 - The lion ate the antelope.
- Have a second volunteer come to the front of the room to act out this sentence. For classroom management purposes, consider having the lion “eat” an imaginary antelope rather than the first volunteer.
- Ask students what the verb is in the sentences.
- Ask students to contrast the actions of the two volunteers. For example: The antelope was calm, and the lion was aggressive; the antelope was quiet, and the lion was noisy.
- Ask students if the verb *ate* adequately describes and differentiates between the lion and the antelope’s behavior.
- Draw a t-chart on the board and label the columns “antelope” and “lion.” Ask students what verbs they might use instead of *ate* to show the antelope’s actions. Possibilities include *munched*, *nibbled*, *grazed (on)*, *snacked*, *tasted*.
- Repeat the question for the lion. Possibilities include *devoured*, *gobbled*, *gulped (down)*, and *attacked*.

Support

Consider letting the “actors” know ahead of time what sentences they will be performing.

Activity Page 2.3



- Ask students whether *ate* or the words in the chart do a better job of showing the reader how the animals behaved.
- As desired, repeat the activity one or two more times with new pairs of students acting out the additional sentences below. For the *said* examples, you may have your student actors read only the words in quotes.
 - Regina/Roger went to the principal's office with proof of her/his innocence.
 - » possible verbs to replace *went*: *marched, strode, hurried, dashed*
 - *The burglar went out the back door when he heard the car in the driveway.*
 - » possible verbs to replace *went*: *snuck, bolted, slipped*
 - “Let the games begin,” said the Emperor to the crowd in the arena.
 - » possible verbs to replace *said*: *declared, announced, bellowed*
 - “Oh, the pain, the pain,” said Sarah/Samuel after falling out of the tree.
 - » possible verbs to replace *said*: *moaned, hissed, sobbed*
- Direct students' attention to Activity Page 2.3 and review the instructions.

Activity Page 2.3

Strong Verbs

Verbs that describe action in a specific and descriptive way are strong. Strong verbs give the reader a clear picture of the action.

1. Write two or more strong verbs that you might use instead of the verb provided.

Verb	Strong Verbs	Verb	Strong Verbs
Walk		Look at	
Talk		Run	
Fight		Move	

2. Rewrite the following sentences using a strong verb. Some possible answers to number 1 have been provided as examples, but there are no right or wrong answers. Just try your best to think of verbs that will create a clear and specific image of the action being described.

Example:

I thought about life with no homework and free chocolate.

Possible answers:

I imagined life with no homework and free chocolate.

I dreamed about life with no homework and free chocolate.

I fantasized about life with no homework and free chocolate.

- a. Gwen laughed at her uncle's silly jokes.
» possible answers: (giggled, chuckled, roared)
- b. The family talked about current events over breakfast.
» possible answers: (chatted, argued, discussed)
- c. Dr. Holzman looked at my rash thoughtfully.
» possible answers: (examined, observed, stared at)
- d. The champion horse ran around the track to win the race.
» possible answers: (galloped, flew, dashed)
- e. My rude sister took the popcorn from my hand without even asking.
» possible answers: (grabbed, snatched, stole)

-
- Tell students they will have lots of opportunities to use strong verbs in their writing all year.

STRONG ADJECTIVES (15 MIN.)

- Tell students that using strong adjectives in their writing also helps readers form clear mental pictures of what they are writing about.
- Draw another t-chart on the board and write the words *good* and *bad* on top of the columns.
- Ask student for strong adjectives they might use in their writing instead of *good*. For example: *kind*, *well-behaved*, *pleasant*, *positive*. Write appropriate responses in the *good* column. Do the same for *bad*. For example: *evil*, *naughty*, *vicious*, *mischievous*.



- Direct students to Activity Page 2.4

Activity Page 2.4

Strong Adjectives

Write several strong adjectives to describe each of the prompts below.

Example: *a cave*

Adjectives:

a. gloomy

b. damp

c. dark

d. stony

1. the hottest day of summer

Adjectives:

a.

b.

c.

d.

2. waiting for the bus on the first day of school

Adjectives:

a.

b.

c.

d.

3. rotten food

Adjectives:

a.

b.

c.

d.

4. the palace of the Queen of the Raccoons

Adjectives:

- a.
- b.
- c.
- d.

5. the beach

Adjectives:

- a.
- b.
- c.
- d.

6. the desert

Adjectives:

- a.
- b.
- c.
- d.

7. caught in the rain

Adjectives:

- a.
- b.
- c.
- d.



Check for Understanding

Ask students to rewrite the sentence, *Pretty flowers sat in the greenhouse*, substituting a strong verb and a strong adjective for *sat* and *pretty*.



Selecting Language Resources

Entering/Emerging

Have students choose actions they perform every day and act them out in a small group. Support students to find verbs to describe the actions.

Transitioning/Expanding

Have students use level-appropriate texts they are familiar with to find examples of strong verbs and adjectives.

Bridging

Provide students with a level-appropriate thesaurus.

Challenge

Have students find a new verb and a new adjective in the thesaurus and write sentences using the new words.

Lesson 2: Strong Verbs and Adjectives

Speaking and Listening



Primary Focus: Students will comment on their classmates' narratives with feedback that is positive and specific to the language in the writing. [SL.5.1b]

INTRODUCTION (5 MIN.)

- Tell students that in addition to reading narratives in the Reader, they will have a chance to hear each other's, writing and to comment on each other's narratives.
- Tell them that in a few minutes, some of them will share the "First Time" Narratives they wrote during Lesson 1.
- Tell students there are three simple guidelines for them to follow when listening to and commenting on their classmates' narratives.
- Review the guidelines on the Listening and Sharing Guidelines poster.
- Tell students that in order to help them provide feedback that is positive and focuses on the specific language of the narrative, during sharing sessions you will display sentence frames that provide suggestions on how to comment on their classmates' feedback.
- Display Projection 2.4.

➤ Projection 2.4

The words ___ really helped me form a clear mental image of ___.

I liked when you used the words ___ because ___.

The words ___ really helped me understand that you were feeling ___.

I thought it was very funny when you wrote ___ because ___.

- Tell students that today you will comment first on all the narratives that are shared and then call on one or two students to comment.
- Remind students that their comments should be about specific language, so they need to pay close attention in order to offer feedback.

Support

As students share, write notable descriptive words and phrases from their narratives on the board.

SHARING AND COMMENTING (15 MIN.)

- Have several students share their “first time” narratives. Tell them to read loudly and clearly.
- After each student reads, be the first to offer a comment. For this first sharing session, offer comments that are close to the sentence frames.
- Thank students for sharing and tell them you are really looking forward to hearing everyone’s narratives over the next few weeks.



Check for Understanding

Before writers share, have students practice commenting by providing feedback to Richard Blanco on his narrative.

End Lesson

Challenge

Challenge students to compare, favorably and specifically, their classmates’ narratives to “The First Real San Giving Day.”



Speaking and Listening Listening Actively

Entering/Emerging

Have students draw the strong mental images suggested by classmates’ narratives. Then have them share the drawings with the narratives’ authors.

Transitioning/Expanding

Customize sentence frames to readers’ narratives. For example: “When you used the words ___, I could feel the weight of the fish at the end of your line.”

Bridging

After previewing readers’ narratives, provide students with specific words or phrases to listen for and comment on.

3

Personification and Breaking Down a Moment

PRIMARY FOCUS OF LESSON

Language

Students will write using personification. [L.5.5]

Reading

Students will quote accurately from the text when identifying and describing personification. [RI.5.1]

Writing

Students will write a narrative about a moment that includes “showing, not telling” details. [W.5.3]

FORMATIVE ASSESSMENT

Activity Page 3.2

Personification Identify personification; write using personification. [L.5.5]

Activity Page 3.3

Personification in “The First Real San Giving Day”
Quote from the text when describing personification in a narrative. [RI.5.1]

Activity Page 3.5

My “Moment” Narrative Organize and write a paragraph about a single moment using “showing” details. [W.5.3]

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (30 min.)			
Introduction to Personification	Whole Class	10 min.	<input type="checkbox"/> Projection 3.1 <input type="checkbox"/> Activity Pages 3.1, 3.2
Think-Pair-Share	Partners	10 min.	
Identifying/Writing Personification	Independent	10 min.	
Reading (35 min.)			
Read-Aloud and Discussion	Whole Class	15 min.	<input type="checkbox"/> Projections 3.2, 3.3 <input type="checkbox"/> Activity Page 3.3 <input type="checkbox"/> Exit slip
Personification in the Reading	Whole Class	15 min.	
Exit Slips	Independent	5 min.	
Writing (25 min.)			
Showing, Not Telling (Actions)	Whole Group	15 min.	<input type="checkbox"/> Projection 3.4 <input type="checkbox"/> Activity Pages 3.4, 3.5 <input type="checkbox"/> Projection 3.5
Composing Moment Narrative	Independent	10 min.	

ADVANCE PREPARATION

Language

- Prepare to display Projection 3.1.
- Prepare to break the class into pairs.

Reading

- Begin a record of which students are assigned passages to read aloud during the Reading segment so that all students participate by the end of the unit.
- Prepare to display Projections 3.2 and 3.3.

Writing

- Review students' Lesson 1 "first time" narratives to offer suggestions of moments to expand upon in today's Writing segment.
- Prepare to display Projections 3.4 and 3.5.

Universal Access

Language

- Prepare an expanded glossary.

Writing

- Read students' first time narratives to offer suggestions of moments to develop in today's writing.

CORE VOCABULARY

pothole, n. a hole in pavement

rectory, n. a house attached to a church

shuffleboard, n. a game in which players push a puck with long sticks

swaddling, v. wrapping up tightly

incessantly, adv. without stopping

grime, n. dirt

terrazzo floor, n. tiled floor

jalousie windows, n. windows with adjustable blinds

cumin, n. a spice often used for cooking

Lesson 3: Personification and Breaking Down a Moment

Language



Primary Focus: Students will write using personification. [L.5.5]

INTRODUCTION TO PERSONIFICATION (10 MIN.)

- Display or project the following sentences on the board:

➤ Projection 3.1

1. (a) The bride danced with her father.
(b) The moonlight danced on the ocean.
 2. (a) The coach yelled angrily at the kids who disrupted practice.
(b) The cars honked angrily at the man who stood in the middle of the road.
 3. (a) The pilot flies above the clouds to avoid storms.
(b) Time flies whenever I get together with my best friend.
- Ask students to choose one of the (b) sentences and rewrite it in their own words.
 - Direct students to Activity Page 3.1, where the projected sentences can also be found. Have them underline words along with you as you ask the questions that follow.
 - Ask students to identify the verb in the first pair of sentences. Underline *danced* in both sentences. Ask students to identify the adverb in the second pair of sentences and the verb in the third pair. Underline *angrily* and *flies*.
 - Ask students to identify the subject of each of the (a) sentences (*The bride*, *The coach*, and *The pilot*). List the subjects in a column labeled (a).
 - Ask students to identify the subject of each of the (b) sentences (*The moonlight*, *The cars*, and *Time*). List them in a (b) column.

THINK-PAIR-SHARE (10 MIN.)

- Redirect students to Activity Page 3.1. Give them a few minutes to think and write independently. Then break them into pairs.

Activity Page 3.1



Activity Page 3.1

Think-Pair-Share

Use the three sentences below to complete the activity.

1. (a) The bride danced with her father.
(b) The moonlight danced on the ocean.
2. (a) The coach yelled angrily at the kids who disrupted practice.
(b) The cars honked angrily at the man who stood in the middle of the road.
3. (a) The pilot flies above the clouds to avoid storms.
(b) Time flies whenever I get together with my best friend.

Think about the difference between the way the words you underlined are used in the (a) sentences and the (b) sentences. Looking at what the (a) subjects have in common and what the (b) subjects have in common may give you an idea.

THINK

1. What is the difference between how the underlined words are used in (a) and (b) sentences? For example, in 1(a) does the word *danced* describe an actual dance? How about in 1(b)?
2. What is the difference between the (a) subjects (the bride, the coach, and the pilot) and the (b) subjects (the moonlight, the cars, and time)?

PAIR

When your teacher instructs, discuss your thoughts with the partner you are assigned. Make sure you both have a chance to speak. Maybe your thoughts will change based on what your classmate has to say, or maybe they will stay the same. The two of you may reach a new conclusion together. Record your thoughts below.

Note: The Activity Page provides space for students to complete the assignment.

- Have students share their ideas (individual and pair). Begin by asking them about the (a) and (b) subjects.
- As necessary, guide them toward identifying the (a) subjects as human and the (b) subjects as nonhuman.
- Ask students which of the subjects can really dance, be angry, or fly in the most usual sense of the words.

Support

If students do not recognize that the (a) subjects are all human and the (b) subjects are all nonhuman, cue them with questions about which subjects could carry on a conversation, eat a meal, etc.

- Have students share the sentences they rewrote at the start of the lesson. As appropriate, point out that even though the words weren't used in their most usual sense (i.e., the moonlight was not *actually* doing a dance), they understood what the sentences meant.
- Write *Personification* on the board and tell students that all the (b) sentences are examples of personification.
- Write the definition of personification on the board: *describing nonhuman things as if they had human qualities or acted in a human way.*
- Ask students to identify the nonhuman things (moonlight, cars, and time) and the human characteristics (dancing, being angry, and flying) in the (b) sentences. Explain that the characteristics do not have to be something that only apply to humans. For example, birds also fly.
- Underline *person* within *personification* and ask students how the word relates to the definition.



Check for Understanding

Name various humans and nonhuman things (for example, a bus driver, a bus, a janitor, a mop, etc.) and ask which can be personified.

IDENTIFYING/WRITING PERSONIFICATION (10 MIN.)

- Direct students to Activity Page 3.2, review the instructions, and have students complete the activity.

Activity Page 3.2

Personification

1. Copy the definition of personification below.

Personification:

2. The sentences that follow all contain examples of personification. For each one, identify the nonhuman thing and the human quality used to describe it. Then rewrite the sentence in your own words *without* using personification.



Evaluating Language Choices

Entering/Emerging

Have students draw nonhuman things with human qualities before practicing written personification.

Transitioning/Expanding

In a small group acting activity, have students pretend to be nonhuman things performing human actions. For example, a computer sleeping, a rooster strutting proudly, etc. Have group-members suggest personification words.

Bridging

Provide students with an expanded glossary of potentially challenging words on Activity Page 3.2.

Activity Page 3.2



Example:

The sun smiled down on the ball field.

» Nonhuman thing: *the sun*

Human quality or action: *smiling*

Rewrite: *The sun shone brightly on the ball field.*

a. Before electricity, the village went to sleep at sundown.

» Nonhuman thing: village

Human quality or action: went to sleep

Rewrite: Before electricity, everything closed down at sundown.

b. The stubborn lawn mower refused to start.

» Nonhuman thing: lawn mower

Human quality or action: refused

Rewrite: I could not get the lawn mower started.

c. My cat is a snob when it comes to cat food.

» Nonhuman thing: cat

Human quality or action: a snob

Rewrite: My cat only eats certain brands of cat food.

d. The chocolate cake in the fridge was calling my name.

» Nonhuman thing: chocolate cake

Human quality or action: calling my name

Rewrite: I wanted to eat the chocolate cake.

3. What human qualities could you use to describe the following nonhuman things? There are no right or wrong answers. Use your imagination.

Nonhuman Thing	Human Qualities
The wind	<i>moaning, whispering, makes a mess</i>
Waves on the shore	
Lightning	
An electric fan	

4. Rewrite the following sentences using personification.

- a. The thunder was very loud.
 - » The thunder roared.
- b. The bee flew from flower to flower.
 - » The bee paid a visit to each flower.
- c. When I read my favorite book, I imagine I'm in another place and time.
 - » My book transports me to another time and place.

- Tell students that they'll see a fun example of personification in the next excerpt from "The First Real San Giving."

Challenge

Point to objects in the classroom for students to personify. For example: The pencil sharpener chomped on my pencil. The mischievous rug tripped several students.

Lesson 3: Personification and Breaking Down a Moment

Reading



Primary Focus: Students will quote accurately from the text when identifying and describing personification. [RI.5.1]

READ-ALoud AND DISCUSSION (15 MIN.)

- Ask students what has happened so far in "San Giving Day."
- Tell students that today some of them will be reading passages aloud to the class. Instruct them to follow along closely in their Readers.
- Write the following reading prompt on the board:
 - Read and listen for personification in the narrative.
 - Read and listen for the repeating idea of the conflict between Cuban culture and American culture.
- Have the students who have been assigned passages read aloud to the class from "I hopped back on my bike..." (page 9) through "...took the pumpkin pie out of the freezer" (page 13). Read aloud any passages that are not read by students.
- After the reading or between student readings, discuss the following questions.

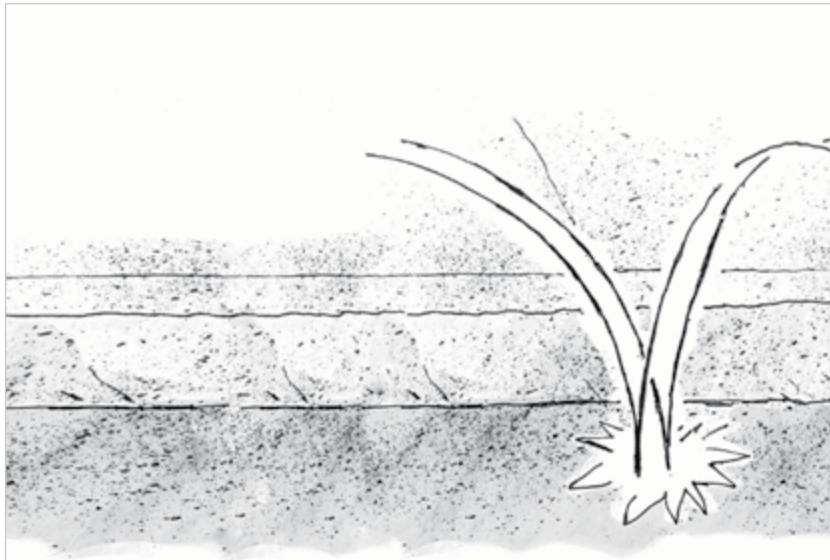
Support

Give readers an opportunity to rehearse with you privately before reading for the class. Encourage them to read with expression and to pay close attention to punctuation, especially periods and commas.

I estimated, and figured I needed at least a twenty-pounder. There was no way I could carry it on my bike all the way home with the rest of the groceries. I'd have to come back just for the turkey.

Considering the number of guests, I went back to the display and got two more boxes of stuffing, six cans of yams, four bags of marshmallows, and three cans of cranberry jelly (whatever that was for), and then I picked up a frozen pumpkin pie like Mrs. Brady had suggested. Proud as a Pilgrim in 1621, I floated down the aisles with my loaded cart, ready for my first real Thanksgiving. When I got home, I set the bags down on the kitchen table and explained to Abuela that the turkey was too big and I needed to go back right away. "*Pero* how you going to carry it?" she asked, concerned. "Your Abuelo can't take you—he's at a baseball game with Caco. You'll have to wait until *mañana*." But I didn't want to wait until the next day. What if they ran out of turkeys? I told Abuela I'd tie the turkey to the handlebars on my bike. She thought it over for a moment, then handed me a piece of twine from the kitchen drawer where she kept twist ties, matches, and birthday candles.

I hopped back on my bike, darted to Liberty Mart, got my bird, and tied all twenty-one pounds of it across the breast onto my handlebars. But getting it home wasn't as easy as I thought it would be. When I rode over the **pothole** in front of St. Brendan's **rectory** like I always did for the heck of it, one of the knots slipped and the frozen turkey slid like a **shuffleboard** puck down the sidewalk and into the gutter before stopping inches away from the catch drain. *No problem*, I thought; it was frozen and sealed in plastic. I picked it up and tied it even tighter with a few extra knots. But while I was cutting through a parking lot, it fell again and skidded under a huge four-door sedan. I crouched down and tried to grab it, but it was just out of my arm's reach. Finally I squirmed under the car on my belly and yanked it back, the turkey and me emerging grimy and blotched with oil.



By then, the sweaty condensation on the bird made it impossible to tie to the handlebars. I took off my T-shirt, wrapped it around the turkey like I was **swaddling** a baby, and retied it for a third time, thinking that would do the trick. Not so. Crossing Eighty-seventh Avenue it came loose again. I swerved to avoid running it over and fell off my bike. There we were: me and a twenty-one-pound turkey, lying on the pavement in the middle of a four-lane road just as the traffic light turned green and cars began honking **incessantly**. *Surely the Indians and Pilgrims must have had an easier time*, I thought. With one hand on the handlebar and the other barely able to carry the turkey, I managed to inch my way over to the sidewalk. "That's it!" I yelled at the bird. I tied it to the bike seat and walked my bike the rest of the way.

Once home, I washed off the scuff marks and **grime** with the garden hose before presenting the turkey to Abuela. There was a tear



in the plastic seal, but the turkey was still frozen and intact. “*Qué grande. Qué lindo,*” Abuela praised it, none the wiser, and made room for it in the freezer. Mamá poked around and snooped inside the grocery bags. “What’s all this for?” she asked Abuela, who looked at me to answer her. “We’re gonna have a real *San Giving* this year, Mamá. Abuela’s going to make a turkey and yams and everything,” I explained. “*¿Cómo?* Turkey? Nobody knows how to make that. Especially not your Abuela. She can’t even cook Cuban food too good,” she jabbed. “Don’t worry,” Abuela said, trying to remain calm. “You just sit down and relax—like you always do. Riqui is helping me—and he knows what he’s doing.” “*Bueno,*” Mamá replied, “I don’t know, you better cook something else too—some *carne puerco*, just in case.” “*Sí, sí, sí—whatever,*” Abuela said just as the bird slipped through her hands. It slid across the **terrazzo floor**, bounced down the single step from the kitchen into the Florida sunroom, and knocked into the TV. It lay

there, mocking us, mocking *me*, basking in the sunlight, enjoying the breeze whispering through the **jalousie windows** and the view of the backyard mango tree framed by the sliding glass door.

Early on Thanksgiving morning, Abuela told me to put the turkey outside. "That's the best way to defreeze it," she said with authority. I put the turkey in a baking pan and placed it in the middle of the backyard terrace where the sun could shine on it all day. And Abuela faithfully followed all my instructions as I translated them to her, without adding any additional ingredients of her own: no **saffron**, no garlic, no **cumin**. By two o'clock the yams were ready for the marshmallow topping and we had finished a pot of Stuffing-in-a-Box. "¿Cómo? Why? Where?" Abuela asked, as bewildered by the concept of stuffing as I was, despite Jimmy Dawson's explanation, which I **parroted** to her: "Yes, Abuela, inside. That's why they call it stuffing." We stuffed the bird and put it in the oven alongside Abuela's *just-in-case* pork shoulder, which she had marinated overnight with bitter orange and garlic *mojito*.

Wafts of roasting turkey. Wafts of roasting pork. The competing scents battled through the house while I helped Papá and Abuelo set up folding domino tables on both ends of our dining table. We assembled a mishmash of desk chairs, beach chairs, and stools stretching from the kitchen into the living room to seat all twenty-two relatives. I spent the rest of the afternoon making construction paper turkeys like Mrs. Echevarría had taught us in class. I placed one at each setting, then drew pumpkins all over the paper tablecloth and cut into its edges to make a frilly trim. Abuela added a bouquet of **gladiolus**, which didn't fit the theme but made the table look better, despite the plastic plates and utensils.

"¡Ay, Dios mío! Come over here!" Abuela yelled for me. "What is that blue thing?" she asked, alarmed by the pop-up timer in the turkey, which she hadn't noticed before and I had forgotten to point out. "Relax, Abuela. It's nothing. It's supposed to pop when the turkey



is cooked," I explained. "Really? *Cómo inventan los americanos*. They make everything so easy," she said, relieved, then slid the turkey back into the oven, only to call me over again twenty minutes later. "Bueno, the *puerco* is done. The turkey must be done too— look at it," she said. "Pero, Abuela, the blue thing hasn't popped up. We can't take it out!" I demanded. "Ay, *mi'jo*, look at the skin, toasty like the *puerco*," she insisted, knocking on it with the back of a spoon. "It's done I tell you. Además, it's already seven o'clock. We have to put the other things in the oven before everyone gets here." "Pero, Abuela, we can't," I repeated. She ignored my protest. "What do you know about cooking? Give me *los yames* and *el pie*." I knew it was useless to argue any further and hoped for the best as I topped the yams with marshmallows and cinnamon and took the pumpkin pie out of the freezer.

The doorbell rang. "I told you," she said **smugly**. "Ándale— get the door." It was the Espinoza clan who arrived first— all three generations: *tía* Mirta with her showgirl hips; *tío* Mauricio wearing

1. **Literal.** Why didn't Richard Blanco bring the turkey home with the rest of the Thanksgiving groceries?

» It was too big.

2. **Inferential.** Describe the relationship between Blanco's mother and grandmother.

» They insult each other and don't seem to get along.

- Display Projections 3.2 and 3.3. Point out that the first passage is from the third paragraph of the narrative and the second is from today's reading.

➤ **Projection 3.2**

Passage 1

It seemed hopeless, but I insisted. "Mirá, Abuela—mirá," I continued, pointing at the dittos again. "They had turkey on San Giving, not *carne puerco* and *plátanos*. We are *americanos* like them now in the United States. We have to eat like Americans, Abuela, or else they'll send you back to Cuba." "Ay, *mi'jo*," she said with a laugh, "we're not *americanos*, but no one is sending us back. We'll go on our own, when that *idiota* Castro is dead—and not one second before." "But, Abuela, I don't want to go back. I'm American. I want to have a real San Giving this year—like this," I demanded, holding up the ditto. "You, *americano*? Ha—you're *cubano*, even though you weren't born in Cuba." She chuckled. "And what is that food in those pictures? I never saw a chicken that big." "That's not a chicken, Abuela, it's a turkey. Please—I'll help you cook," I pleaded, but she kept resisting.

➤ **Projection 3.3**

Passage 2

Mamá poked around and snooped inside the grocery bags. "What's all this for?" she asked Abuela, who looked at me to answer her. "We're gonna have a real San Giving this year, Mamá. Abuela's going to make a turkey and yams and everything," I explained. "¿Cómo? Turkey? Nobody knows how to make that. Especially not your Abuela. She can't even cook Cuban food too good," she jabbed. "Don't worry," Abuela said, trying to remain calm. "You just sit down and relax—like you always do. Riqui is helping me—and he knows what he's doing." "Bueno," Mamá replied, "I don't know, you better cook something else too—some *carne puerco*, just in case."

- Have students read the passages aloud. Tell them to listen for a change in Abuela's opinion about an American Thanksgiving dinner.
- Ask students to describe Abuela's opinion in the first passage. Have them support their answer with a quote from the text. Then do the same for the second passage.

Challenge

Ask students to describe the difficulty Blanco faced in getting the turkey home. Discuss why this turkey was so important to Blanco. Have students connect the turkey to the conflict between the two cultures.

- Ask students to infer the reason Abuela changed her mind about Thanksgiving dinner. Tell them that there is no absolute right or wrong answer. Students may suggest:
 - Abuela saw how important Thanksgiving was to Blanco.
 - After Blanco brought home the groceries, Abuela was excited about cooking all the food.
 - Abuela wanted to prove that Mamá was wrong about her cooking.



Check for Understanding

Ask students what Mamá thinks about celebrating a traditional American Thanksgiving.

PERSONIFICATION IN THE READING (15 MIN.)

- Direct students to Activity Page 3.3.

Activity Page 3.3

Personification in “The First Real San Giving Day”

Look at pages 11-12 of the Reader to find an example of personification in the text. Then answer the questions below.

1. Copy a quote from the text that contains an example of personification.
 - » It lay there, mocking us, mocking me, basking in the sunlight, enjoying the breeze whispering through the jalousie windows and the view of the backyard mango tree framed by the sliding glass door.
 2. What nonhuman thing is being personified?
 - » the frozen turkey
 3. What human qualities are used to describe the thing?
 - » mocking the author, basking in the sun, and enjoying the breeze
- Review the answers as a class and project the following passage.

Activity Page 3.3



➤ Projection 3.4

“Sí, sí, sí—whatever,” Abuela said just as the bird slipped through her hands. It slid across the terrazzo floor, bounced down the single step from the kitchen into the Florida sunroom, and knocked into the TV. It lay there, mocking us, mocking me, basking in the sunlight, enjoying the breeze whispering through the jalousie windows and the view of the backyard mango tree framed by the sliding glass door.

- Have students contrast the turkey’s actions (laying there, mocking, basking, and enjoying) with all that Blanco went through to bring the turkey home.

EXIT SLIPS (5 MIN.)

- Tell students that before moving on to writing, they will complete an exit slip to hand in at the end of the lesson. Have them imagine that they are the frozen turkey mocking Blanco and write down one or two sentences of what the turkey would say to him.

Lesson 3: Personification and Breaking Down a Moment Writing



Primary Focus: Students will write a narrative about a moment that includes “showing, not telling” details. [W.5.3]

SHOWING, NOT TELLING (ACTIONS) (15 MIN.)

- Remind students that in Lesson 2, they practiced writing with strong verbs and adjectives to help readers form clear pictures of what they were writing about.
- Tell them that using strong verbs and adjectives is part of a strategy called “Showing, Not Telling.” Write *Showing, Not Telling* on the board.
- Write the following sentence on the board and read it aloud:
 - At breakfast, my brother Greg *pretended* not to know I was mad at him.
- Ask students to describe Greg’s actions in the sentence, i.e., what pictures they form in their minds about Greg’s behavior. They may suggest that Greg acted normally at breakfast or talked as if nothing was wrong. Write some responses on the board in one column.



Reading/Viewing Closely

Entering/Emerging

One-on-one or in small groups, provide substantial support in helping students describe how the frozen turkey represented Blanco’s desire to be a “true American.”

Transitioning/Expanding

Have students improvise dialogues between Blanco and the turkey at the grocery store, on the way home, and at home.

Bridgin

Provide students the chance to read today’s excerpt independently before the Reading segment.

- Display Projection 3.5 and read it aloud. Ask students if the second passage also describes the pretending action and why an author might want to describe the action this way rather than as in the sentence.

➤ **Projection 3.5**

I glared over the cereal box at my brother, Greg. And when he asked me to pass the milk, I ignored him. He jumped up and grabbed it, whistling the whole time. Then, with great enthusiasm, he started quizzing my dad about a birdhouse he was building. Greg couldn't care less about Dad's carpentry projects! I kept glaring.

- Ask students about the pictures they form in their mind from the second passage. Write some responses on the board in a second column. Label the first column "telling" and the second column "showing."
- Define *showing* on the board as "writing with descriptive detail to give the reader a clear picture of what is happening."
- Use the sentences below to model listing details that might turn *telling* about an action into *showing* it through details. Then have students do the same. Write students' details on the board. Some suggestions:
 - Lanie caught a fly ball in left field.
 - » details might include Lanie watching the ball as it flew towards her, Lanie squinting into the sun, Lanie lifting her mitt above her head, Lanie running backwards to position herself, and Lanie diving head-first with her arm outstretched
 - Trina walked out of the movie.
 - Andy fed his liver to the dog under the table.
 - Logan crossed the finish line right behind Elena.



Check for Understanding

Have students come up with actions and then break them down into details that show the action.

Activity Page 3.4



- Direct students to Activity Page 3.4 and have them respond to the prompts.

Activity Page 3.4

Showing, Not Telling (Actions)

1. Copy the definition of *showing* from the board.
 2. List at least two details that would help show the following actions.
 - a. Cara couldn't find anything to watch on TV.
 - b. Marco hurried to the bus stop.
 - c. Aliyah ate a huge forkful of spaghetti.
-
- Review answers and ask students how long the actions in the sentences lasted (probably from a few seconds to a few minutes.)
 - Point out to students how many different actions can take place in a short period of time (even a single moment.)

COMPOSING MOMENT NARRATIVE (10 MIN.)

- Tell students that they will now write a narrative that shows (not tells) a brief period of time. They can call it their “moment” narrative, though the moment can be more than just a few seconds.
- Direct students to Activity Page 3.5 and review the instructions. Have them fill out the organizer as you circulate. Instruct students who have adequately completed the organizer to begin writing.

Activity Page 3.5

My “Moment” Narrative

Choose one of the prompts below, then fill out the organizer by describing “showing” details that were part of the moment. A sample organizer describing a moment from “The First Real San Giving Day” is provided. After your teacher has checked your organizer, review the paragraph about a paragraph on Activity Page 1.4, and begin writing your narrative. An example of a completed organizer is below.

1. Take a look at your “first time” narrative on Activity Page 1.3 (Part B). Choose a moment from the narrative and show it in detail.
2. Choose a moment connected to your family and a holiday and show it in detail. The moment might have taken place in the days leading up to the holiday, on the holiday itself, or after the holiday was over.

Activity Page 3.5



Activity Page 1.3



Challenge

Have students, as appropriate to their narratives, include an instance of personification in their writing.

Support

In listening to and reviewing students' "first time" narratives, make note of moments that might support the writing assignment of Lesson 3.



Writing

Entering/Emerging

Have students "storyboard" or draw (rather than write) one or more of their showing details.

Transitioning/Expanding

Have students focus on their detail sentences and skip, at least for now, writing their topic and concluding sentences.

Bridging

Offer suggestions to students of moments from their "first time" narratives that would support today's writing assignment.

Example:

My Moment: the turkey falling from Abuela's hands	Description of Details
1st "showing" detail	<i>Abuela dropped the turkey just as she was answering Mama.</i>
2nd "showing" detail	<i>The turkey slid across the kitchen floor.</i>
3rd "showing" detail	<i>It bounced down the stairs into the sunroom.</i>
4th "showing" detail	<i>It lay there, enjoying the sunlight and mocking Blanco.</i>

My Moment:	Description of Details
1st "showing" detail	
2nd "showing" detail	
3rd "showing" detail	
4th "showing" detail	

My "Moment" Narrative

Note: The Activity Page provides space for students to complete the assignment.

- Have a few students share their narratives. Some suggested sentence frames for student feedback follow.

➤ Projection 3.5

When you wrote ____, it seemed like I was seeing the moment in slow motion.

The words ____ really helped me understand all that happened in your moment.

The detail about ____ created a clear picture in my mind of ____.

- Tell students that they will practice "Showing, Not Telling" more over the course of the unit.
- Collect exit slips from the Reading segment.

End Lesson

4

Dialogue

PRIMARY FOCUS OF LESSON

Language

Students will use correct punctuation and capitalization when writing dialogue. [L.5.2]

Reading

Students will use dialogue in a text to analyze characters and their relationships with one another. [RI.5.3]

Writing

Students will write a narrative that includes “showing, not telling” through dialogue. [W.5.3]

FORMATIVE ASSESSMENT

Teacher Resources

Dialogue Telephone Game Pages Follow paragraph and punctuation conventions in writing dialogue. [L.5.2]

Activity Pages 4.3 and 4.4

Dialogue Reading and Questions and **Close Reading** Analyze characters and relationships in the text through dialogue. [RI.5.3]

Activity Page 4.5

Writing Narrative With Dialogue Organize and write narrative with dialogue. [W.5.3]

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (30 min.)			
Guidelines for Writing Dialogue	Whole Group	15 min.	<input type="checkbox"/> Dialogue starter pages <input type="checkbox"/> Projection 4.1, 4.2 <input type="checkbox"/> Activity Page 4.2
Dialogue Telephone Game	Small Group	15 min.	
Reading (35 min.)			
Introduction and Review	Whole Class	15 min.	<input type="checkbox"/> Projection 4.3 <input type="checkbox"/> Activity Pages 4.3, 4.4
Read-Aloud and Partner Reading	Whole Class	20 min.	
Writing (25 min.)			
Variety in Speaking Verbs	Whole Class	5 min.	<input type="checkbox"/> Activity Page 4.5 <input type="checkbox"/> Projection 4.4
Writing Narrative with Dialogue	Independent	15 min.	
Sharing and Commenting	Whole Class	5 min.	

ADVANCE PREPARATION

Language

- Prepare to display Projections 4.1 and 4.2 during the Language segment.
- Prepare to break the class into groups of five for the dialogue telephone game.
- Prepare a copy of each of the following five dialogue starter pages for each group.

Note: The following content is from Dialogue Starter Pages found in the Teacher Resource section at the back of the Teacher Guide.

- Prepare a Writing Strategies Poster for the classroom (text follows). The text is also available as a digital projection in the digital components for this unit.

➤ Projection 4.5: Writing Strategies

Some strategies for writing great Personal Narratives

Showing, not telling through

- strong adjectives and verbs
- dialogue
- detailed moments and action
- describing emotions through behavior
- sensory descriptions using all five senses

Personification

A strong point of view supported by evidence

a logical sequence of events

a specific tone

similes and metaphors

Reading

- Prepare to display Projection 4.3 during the Reading segment.
- Divide the class into groups of three for Activity Page 4.3.
- Display the Narrative Writing Strategies Poster in your classroom. A digital version of the poster is also available for projection.

Writing

- Prepare to display Projection 4.4 (sentence frames) when students share at the end of the Writing segment.

Universal Access

Language

- Select writing examples to show students paragraph rules for punctuation.

Reading

- Prepare yes/no questions.

Writing

- Prepare sentence frames.

CORE VOCABULARY

saffron, n. a spice often used for cooking

parroted, v. repeated

wafts, n. aromas

gladiolus, n. flowering plants in the iris family

smugly, adv. with confidence that one is correct

innards, n. internal parts of a body

Start Lesson

Lesson 4: Dialogue

Language



Primary Focus: Students will use correct punctuation and capitalization when writing dialogue. [L.5.2]

GUIDELINES FOR WRITING DIALOGUE (15 MIN.)

- Remind students that, in Lesson 3, they learned how showing, not telling can make writing more interesting by giving readers a clear picture of what is happening in a narrative.
- Ask students for an example of describing an action through telling and showing.
- Tell students that another great tool for showing rather than telling is dialogue.
- Display Projection 4.1. Tell students that the first passage is an actual quotation from “The First Real San Giving Day” and the second passage is not.

➤ Projection 4.1

Passage 1 (Showing)

The next day at recess, I asked some of the American kids in class what they had for Thanksgiving.

“Turkey—what else, dummy? With stuffing,” Jimmy Dawson told me.

“What’s stuffing?” I asked.

He burst out laughing, thinking I was kidding: “It’s the stuff you put in the turkey,” he tried to explain.

“Oh, you mean like candy in a piñata?” I proposed.

“No, no, dummy . . . with bread and celery and other stuff—that’s why they call it stuffing,” he tried to clarify.

“Oh . . . okay.” I pretended to understand exactly what he meant.

Passage 2 (Telling)

The next day at recess, I asked some of the American kids in class what they had for Thanksgiving. Jimmy Dawson told me he had turkey and stuffing. I pretended to understand what stuffing was.

- Have students read the passages aloud.
- Ask students which passage creates a clearer picture of what took place.
- Ask students what details the second passage shows, through dialogue, that the first passage does not. Some possibilities:
 - Jimmy thought Blanco was a “dummy” for not knowing about Thanksgiving.
 - Someone who did not grow up celebrating American Thanksgiving might have difficulty understanding certain traditions.
 - Blanco tried to understand stuffing by relating it to something from Latino culture (the piñata.)
 - Blanco did not understand stuffing even after Jimmy explained it.
- Tell students they will have a chance to practice showing, not telling through dialogue during the writing segment of the lesson, but first they will review some basic rules of capitalization, punctuation, and paragraphs for dialogue.
- Explain that Blanco does not necessarily follow all the paragraph rules of dialogue, but that we will follow them during the unit.
- Display Projection 4.2 and direct students to Activity Page 4.1, which presents the identical text. Have students follow along on the board and in the activity books as you review the rules.

Activity Page 4.1



➤ Projection 4.2

Activity Page 4.1

5 Simple Rules for Writing Dialogue

1. Quotation marks are placed before the first word of a quote and after the punctuation that follows the last word.

Example:

"Give me a taste," Bella said.

Bella said, "Give me a taste."

2. When the tag (the name of the speaker and the speaking verb) follows the quote, it ends in a period. When the tag precedes the quote, it ends in a comma.

Example:

"Give me a taste," Bella said.

Bella said, "Give me a taste."

3. The punctuation that ends a quote is written inside the quotation marks.

Example:

"May I have a taste?" Bella asked.

Bella demanded, "Give me a taste!"

4. When the tag follows a quote, quotes that do not end in an exclamation point or question mark end in a comma instead of a period.

Example:

"Give me a taste," Bella said.

5. When writing dialogue between two or more speakers, begin a new paragraph each time the speaker changes.

Example:

Bella jealously stared at Jeremy's ice cream. She had not had ice cream in weeks. "Give me a taste," she said.

"I paid for this. Go buy your own," Jeremy answered.

"Pleeease," Bella begged. Jeremy did not answer for a few seconds. He looked back and forth between his ice cream cone and Bella.

"Fine," Jeremy conceded, handing Bella the cone. "You can have one lick, but that's it."



Support

During the telephone game, allow students to write lines of dialogue in quotation marks without including a tag.

Challenge

Have students write “split” dialogue, in which the tag falls between two sets of quotation marks. For example: “Everybody stay down,” the bank robber ordered, “and nobody gets hurt.”



Writing Writing

Entering/Emerging

For ease of punctuation, encourage students to write dialogue in which the tag precedes the quote.

For example: Grandpa mumbled, “The soup is cold.”

Transitioning/Expanding

Have students practice by recording (with permission) conversations at school and transcribing them using the conventions English.

Bridging

Show students examples of writing that, unlike “The First Real San Giving Day,” follow the paragraph rules for dialogue.

DIALOGUE TELEPHONE GAME (15 MIN.)

- Divide students into groups of five and direct them to Activity Page 4.2. Review the instructions and distribute the starter pages.

Activity Page 4.2

Dialogue Telephone Game

Your teacher will give each group member a dialogue starter page that describes two characters and a line of dialogue. Read the characters and first line of dialogue to yourself, then write the second character’s response, following the five simple rules. When your teacher tells you, pass your page to the right and add a line of dialogue to the page you receive. Keep passing the pages at your teacher’s signal until everyone in your group has written a line of dialogue on each starter page.

- Give students about three minutes to write a line of dialogue before having them pass the page. Afterwards, give each group several minutes to review their dialogues and choose one to share with the class.



Check for Understanding

Why are describing actions in detail (Lesson 3) and writing dialogue both examples of showing?

- » Because they both help the reader form a clear picture of what is happening in the narrative.

Lesson 4: Dialogue Reading



Primary Focus: Students will use dialogue in a text to analyze characters and their relationships with one another. [RI.5.3]

INTRODUCTION AND REVIEW (15 MIN.)

- Review what has happened so far in “The First Real San Giving Day.”
- Tell students that before beginning today’s reading, they are going to review a passage they read in the previous lesson.

- Display Projection 4.3. Point out that the passage is directly from Blanco's text. Read the passage aloud.

➤ Projection 4.3

"*Qué grande. Qué lindo,*" Abuela praised it, none the wiser, and made room for it in the freezer. Mamá poked around and snooped inside the grocery bags. "What's all this for?" she asked Abuela, who looked at me to answer her. "We're gonna have a real *San Giving* this year, Mamá. Abuela's going to make a turkey and yams and everything," I explained. "*¿Cómo?* Turkey? Nobody knows how to make that. Especially not your Abuela. She can't even cook Cuban food too good," she jabbed. "Don't worry," Abuela said, trying to remain calm. "You just sit down and relax—like you always do. Riqui is helping me—and he knows what he's doing." "*Bueno,*" Mamá replied, "I don't know, you better cook something else too—some *carne puerco*, just in case." "*Sí, sí, sí—whatever,*" Abuela said just as the bird slipped through her hands.

- Direct students to Activity Page 4.3 and review the instructions. Break the class into groups of three to complete the activity.

Activity Page 4.3

Dialogue Reading and Questions

Below is the dialogue from the passage projected on the board. In groups of three, choose parts and read through the dialogue twice. Then, in your group, answer the questions that follow.

ABUELA

Qué grande. Qué lindo.

MAMÁ

What's all this for?

BLANCO

We're gonna have a real *San Giving* this year, Mamá. Abuela's going to make a turkey and yams and everything.

MAMÁ

¿Cómo? Turkey? Nobody knows how to make that. Especially not your Abuela. She can't even cook Cuban food too good.

ABUELA

You just sit down and relax—like you always do. Don't worry. Riqui is helping me—and he knows what he's doing.

Activity Page 4.3



MAMÁ

Bueno. I don't know, you better cook something else too—some *carne puerco*, just in case.

ABUELA

Sí, sí, sí—whatever.

Dialogue is a great way of creating a clear picture, *with sound*, of what is happening in a narrative. Answer the questions below about details Blanco shows through dialogue. There is not necessarily a right or wrong answer to these questions.

Example:

What details does Blanco show through the following line of dialogue?

ABUELA

Qué grande. Qué lindo.

- » Answer: He shows that Abuela is impressed with the turkey and looks forward to cooking it for Thanksgiving.

1. What detail(s) does Blanco show through the following line of dialogue?

BLANCO

We're gonna have a real *San Giving* this year, Mamá. Abuela's going to make a turkey and yams and everything.

- » We learn that Blanco is very excited to celebrate a traditional American Thanksgiving.
2. Describe the relationship between Mamá and Abuela based on the dialogue.
- » The dialogue shows that they don't always get along. Mamá criticizes Abuela's cooking and Abuela suggests that Mamá is lazy.
3. What does the line, "You just sit down and relax—like you always do" tell us about what Abuela thinks of Mamá?
- » It tells us that Abuela does not think that Mamá helps with the cooking. Abuela suggests that Mama is lazy.
4. What does the dialogue show about the conflict between American culture and Cuban culture in Blanco's home?
- » The dialogue shows that Cuban culture is very important to Blanco's family. It also shows that his family is not particularly interested in celebrating a traditional American Thanksgiving.

-
- Give groups a chance to read the dialogue aloud and share their answers.

- Tell students that you will read aloud from yesterday's "San Giving" reading, and that they will then continue reading a new section in pairs.

READ-ALOUD AND PARTNER READING (20 MIN.)

- Read aloud the last three paragraphs of yesterday's excerpt, from "Early on Thanksgiving morning . . ." (Reader page 12) through " ...took the pumpkin pie out of the freezer" (Reader page 13). As you read, or after reading, facilitate discussion around the questions that follow the excerpt.

there, mocking us, mocking *me*, basking in the sunlight, enjoying the breeze whispering through the **jalousie windows** and the view of the backyard mango tree framed by the sliding glass door.

Early on Thanksgiving morning, Abuela told me to put the turkey outside. "That's the best way to defreeze it," she said with authority. I put the turkey in a baking pan and placed it in the middle of the backyard terrace where the sun could shine on it all day. And Abuela faithfully followed all my instructions as I translated them to her, without adding any additional ingredients of her own: no **saffron**, no garlic, no **cumin**. By two o'clock the yams were ready for the marshmallow topping and we had finished a pot of Stuffing-in-a-Box. "¿Cómo? Why? Where?" Abuela asked, as bewildered by the concept of stuffing as I was, despite Jimmy Dawson's explanation, which I **parroted** to her: "Yes, Abuela, inside. That's why they call it stuffing." We stuffed the bird and put it in the oven alongside Abuela's *just-in-case* pork shoulder, which she had marinated overnight with bitter orange and garlic *mojito*.

Wafts of roasting turkey. Wafts of roasting pork. The competing scents battled through the house while I helped Papá and Abuelo set up folding domino tables on both ends of our dining table. We assembled a mishmash of desk chairs, beach chairs, and stools stretching from the kitchen into the living room to seat all twenty-two relatives. I spent the rest of the afternoon making construction paper turkeys like Mrs. Echevarría had taught us in class. I placed one at each setting, then drew pumpkins all over the paper tablecloth and cut into its edges to make a frilly trim. Abuela added a bouquet of **gladiolus**, which didn't fit the theme but made the table look better, despite the plastic plates and utensils.

"¡Ay, Dios mío! Come over here!" Abuela yelled for me. "What is that blue thing?" she asked, alarmed by the pop-up timer in the turkey, which she hadn't noticed before and I had forgotten to point out. "Relax, Abuela. It's nothing. It's supposed to pop when the turkey



is cooked," I explained. "Really? *Cómo inventan los americanos*. They make everything so easy," she said, relieved, then slid the turkey back into the oven, only to call me over again twenty minutes later. "Bueno, the *puerco* is done. The turkey must be done too— look at it," she said. "Pero, Abuela, the blue thing hasn't popped up. We can't take it out!" I demanded. "Ay, *mi'jo*, look at the skin, toasty like the *puerco*," she insisted, knocking on it with the back of a spoon. "It's done I tell you. Además, it's already seven o'clock. We have to put the other things in the oven before everyone gets here." "Pero, Abuela, we can't," I repeated. She ignored my protest. "What do you know about cooking? Give me *los yames* and *el pie*." I knew it was useless to argue any further and hoped for the best as I topped the yams with marshmallows and cinnamon and took the pumpkin pie out of the freezer.

The doorbell rang. "I told you," she said **smugly**. "*Ándale—* get the door." It was the Espinoza clan who arrived first— all three generations: *tía* Mirta with her showgirl hips; *tío* Mauricio wearing

1. **Inferential.** Blanco writes that Abuela followed his instructions “faithfully” and did not add any Cuban spices. What do these details show?
 - » That Abuela was trying hard to give Blanco the American Thanksgiving he wanted.
 2. **Literal.** Blanco writes that “the competing scents” of roasting turkey and roasting pork “battled through the house.” What literary device is this an example of?
 - » Personification.
 3. **Evaluative.** How do the battling scents connect to a repeating idea that we have been discussing?
 - » We have been discussing a conflict between Cuban culture and aspects of traditional American culture. In this phrase, pork, which represents Cuban culture, battles with turkey, which represents American culture.
- Write the following reading prompt on the board:

Read to discover how dialogue shows details about the characters of Abuela, Mamá, and Blanco, and their relationships with each other.

Partner Reading and Activity Page

- Divide students into pairs and have them continue reading from “The doorbell rang” (Reader page 13) through “. . . at least after that everyone had seconds of turkey” (Reader page 16).



is cooked," I explained. "Really? *Cómo inventan los americanos*. They make everything so easy," she said, relieved, then slid the turkey back into the oven, only to call me over again twenty minutes later. "Bueno, the *puerco* is done. The turkey must be done too— look at it," she said. "Pero, Abuela, the blue thing hasn't popped up. We can't take it out!" I demanded. "Ay, *mi'jo*, look at the skin, toasty like the *puerco*," she insisted, knocking on it with the back of a spoon. "It's done I tell you. Además, it's already seven o'clock. We have to put the other things in the oven before everyone gets here." "Pero, Abuela, we can't," I repeated. She ignored my protest. "What do you know about cooking? Give me *los yames* and *el pie*." I knew it was useless to argue any further and hoped for the best as I topped the yams with marshmallows and cinnamon and took the pumpkin pie out of the freezer.

The doorbell rang. "I told you," she said **smugly**. "*Ándale—* get the door." It was the Espinoza clan who arrived first— all three generations: *tía* Mirta with her showgirl hips; *tío* Mauricio wearing

a tie and jacket, unwilling to accept that his days as a Cuban tycoon were over; their two children—my cousins—with fancy names: Margot and Adolfo; and their grandmother Esmeralda, who was constantly picking food out of her ill-fitting dentures. They burst through the door with kisses, hellos, and *Happy San Givings*. Tía Mirta handed Mamá a giant pot she brought with her. “Mira, here are the *frijoles*. I think they are little salty, *pero* Mauricio was rushing me,” she said. Minutes later cousin Maria Elena arrived with her hair in curlers and a plastic-wrapped glass pan full of *yuca con mojito*. *Happy San Giving*. Then tío Berto with four loaves of Cuban bread under his armpits. *Happy San Giving*.

At first I thought it was Abuela who didn’t trust that a purely American meal would satisfy. But when she was totally surprised by tía Ofelia’s golden caramel flan, I knew it wasn’t her; it was Mamá who must’ve asked everyone to bring a dish to sabotage Abuela’s first attempt at a real San Giving. My suspicion was confirmed when tía Susana arrived with a platter of fried plantains in a bed of grease-soaked paper towels. “Mira,” she said to Mamá, handing her the platter, “*los plátanos* that you asked me to bring— I hope they are sweet. *Happy San Giving*.” “Oh, you didn’t have to bring nothing, *pero gracias* anyway,” Mamá said, casually placing her palm against her cheek, a gesture that always gave her away when she was lying.

Abuela served the pork roast next to the turkey, pop-up timer still buried in the bird. A Cuban side followed every American side being passed from hand to hand. “That sure’s a big chicken,” tío Pepé chuckled as he carved into the bird and then the pork. “What’s this, the **innards**?” he asked when he reached the stuffing. I had to explain the stuffing concept again to all the relatives as he piled generous portions of turkey and pork on everyone’s plates. Papá was about to dig in when I insisted we say grace, proudly announcing I would read a special poem I had written as a prayer in Mrs. Echevarría’s class.

Dear God:

*Like the Pilgrims and Indians did long ago
we bow our heads and pray so you'll know
how thankful we are for this feast today,
and for all the blessings you send our way
in this home of the brave and land of the free
where happy we shall forever and ever be.*

Amen.

As soon as I finished, *tía* Susana asked *tío* Berto, who then asked Minervino, who then asked Maria Elena, who then asked me what the heck I had just said. None of them understood a single word of my prayer in English. "*Bueno, ahora en español por favor,*" *tío* Mauricio requested, and I had to do an impromptu translation of my prayer in Spanish that ended with a resounding *Amen* and a roar of "*¡Feliz San Giving! ¡Qué viva Cuba!*" from the family. Nothing like the dittos.

And so the moment of truth was at hand, or rather, at mouth, as everyone began eating. Not even a minute later Mamá asked, "What's this with *canela y merengue* on top? So sweet. Are you sure this isn't dessert?" Abuela instantly responded to her spurn: "They are *yames*, just like yuca but orange and sweet—that's all. Just eat." "*Ay, Dios mío—* orange yuca! What about blue beans?" Mamá laughed, and the rest of the family joined in. "They are not like yuca. They are like boniato. It's what they ate on the first Thanksgiving," I explained. "Really . . . they had march-mellows that long ago?" Mamá quipped. She saw my face crumple. "What else do you know about San Giving, *mi'jo*?" she asked me, changing her tone and taking an interest. I went on for a few minutes, telling the tale of the Pilgrims and Indians in Spanish so

Challenge

The first two times Blanco uses the phrase “nothing like the dittos,” it is a complete sentence. The third time, Blanco writes, “Nothing like the dittos, but at least after that everyone had seconds of the turkey.” How does this show a change in Blanco’s thinking about the conflict of cultures?

- » Blanco no longer sees the two cultures as necessarily clashing. The gravy from the pork (representing Cuban culture) combines with the turkey (representing traditional American culture). Blanco’s family celebrates in a way that is both Cuban *and* American.

that everyone could understand. But soon the conversation changed to *tía* Mirta’s black beans. “You make the best *frijoles* in all Miami,” Papá complimented her, and everyone agreed as they poured ladlefuls of black beans over their mashed potatoes like it was gravy. Nothing like the dittos.

“What’s this *baba roja* for?” Abuelo asked me, holding a dish with a log of cranberry jelly. I was embarrassed to admit that I hadn’t figured out what it was for. “Well, it must be for *el pan*,” Abuelo assumed, and he began spreading cranberry jelly on his slice of Cuban bread, already buttered. “*Oh . . . sí . . . sí.*” Everyone responded to the solved mystery and followed suit. It was the thing they all seemed to enjoy the most, besides the roasted pork, of course, which *tío* Berto couldn’t stop praising as perfectly seasoned and perfectly tender. He spooned the bottom of the roasting pan and poured pork fat drippings over the lean slices of turkey on his plate. “*Ahora sí.* Much better. Not so dry,” he proclaimed after a taste, and then proceeded to drench the platter of carved turkey with ladles of pork fat swimming with sautéed onions and bits of garlic. Nothing like the dittos, but at least after that everyone had seconds of the turkey.

After dessert, Abuela made three rounds of Cuban coffee. Papá turned on the stereo system and put in *Hoy cómo ayer*, his favorite **eight-track** tape with eight billion songs from *their days* in Cuba. The **crescendo** began and Minervino took his butter knife and tapped out a matching beat on his soda can. Before you could say Happy San Giving, there was a **conga line** twenty Cubans long circling the domino players around the Florida sunroom.

When the conga finished, the line broke up into couples dancing while I sat **sulking** on the sofa. *You can’t teach old Cubans new tricks*, I thought, watching the shuffle of their feet. There seemed to be no order to their steps, no **discernible** pattern to the chaos of their

16



Check for Understanding

In the section you just read, Blanco writes, “Nothing like the dittos,” three times. Why do you think this is an important phrase? What does it show?

- The phrase is important because the dittos illustrate Blanco’s idea of a perfect American Thanksgiving. When he writes, “nothing like the dittos,” he is telling the reader that his family’s celebration is different from the traditional American celebration he was hoping for.

- Direct students to Activity Page 4.4 and review the instructions.

Activity Page 4.4

Close Reading

Reread the following paragraph from today’s excerpt and underline the lines of dialogue (the words in quotes). Then answer the questions on the next page.

And so the moment of truth was at hand, or rather, at mouth, as everyone began eating. Not even a minute later Mamá asked, “What’s this with *canela y merengue* on top? So sweet. Are you sure this isn’t dessert?” Abuela instantly responded to her spurn: “They are *yames*, just like yuca but orange and sweet—that’s all. Just eat.” “Ay, *Dios mío*—orange yuca! What about blue beans?” Mamá laughed, and the rest of the family joined in. “They are not like yuca. They are like *boniato*. It’s what they ate on the first Thanksgiving,” I explained. “Really . . . they had march-mellows that long ago?” Mamá quipped. She saw my face crumple. “What else do you know about San Giving, *mi’jo*?” she asked me, changing her tone and taking an interest. I went on for a few minutes, telling the tale of the Pilgrims and Indians in Spanish so that everyone could understand. But soon the conversation changed to tía Mirta’s black beans. “You make the best *frijoles* in all Miami,” Papá complimented her, and everyone agreed as they poured ladlefuls of black beans over their mashed potatoes like it was gravy. Nothing like the dittos.



Reading/Viewing Closely

Entering/Emerging

Provide students with a version of the Activity Page 4.4 text that follows the conventional paragraph rule of writing dialogue.

Transitioning/Expanding

Ask yes/no questions about lines of dialogue in the reading. For example, when Mamá says, “Ay, *Dios mío*—orange yuca! What about blue beans?”—is she complimenting the yams?

Bridging

Expand on yes/no questions to have students develop their thoughts further. For example, what words in the quote make you think that Mamá is not complimenting the yams?

Activity Page 4.4



Support

Underline the dialogue in the paragraph on Activity Page 4.4. to enable students to focus on those sections of the text.



Reading/Viewing Closely

Entering/Emerging

Provide students with a version of the Activity Page 4.4 text that follows the conventional paragraph rule of writing dialogue.

Transitioning/Expanding

Ask yes/no questions about lines of dialogue in the reading. For example, when Mamá says, “Ay, Dios mío—orange yuca! What about blue beans?”—is she complimenting the yams?

Bridging

Expand on yes/no questions to have students develop their thoughts further. For example, what words in the quote make you think that Mamá is not complimenting the yams?

1. Find a line of dialogue that helps show what the relationship between Mamá and Abuela is like. Copy the quote and then explain how it describes the relationship.

Quote:

What does the quote show about the relationship?

2. Find a line of dialogue that helps show what the relationship between Mamá and Blanco is like. Copy the quote and then explain how it describes the relationship.

Quote:

What does the quote show about the relationship?

- Tell students they will now have a chance to write dialogue in an original narrative of their own.

Lesson 4: Dialogue Writing



Primary Focus: Students will write a narrative that includes “showing, not telling” through dialogue. [W.5.3]

VARIETY IN SPEAKING VERBS (5 MIN.)

- Write the following three sentences on the board.
 - “Get me out of here now!” I said to the guard.
 - “Get me out of here now!” I whispered to the guard.
 - “Get me out of here now!” I shouted at the guard.
- Ask students which sentence does the least to create a picture (and soundtrack) in the reader’s mind of what happened. In other words, which sentence does the least showing?
- Tell students that when writing dialogue, there is nothing wrong with using the word *said*. Sometimes people say things very simply, and *said* is the best verb to use. However, students should always think about whether or not a stronger, more specific verb would make the narrative clearer to the reader.

WRITING NARRATIVE WITH DIALOGUE (15 MIN.)

- Direct students to Activity Page 4.5 and review the instructions.

Activity Page 4.5

Writing Narrative With Dialogue

Choose *one* of the prompts below. First use the graphic organizer to choose your topic and help you remember some of the things that were said. Then write your narrative.

1. Write about a time, outside of school, when you taught something to somebody or someone taught you something. Think carefully about what you said to each other so that you can include dialogue in your narrative.
2. Write about a conversation you wish had been longer or shorter.
3. Write about a conversation you had with a friend about sports, books, or movies.

Because you will begin a new paragraph when the speaker changes, your narrative may be more than one paragraph long. You may still follow the “Paragraph About a Paragraph” guidelines by including a topic sentence, several detail sentences, and a concluding sentence.

Topic			
Who was there?	Line of dialogue	Line of dialogue	Line of dialogue
Name:			
Name:			
Name:			

Below is a list of speaking verbs that you might use instead of *said*.

shouted	whispered	announced	asked	pleaded
uttered	mumbled	whined	barked	purred
sang	suggested	reported	declared	replied

Note: The Activity Page provides space for students to complete the assignment.

Activity Page 4.5



Support

As a class, brainstorm ideas for responses to the “teaching” prompt (for example, teaching or learning a new sports skill, hobby, card game, etc.).

Challenge

Supply students with a thesaurus and challenge them to write their narratives without using the word *said*.



Writing
Writing

Entering/Emerging

Have students first write quotes without tags (i.e., just the dialogue that would appear within quotation marks). Then support them in adding tags.

Transitioning/Expanding

After students have written lines of dialogue in their organizers, provide them with custom sentence frames. For example: "Pia ___ to ___, "I need to show you something."

Bridging

Provide light support to students writing topic and concluding sentences.

SHARING AND COMMENTING (5 MIN.)

Narrative

- Have a few students share their narratives. Some suggested sentence frames, available as digital projections, are below.
- Remind students that they do not have to use the exact words of the frames to respond, but that their responses should be positive and refer to language in the narrative.

When ___ said ___ I had a clear picture in my mind of ___.

Your dialogue between ___ and ___ reminded me of the way I talk to ___.

Your choice of the verb ___ instead of said helped me understand clearly how the line ___ was spoken.



Check for Understanding

Ask students why using a word like *whispered* or *mumbled* instead of *said* helps a writer show what is happening.

End Lesson

5

Theme in “The First Real San Giving Day”

PRIMARY FOCUS OF LESSON

Reading

Students will analyze and describe a theme in the text. [RI.5.3]

Writing

Students free write a paragraph about their own names and generate ideas for a more formal narrative. [W.5.4; W.5.5]

FORMATIVE ASSESSMENT

Activity Page 5.1

Think-Pair-Share Students identify and explain quotes showing the theme of conflicting American and Cuban cultures. [RI.5.3]

Activity Page 5.3

Interview as the Author Students answer interview questions as the author at the beginning and end of the narrative. [W.5.4]

Activity Page 5.4

Free Writing About My Name Students brainstorm ideas for a narrative about names. [W.5.5]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Introduction to Theme	Whole Class	15 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Think as You Read Poster <input type="checkbox"/> Projection 5.1 <input type="checkbox"/> Activity Pages 5.1, 5.2
Think-Pair-Share	Small Group	15 min.	
Independent Reading	Independent	15 min.	
Writing (45 min.)			
Interviewing the Author	Partner	25 min.	<input type="checkbox"/> Activity Pages 5.3, 5.4 <input type="checkbox"/> Projection 5.2
Free Writing About Name	Independent	20 min.	
Take-Home Material			
Name Research	Independent	*	<input type="checkbox"/> Activity Page 5.5 <input type="checkbox"/> Projection 5.3

ADVANCE PREPARATION

Reading

- Prepare to display Projection 5.1.

Writing

- Prepare to free write a paragraph about your name during class (the second Writing segment) to model the exercise. Alternatively (or in addition), you may display the model free write paragraph provided (Projection 5.2).
- If necessary, prepare to display Projection 5.3.

Universal Access

Reading

- Prepare yes/no questions.
- Identify quotes for Activity Page 5.1.
- Identify vocabulary for expanded glossary.

Writing

- Prepare yes/no questions.
- Prepare questions concerning student names.

CORE VOCABULARY

eight-track tape, n. a music player that was popular in the 1960s and 1970s

crescendo, n. section of a song where the music becomes loud and intense

sulking, v. behaving as if one is unhappy

conga line, n. a popular Cuban dance

discernible, adj. recognizable

jutting, v. extending outwards

España, n. Spanish word for the country of Spain

visas, n. documents sometimes required for travel between countries

esperanza, n. Spanish word for hope

Lesson 5: Theme in “The First Real San Giving Day”

Reading



Primary Focus: Students will analyze and describe a theme in the text. [RI.5.3]

INTRODUCTION TO THEME (15 MIN.)

- Direct students' attention to the Think as You Read Poster and point out that one of things we look for and think about as we read is an idea that repeats or runs through the text.
- Ask students if they know a literary term that describes an important idea that runs through a text.
- Write *Theme* on the board and define it as “a central idea in a text.”
- Ask students what theme in “The First Real San Giving Day” the class has been discussing over the last several days?
 - » the conflict Blanco feels between wanting to be a “true” American by celebrating a traditional Thanksgiving and the strong Cuban culture of his family
- Display Projection 5.1 and tell students that, before they read the last part of the narrative, they are going to go back to find places in the text that show the theme.

➤ **Projection 5.1**

November came around, and my teacher, Mrs. Echevarría, handed out some ditto sheets to color for Thanksgiving. The pilgrims' tall hats I colored black, the buckles on their shoes, gold; the cornucopias of squash and pumpkins, all kinds of oranges and yellows; the huge turkey, an amber-brown (a turkey, not a pork roast like my family always had for Thanksgiving). As we colored, Mrs. Echevarría narrated the story of the first Thanksgiving, enthusiastically acting it out as if she had been there: “... Then the chief of the Indians told Pilgrim John, *We make big feast for you*, and Pilgrim John said, *Yes, let us give thanks for our new friends and for this new land where we are free.*” My teacher seemed to understand Thanksgiving like a true American, even though she was Cuban also. Maybe, I thought, *if I convince Abuela to have a real Thanksgiving, she and the whole family will finally understand too.*

- As you read the paragraph aloud, model the Think as You Read strategy. Some suggestions follow:

“The Pilgrims’ tall hats I colored black; the huge turkey an amber brown (a turkey, not a roast pork like my family always had for Thanksgiving).”

I’m going to underline this quote about the turkey and pork roast because it talks about how his family celebrates Thanksgiving.

“Yes, let us give thanks for our new friends and for this land where we are free.”

Here we see that Blanco is learning about the American idea of Thanksgiving and is paying close attention.

My teacher seemed to understand Thanksgiving like a true American, even though she was Cuban also. Maybe, I thought, if I convince Abuela to have a real Thanksgiving, she and the whole family will finally understand too.

Here he calls his teacher a “true American” because she understands the Thanksgiving story. And he seems to really want that for himself and his family too.

THINK-PAIR-SHARE (15 MIN.)

- Break the class into pairs and assign each pair one of the four excerpts from “The First Real San Giving Day” that the class has read so far. Direct students to Activity Page 5.1.

Activity Page 5.1

Think-Pair-Share

Independently, read your assigned section of “The First Real San Giving Day” to find a quote from the text that shows the theme of the conflict of cultures. Copy the quote and explain how it relates to the theme. When your teacher tells you, you and your partner should share your quotes and explanations with one another.

Example:

Quote: “*Maybe, I thought, if I convince Abuela to have a real Thanksgiving, she and the whole family will finally understand too.*”

Explanation: *After learning about Thanksgiving in school, Blanco realizes that his family does not celebrate Thanksgiving in the traditional American way. He hopes to convince them to do so, instead of celebrating in a Cuban-American way.*

Activity Page 5.1



1. Quote 1:

Explanation:

2. Quote 2:

Explanation:

-
- Have students share their quotes and explanations with the class.

INDEPENDENT READING (15 MIN.)

- Direct students to Activity Page 5.2 (the final section of “The First Real San Giving Day.”) Tell them they are reading the excerpt in their activity books so they can make notes on the page as they think as they read. Have them read the excerpt independently.
- Review the Think as You Read guidelines on the activity page. Then have students read and annotate the text.

Activity Page 5.2



Activity Page 5.2

Think As You Read

Think As You Read to improve understanding!

As you read personal narratives, think about the following:

- pictures you are forming in your mind (mental images)
- predictions about what might happen next
- passages you like a lot
- passages you find confusing
- repeating ideas or themes
- context clues that help you understand new words and phrases

Read the final excerpt from “The First Real San Giving Day,” using the Think as You Read strategy. Write at least two Think as You Read observations in the margin.

Excerpt from “The First Real San Giving Day” Pages 16–19

“After dessert, Abuelo made three rounds of Cuban coffee. He turned on the stereo system and put in *Hoy cómo ayer*, his favorite eight-track tape

with eight billion songs from *their days* in Cuba. The crescendo began and Minervino took his butter knife and tapped out a matching beat on his soda can. Before you could say Happy San Giving, there was a conga line twenty Cubans long circling the domino players around the Florida sunroom."

When the conga finished, the line broke up into couples dancing while I sat sulking on the sofa. *You can't teach old Cubans new tricks*, I thought, watching the shuffle of their feet. There seemed to be no order to their steps, no discernible pattern to the chaos of their swaying hips and jutting shoulders. And yet there was something absolutely perfect and complete, even beautiful, about them, dancing as easily as they could talk, walk, breathe.

As I began picking up the rhythm, Abuela dashed into the room twirling a dishcloth above her head and demanding "*Silencio! Silencio, por favor!*" Papa turned down the music and the crowd froze waiting for her next words. "Tío Rigoberto just called—he said he heard from Ramoncito that my sister Ileana got out—with the whole *familia!*" she announced, her voice cracking as she wiped her eyes with the dishcloth and continued: "They're in España waiting to get *las visas*. In a month *más o menos*, they will be here! *Que emoción!*" She didn't need to explain much more. It was a journey they all knew—had all taken just a few years before. A journey I didn't know, having arrived in America when I was only forty-five days old. But over the years I had heard the stories they always told in low voices and with teary eyes, reliving the plane lifting above the streets, the palm trees, the rooftops of their homes and country they might never see again, flying to some part of the world they'd never seen before. One suitcase, packed mostly with photographs and keepsakes. No more than a few dollars in their pocket; and a whole lot of *esperanza*. That's what the Pilgrims must have felt like, more or less, I imagined. They had left England in search of a new life too, full of hope and courage, a scary journey ahead of them. Maybe my family didn't know anything about turkey or yams or pumpkin pie, but they were a lot more like the Pilgrims than I had realized.

The next morning Abuela made toaster treats and *café con leche* but didn't eat, complaining she had had stomach cramps all night long. She said Abuelo was still in bed, nauseated. Mamá admitted she threw up

before going to sleep, but thought it was that strange Stuffing-in-a-Box. I had diarrhea, I confessed, as did Papá. Caco claimed he was fine. None of us knew what to make of our upset stomachs until *tía* Esmeralda called. She told Abuela she had been throwing up all night and was only then beginning to feel like herself again. She blamed it on those strange *yams*. Then *tío* Regino called and said he'd had to take a dose of his mother's *elixir paregórico*, which cured anything and everything; he blamed it on the flan, thinking he remembered it tasting a little sour. The phone rang all day long with relatives complaining about their ailments and offering explanations. Some, like *tía* Mirta, blamed the cranberry jelly; others blamed the black beans or the yuca that was too garlicky. And some, like me, dared to blame it on the pork. But surprisingly, no one—not even Abuela—blamed the turkey.

- After students have read, lead a discussion around some of the questions that follow.
1. **Inferential.** Why do you think Blanco was sulking?
 - » because Thanksgiving dinner was not as “American” as he had hoped, and his family members had begun dancing to Cuban music
 2. **Evaluative.** What does Blanco mean by, “You can’t teach old Cubans new tricks.”
 - » that he can’t teach his family how to be “American.”
 3. **Literal.** What news does Abuela announce after dinner?
 - » that members of her family will be able to leave Cuba and come to the United States
 4. **Evaluative.** Do you think young Blanco, at the end of the narrative, would have thought it was worth all the trouble he went through shopping and preparing for a traditional American Thanksgiving?
 - » Answers may vary



Check for Understanding

Ask students why they think Blanco is surprised that nobody blamed the turkey for their becoming sick.



Reading

Reading/Viewing Closely

Entering/Emerging

During class discussion, ask students yes/no questions after directing them to specific passages. For example: How does Blanco feel after his mother makes fun of the yams and marshmallows?

Transitioning/Expanding

Provide quotes on Activity Page 5.1 and have students write explanations of how the quotes connect to the theme.

Bridging

Provide students with an expanded glossary that defines potentially challenging words in the excerpt (for example, shuffle, ailment, chaos, etc.)

Support

Have students, prior to completing Activity Page 5.2, underline all phrases relating to Cuban culture in one color, all phrases relating to American culture in another color, and all phrases that refer to both in a third.

Challenge

Ask students how Blanco might relate his family's story of immigration to the Fourth of July.

- Tell students the last thing they are going to look at in “The First Real San Giving Day” is whether the conflict between Cuban culture and American culture is resolved (or settled). Does Blanco change his mind about his Cuban family not understanding American Thanksgiving?

Lesson 5: Theme in “The First Real San Giving Day”

Writing



Primary Focus: Students free write a paragraph about their own names and generate ideas for a more formal narrative. [W.5.4; W.5.5]

INTERVIEWING THE AUTHOR (25 MIN.)

- Break the class into pairs and tell them they are going to interview each other as young Richard Blanco. First, partner 1 will interview partner 2, who will answer as Richard Blanco at the start of the narrative (“pre-thanksgiving Blanco”). Then partner 2 will interview partner 1, who will answer as Blanco at the end of the narrative (“post-Thanksgiving Blanco”).
- Have partners decide who will be pre- and who will be post-Thanksgiving Blanco. Then direct them to Activity Page 5.3 and review the instructions.

Activity Page 5.3

Interview as the Author

You are going to be interviewed as pre- or post-Thanksgiving Richard Blanco. Read the two passages below and then prepare for your interview by answering the questions the interviewer has provided you in advance.

Passage 1

November came around, and my teacher, Mrs. Echevarria, handed out some ditto sheets to color for Thanksgiving. The pilgrims' tall hats I colored black, the buckles on their shoes, gold; the cornucopias of squash and pumpkins, all kinds of oranges and yellows; the huge turkey, an amber-brown (a turkey, not a pork roast like my family always had for Thanksgiving). As we colored, Mrs. Echevarria narrated the story of the first Thanksgiving, enthusiastically acting it out as if she had been there:



Activity Page 5.3

“... Then the chief of the Indians told Pilgrim John, *We make big feast for you, and Pilgrim John said, Yes, let us give thanks for our new friends and for this new land where we are free.*” My teacher seemed to understand Thanksgiving like a true American, even though she was Cuban also. *Maybe, I thought, if I convince Abuela to have a real Thanksgiving, she and the whole family will finally understand too.*

Passage 2

It was a journey they all knew—had all taken just a few years before. A journey I didn’t know, having arrived in America when I was only forty-five days old. But over the years I had heard the stories they always told in low voices and with teary eyes, reliving the plane lifting above the streets, the palm trees, the rooftops of their homes and country they might never see again, flying to some part of the world they’d never seen before. One suitcase, packed mostly with photographs and keepsakes. No more than a few dollars in their pocket; and a whole lot of *esperanza*. That’s what the Pilgrims must have felt like, more or less, I imagined. They had left England in search of a new life too, full of hope and courage, a scary journey ahead of them. Maybe my family didn’t know anything about turkey or yams or pumpkin pie, but they were a lot more like the Pilgrims than I had realized...

Interview Questions for Pre-Thanksgiving Richard Blanco

1. What do you mean by the phrase “true American”?
2. What is the most important part of Thanksgiving?
3. What is the most important part of the story of the Pilgrims?

Interview Questions for Post-Thanksgiving Richard Blanco:

1. What is the most important part of Thanksgiving?
2. What is the most important part of the story of the Pilgrims?
3. Have you changed your mind about who “true Americans” are?



Writing Writing

Entering/Emerging

Ensure students are familiar with the traditional telling of the story of the Pilgrims and the “Indians.”

Transitioning/Expanding

Focus on the “Pilgrim” questions on Activity Page 5.3, providing support to help students understand how Blanco’s appreciation of the Thanksgiving story changed.

Bridging

Rephrase some of the questions on Activity Page 5.3 as yes/no questions. For example: Is Thanksgiving food very important to Blanco in Passage 2?

Support

Ensure students understand that they are answering the interview questions as they think Blanco would pre- and post-Thanksgiving.

Challenge

Have students focus on the poem Blanco read during Thanksgiving dinner and the paragraph following the poem. Ask whether his family’s reaction to the poem reflects a conflict of cultures or a harmony between cultures.

Challenge

After students have free written, have them rewrite phrases or ideas they like using strong verbs or adjectives.



Writing
Writing

Entering/Emerging

Give students several specific questions to answer. For example:
Were you named after someone? Do you have any nicknames?

Transitioning/Expanding

Have students make a “free speaking” audio recording, and then transcribe the recording into their activity books.

Bridging

Have students write three simple sentences on a graphic organizer about their names. For example:
I have the same name as my grandfather. My name is very common in Ecuador.

Activity Page 5.4



- After students have finished writing, give them a few minutes to interview one another. Have a few volunteer pairs present their interviews to the class.
- Lead a whole class discussion on how Blanco changed by the end of the narrative, highlighting his appreciation of his family dancing and his connecting the journey of Cuban Americans with that of the Pilgrims.



Check for Understanding

Who does Blanco compare to the Pilgrims by the end of the narrative?
» his family

FREE WRITING ABOUT NAME (20 MIN.)

- Direct students to Activity Page 5.4 and have them read the directions independently. Answer any students’ questions about the activity. Have students complete the activity.

Activity Page 5.4

Free Writing About My Name

In Lesson 6, you will begin reading and writing a personal narrative about names. In order to get you thinking about names and what they mean to us, we are going to engage in a brainstorming activity called “free writing.”

When free writing, don’t worry about spelling and grammar and punctuation—the important thing is to just warm up your brain and get down some ideas that will help with more formal writing later on. Just think about the topic and write down whatever comes into your mind.

You may write about your first, middle, or last name or some combination of the three.

Note: The Activity Page provides space for students to complete the assignment.

- Model free writing a paragraph about your name, speaking out loud and displaying your writing to the students as you proceed.

- Display Projection 5.2 (example of teacher’s free write paragraph)

➤ Projection 5.2

“My name is short and sweet: Marc. It’s just four letters and one syllable. Two of my best friends when I was a kid were Zachary and Deborah, and I used to wish I had a more poetic-sounding name like they did. But I came to appreciate my name. It rhymes with lots of words, like shark, park, dark, quark, so it’s easy for me to write little poems or limericks about myself. I also have a Hebrew name, Moshe—Hebrew for Moses. When I watch *The Ten Commandments* or *The Prince of Egypt*, I feel proud that I was named after a heroic biblical figure. I also think I was given an “M” name after a great great uncle I never met—Mayer. I’ve been meaning to ask family about him, but haven’t really gotten around to it.”

- Have students complete the activity.

~~~~~End Lesson~~~~~

### Support

Consider displaying brainstorming starter questions (Projection 5.3) to assist students in their free writing.

## Lesson 5: Theme in “The First Real San Giving Day”

# Take-Home Material

### NAME RESEARCH

- Direct students to Activity Page 5.5. Review the instructions and have them complete it at home.

### Activity Page 5.5

#### Name Research

Ask your family about your name, including any questions you are curious about. Some suggestions are: Who named you? How was your name chosen? Were you named after anyone? Was your name chosen before or after you were born? Does your name mean anything in English or another language?

Notes:

**Note:** The Activity Page provides space for students to complete the assignment.

### Activity Page 5.5



### ➤ **Projection 5.3**

How was your name chosen?

Were you named after a relative?

Are you ever called by a name different from the one on your birth certificate?

Have people mispronounced your name?

Do you know what your name means?

Can you write your name in another language?

Is your name important to you?

Have you ever thought of changing your name?



#### **Check for Understanding**

Ask students whether their free writing requires topic and concluding sentences.

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## 6

# Reading and Writing About Names

## PRIMARY FOCUS OF LESSON

### Reading

Students will quote accurately from the text when stating facts and making inferences. [RI.5.1]

### Speaking and Listening

Students will describe how graphics from “Hello, My Name Is” enhance the text. [SL.5.1b]

### Writing

Students will draft the first part of a narrative about their name. [W.5.3]

## FORMATIVE ASSESSMENT

### Activity Pages 6.1

**How the Family Got Their Names** Quote from the text in describing facts from the text. [RI.5.1]

### Activity Pages 6.2

**What Does Jennifer Want?** Quote from the text in making inferences. [RI.5.1]

### Teacher Resources

**Speaking and Listening Observational Checklist**  
Follow assigned roles in discussion activities. [SL.5.1b]

### Activity Page 6.6

**Name Narrative, Part 1** Organize and write about your name. [W.5.3]

## LESSON AT A GLANCE

|                                    | Grouping    | Time    | Materials                                                                                                                      |
|------------------------------------|-------------|---------|--------------------------------------------------------------------------------------------------------------------------------|
| Reading (35 min.)                  |             |         |                                                                                                                                |
| Introduction and Read-Aloud        | Whole Class | 15 min. | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Pages 6.1, 6.2<br><input type="checkbox"/> Projection 6.1 |
| Close Reading                      | Independent | 10 min. |                                                                                                                                |
| Partner Reading                    | Partner     | 10 min. |                                                                                                                                |
| Speaking and Listening (35 min.)   |             |         |                                                                                                                                |
| Introduction and Independent Work  | Independent | 15 min. | <input type="checkbox"/> Activity Pages 6.3, 6.4, 6.5                                                                          |
| Jigsaw Activity                    | Small Group | 20 min. |                                                                                                                                |
| Writing (20 min.)                  |             |         |                                                                                                                                |
| Review Free Writing                | Independent | 5 min.  | <input type="checkbox"/> Activity Page 5.5, 6.6, 6.7                                                                           |
| Writing the Name Narrative (Day 1) | Small Group | 15 min. |                                                                                                                                |

## ADVANCE PREPARATION

### Reading

- Prepare to display the passage for close reading (Projection 6.1) during the Reading segment.

### Speaking and Listening

- Prepare to split the class into the following five groups for the Speaking and Listening segment:
  - Group 1 (the “Jennifer” and “Norbert” graphs)
  - Group 2 (the “Jennifer” and “Norbert” souvenir pictures)
  - Group 3 (the birth certificate)
  - Group 4 (the Middle School photograph)
  - Group 5 (the Chinese characters)
- For purposes of differentiation, note that that the images assigned to Group 5 may be the most challenging to explain, while the images assigned to Group 2 may be the most accessible.

### Universal Access

#### Reading

- Prepare graphic organizer.
- Prepare yes/no questions.

#### Speaking and Listening

- Prepare sentence frames.

#### Writing

- Prepare graphic organizer.

## CORE VOCABULARY

**Nelson Mandela, n.** a South African civil rights leader

**Willie Nelson, n.** a famous country music singer

**fair, adj.** attractive; having a light complexion

**oversight, n.** careless error

**Puritan, n.** member of a branch of Protestantism

**antithesis, n.** opposite

**astrologer, n.** person who predicts the future based on the positions of stars and planets

Start Lesson

### Lesson 6: Reading and Writing About Names

# Reading



**Primary Focus:** Students will quote accurately from the text when stating facts and making inferences. [RI.5.1]

## INTRODUCTION AND READ-ALoud (15 MIN.)

- Remind students that in Lesson 5, they “free wrote” about their names. Tell them that today they will read a personal narrative about names by a Chinese American woman.
- Tell students that you will read the first part of the narrative aloud, and that they will then continue reading with a partner. Direct them to page 20 of the Reader and tell them to follow along closely as you read.
- Point out that this narrative is called a “personal essay/graphic essay.” Ask students what they think a “graphic essay” means. Tell them they can take a look at the pages of the narrative for a clue. Students should understand that this essay includes images such as charts and photographs, which add to the written words.

**Note:** Some students may remember from the Grade 4 Middle Ages unit that the word root graph means “something written or drawn.”

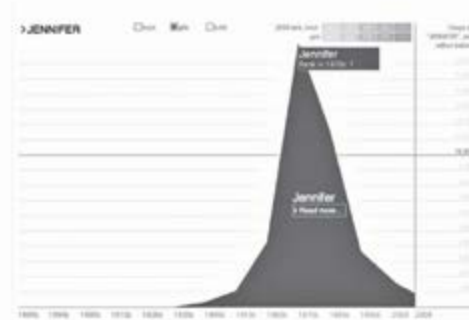
- Tell students that, later in the lesson, they will examine the images closely.
- Read aloud from the beginning of the narrative through the paragraph ending in “thicker than a Coke bottle” (Reader page 24).

# Hello, My Name Is

by Jennifer Lou

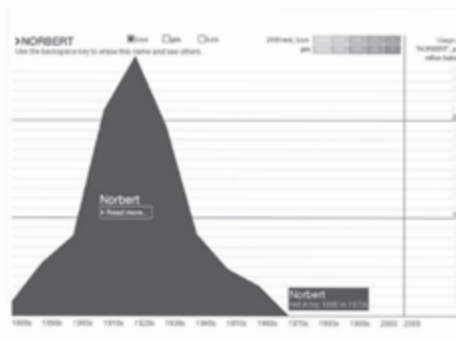
*The author of "Hello, My Name Is" calls her narrative a graphic essay. That's because she carefully selected images to add meaning to the words of the text. As you read "Hello, My Name Is," think about how the images provide details and descriptions beyond what is stated in the written words alone.*

BabyNameWizard.com charts Jennifer as *the* most popular girl's name in the 1970s, the decade I was born.



There were so many people in my high school named Jen that I learned to not respond to it unless my last name followed.

To understand how I got my name, you'll need to know the name of everyone else in my family. When my father came to the United States from China, he chose the name Nelson for reasons he can no longer remember. I like to think it's after **Nelson Mandela** or even **Willie Nelson**, but it's more likely that it's because his Chinese name, Neng-Yin, also begins and ends with an N. When my parents had their first child, they wanted his name to start with that same letter. They also wanted something unique. My brother's English name is Norbert. BabyNameWizard.com shows that Norbert topped the charts at number 222 in 1920. It wasn't even in the top one thousand in the 1970s, the decade he was born.



My parents also chose Norbert because of its meaning: northern brightness. It's Germanic in origin. Two years and ten months after my brother's arrival, I was born. By then, my mother had learned that you could never buy souvenirs with the name Norbert on them.



My mom's chosen English name is Julie. So when I was born a girl, they scoured the baby name book for popular "J" names. And they fell in love with the name Jennifer for both its popularity and meaning: the **fair** one. What my mom hadn't anticipated was that because the name was so popular, souvenirs with my name were often sold out.



So my full name is Jennifer Lou. No middle name. Nothing. Everyone else in my family has their Chinese name as their English middle name. It's on official documents, passports, licenses, and in my brother's case, his birth certificate. The middle name field on my birth certificate? Blank. A parental **oversight** because they hadn't made the time to select a Chinese name.

Having no middle name is even more significant when you grow up in white, middle-class Connecticut where everyone has one. It was a rough childhood. Not only did I have to learn how to ski, how to play tennis, and how to tie sweaters around my neck, I also had to navigate **Puritan** New England middle name-less. “You’re incomplete!” friends would say.

I took matters into my own hands. When I started seventh grade at Sage Park Middle School, I enrolled as Jennifer Elizabeth Lou. I picked Elizabeth because it was the whitest name I could think of. And, my God, I wanted to be white because in Windsor, Connecticut, where less than one percent of the population was Chinese, white, to me, meant belonging. It meant being pretty and popular, and that boys would like me. I had it in my head that they didn’t like me because I was Chinese. Different. But really, they didn’t like me because I was ugly.





This is my seventh grade yearbook photo. The **antithesis** of delicate and fair. Notice the layered, 'fro-like perm, the buck teeth, and fangs. Thankfully, the black-and-white photo softens some of my brilliant fashion choices: a cantaloupe-colored T-shirt with concrete gray collars and a smoking hot, pink pair of glasses, thicker than a Coke bottle.

By ninth grade, I was ready to shed my inner white Elizabeth, mainly because I thought the initials JEL looked stupid. I returned to plain Jennifer Lou, and I started to like that I didn't have a middle name. I liked that I was the only one in the family whose Chinese name wasn't their English middle name. I was two separate entities.

My Chinese name is 陸琬玕 (Lù Wǎn Yú). One May I asked, "Mom, what does my Chinese name mean?"

"What?" she said, annoyed. "It doesn't mean anything."

"Well, what's Norb's Chinese name mean then? Also nothing?"



### Check for Understanding

Why couldn't the author's mother find souvenirs with the name "Norbert" on them? Why couldn't she find souvenirs with the name "Jennifer" on them?"

- Direct students to Activity Page 6.1 and review the instructions. Have students complete the activity.

## Activity Page 6.1

### How the Family Got Their Names

In the first part of her narrative, the author describes how members of her family got their English names. Complete the following questions by listing their English and Chinese names and how they were chosen.

#### Father

1. Chinese name:
  - » Neng-Yin
2. English name:
  - » Nelson

#### Brother

3. English name:
  - » Norbert
4. Why did the author's parents choose an "N" name?
  - » Because the father's name also started with an "N."
5. Why Norbert?
  - » They wanted a unique name.
  - » They liked the name's meaning: northern brightness.
6. Supporting quote from text:
  - » "My parents also chose Norbert because of its meaning: northern brightness."

## Activity Page 6.1



## Author

7. English name:
  - » Jennifer
8. Why did the author's parents choose a "J" name?
  - » Because the mother's name also stated with a "J."
9. Why Jennifer?
  - » They wanted a popular name.  
They liked the name's meaning: the fair one.
10. Supporting quote from text:
  - » "My mom's chosen English name is Julie. So when I was born a girl, they scoured the baby name book for popular 'J' names. And they fell in love with the name Jennifer for both its popularity and its meaning: the fair one."

- 
- Review the answers as a class.

---

### CLOSE READING (10 MIN.)

- Display the following passage and have students read it aloud:

#### ➤ Projection 6.1

So my full name is Jennifer Lou. No middle name. Nothing. Everyone else in my family has their Chinese name as their English middle name. It's on official documents, passports, licenses, and, in my brother's case, his birth certificate. The middle name field on my birth certificate? Blank. A parental oversight because they hadn't made the time to select a Chinese name.

Having no middle name is even more significant when you grow up in white, middle-class Connecticut where everyone has one. It was a rough childhood. Not only did I have to learn how to ski, how to play tennis, and how to tie sweaters around my neck, I also had to navigate Puritan New England middle name-less. "You're incomplete!" friends would say.

I took matters into my own hands. When I started seventh grade at Sage Park Middle School, I enrolled as Jennifer Elizabeth Lou. I picked Elizabeth because it was the whitest name I could think of. And, my God, I wanted to be white because in Windsor, Connecticut, where less than one percent of the population was Chinese, white, to me, meant belonging. It meant being pretty and popular, and that boys would like me.

- Circle the words, “*You’re incomplete!*” friends would say.

1. **Inferential.** Did the author agreed with what her friends called her?

- » It seems that she did agree. She gave herself a middle name when she started seventh grade.

2. **Inferential.** Which words in the first paragraph show the author’s feeling of incompleteness?

- » *no middle name, nothing, blank*

- Have a student read the second paragraph aloud. Underline the sentence, *It was a rough childhood.*

3. **Inferential.** Why do you think the author would describe a childhood of skiing, playing tennis, and tying sweaters around her neck as “rough”?

- » Students may respond that “rough” refers not to these activities, but to young Jennifer’s feelings of not belonging. Others may recognize the author’s sarcasm or irony. You may remind students that the author is describing how she felt as a girl (i.e., at the time she felt that her childhood was rough.)

- Direct students to Activity Page 6.2, review the instructions, and give them 5–10 minutes to complete it.

## Activity Page 6.2

### What Does Jennifer Want?

Use the passage displayed to complete the chart below. Be sure to copy a quote from the text to support your answer. There is not a single correct answer to these questions.

| What does Jennifer want?                                                                                                                                                        | How does she try to get it?                                                                                           | What stands in her way?                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Possible answers:</i><br><i>She wants to be white.</i><br><i>She wants to fit in with her friends.</i><br><i>She wants a middle name.</i><br><i>She wants to be popular.</i> | <i>Possible answers:</i><br><i>By learning to do what her friends did.</i><br><i>By giving herself a middle name.</i> | <i>Possible answers:</i><br><i>Her Chinese parents.</i><br><i>Her Chinese heritage.</i><br><i>The way she feels about herself and her name.</i> |
| Quote from the text:                                                                                                                                                            | Quote from the text:                                                                                                  | Quote from the text:                                                                                                                            |

## Support

Ensure that students understand the non-literal use of the word *navigate* in the paragraph.

## Challenge

Read aloud the short sentences in the first paragraph: *No middle name.*; *Nothing.*; and *Blank.* Ask whether these are complete sentences grammatically. Ask how the sentences’ length and structure relate to Jennifer’s feelings about her name.

## Activity Page 6.2





## Reading Reading/Viewing Closely

### Entering/Emerging

Provide students with a graphic organizer to support their comparing and contrasting how the author and her brother were named.

### Transitioning/Expanding

Rephrase the Activity Page 6.2 questions as yes/no. For example: Does Jennifer feel she fits in in her town?

### Bridging

Review the glossary words and other potentially challenging vocabulary with students in advance of the reading segment.

- Review students' answers as a class.

## PARTNER READING (10 MIN.)

- Break the class into pairs for partner reading.
- Write the following reading prompt on the board:
  - Read to find out why the author's Chinese name did not appear on her birth certificate.
- Have students continue to read from "By ninth grade..." (Reader page 24) through "Pretty lame compared to 'joy to the world,' if you ask me" (page 26).
- When students have finished reading, lead a brief whole-class discussion about the events that delayed Jennifer being given a Chinese name, that is, her mother's superstition and correspondence with an astrologer in Taiwan.



This is my seventh grade yearbook photo. The **antithesis** of delicate and fair. Notice the layered, 'fro-like perm, the buck teeth, and fangs. Thankfully, the black-and-white photo softens some of my brilliant fashion choices: a cantaloupe-colored T-shirt with concrete gray collars and a smoking hot, pink pair of glasses, thicker than a Coke bottle.

By ninth grade, I was ready to shed my inner white Elizabeth, mainly because I thought the initials JEL looked stupid. I returned to plain Jennifer Lou, and I started to like that I didn't have a middle name. I liked that I was the only one in the family whose Chinese name wasn't their English middle name. I was two separate entities.

My Chinese name is 陸琬玕 (Lù Wǎn Yú). One May I asked, "Mom, what does my Chinese name mean?"

"What?" she said, annoyed. "It doesn't mean anything."

"Well, what's Norb's Chinese name mean then? Also nothing?"

"Oh, no, his name means 'joy to the world.'"

Of course it does.

I later pressed for more clarification. I discovered why my Chinese name never became my English middle name. When I was born, my mom didn't have a Chinese name picked out for me. Instead, my mom sent all my birth information back to Taiwan to a Chinese **astrologer**. She needed to know what elements to include in my name based on my birth details. If you know nothing else about Taiwanese culture, know that they are crazy superstitious. You can't leave rice uneaten on your plate, put your chopsticks standing up in a bowl, give an umbrella or knives as gifts—and your daughter can't be named without an astrologer.

The astrologer said that my name needed jade. This is the character for jade:

玉

This is a common variation of the character for jade:

王

In Chinese culture, jade is said to possess the five essential virtues of Chinese philosophy: compassion, modesty, courage, justice, and wisdom. Virtues she thought I might need when trying to be "the fair one." So, as she created my name, my mom weaved as much jade as possible.

Lù, my last name, means land:

陸

Wǎn means gentle, gracious. Wǎn is traditionally written with the female root:

婉

But Mom took it out and swapped in the jade root:

琬

Yú is an antiquated version of the character for jade:

玕

I guess that makes my Chinese name mean “the land of gentle jade.” Pretty lame compared to “joy to the world,” if you ask me.

So that is how I ended up with two names: a simple English name, and a **customized** Chinese one. Actually, if you count my nicknames, I have at least fifteen names. They range from obvious abbreviations like J-Lou to more story-oriented ones like Gimpy, Potty Lou, and Evil.

Then there are the nicknames that reflect my stage in life. Five years ago, in the midst of a post-breakup, mid-career crisis, I came to a **realization**. There was no point in trying to be something I wasn't (white) or something others wanted me to be (the fair one). I started making mass changes in my life—challenging old, traditional beliefs from my past, particularly the negative, self-destructive ones, and exploring new and healthier trains of thought. When you clean house and tear down that Great Wall, it's easy to second-guess what you're doing. But I **persevered**, and through it, I gained a greater sense of confidence. I started feeling free to be myself, enough so that the **spunk** and spark returned to my life, enough so that a good friend started calling me “Jen 2.0.” I would spit out a sassy, witty comment and he would hiss, “Watch out! It's Jen 2.0!”



## Lesson 6: Reading and Writing About Names

# Speaking and Listening



**Primary Focus:** Students will describe how graphics from “Hello, My Name Is” enhance the text. [SL.5.1b]

### INTRODUCTION AND INDEPENDENT WORK (15 MIN.)

- Remind students that, in the last lesson, they began brainstorming about their name and its significance.
- Tell students they will now take some time to look closely at the pictures, graphs, and charts of “Hello, My Name Is,” and that they should start thinking about what sort of images they might want to add to the name narratives they will be writing.
- Direct students to Activity Page 6.3 (“Jigsaw Guidelines”). Have them read the guidelines independently.

#### Activity Page 6.3



### Activity Page 6.3

#### Jigsaw Guidelines

1. In a jigsaw activity, you will be a member of two different groups. First you will work in an expert group to become an expert in one topic that is part of a larger subject. After you and your group-mates become a team of experts, you will each teach your topic to a second group, known as a jigsaw group. As part of your jigsaw group, you will also learn from an expert from each expert group.
2. Make sure all members of your expert group have a common understanding of your topic knowledge and are ready to teach it to other students.
3. Once you and your group-mates are all experts, the class will break up into jigsaw groups. Every jigsaw group will contain at least one member from each expert group.
4. The experts in each jigsaw group will then take turns teaching their topic to the other members of their group.
5. By the end of the jigsaw process, every student will have an understanding of the broad subject by studying and teaching his or her category and by learning about the other categories from experts.

- After students have read the guidelines to themselves, have a couple of volunteers explain them in their own words.
- Direct students to Activity Page 6.4. Have them read the instructions independently. Then read the instructions aloud and give students the opportunity to ask any questions.
- Break the class into the following five groups:
  - Group 1 (the “Jennifer” and “Norbert” graphs)
  - Group 2 (the “Jennifer” and “Norbert” souvenir pictures)
  - Group 3 (the birth certificate)
  - Group 4 (the Middle School photograph)
  - Group 5 (the Chinese characters)
- For modeling purposes, consider going through the questions and suggested answers relating to the Jennifer graph (one of Group 1’s images.) If you do so, then you might want to have Group 1 focus more on the Norbert graph.
- Have students spend 5–7 minutes working independently on answering questions 1–3. Then break them into their expert groups to work together on questions 4–6.

## Activity Page 6.4



## Activity Page 6.4

### Analyze Your Image

Begin to analyze the image you have been assigned by answering the first three questions below. After you have spent some time thinking and writing about your image, you will join your expert group to discuss your analysis. Working with your expert group, answer questions 4–6 to help plan your teaching.

### Independent Work

1. Find a quote from the text that your image illustrates or connects to.
  - » BabyNameWizard.com charts Jennifer as *the* most popular girl’s name in the 1970s, the decade I was born.
2. Explain the connection between the quote and your image.
  - » The image shows that lots of baby girls were named *Jennifer* in the 1970s.
3. What does your image add to the text that is not conveyed by words alone?
  - » The image shows how the popularity of the name *Jennifer* grew, shot up in the 1970s, and then declined. The words in the text only state that *Jennifer* was the most popular name in the 1970s.

## Expert Group Work

4. Write one or two introductory sentences explaining how your image connects to the text.
  - » My image is the *Jennifer* chart on page 22. The text is about how Jennifer felt about her name, and my image shows why Jennifer felt her name wasn't special. My image also shows that in at least one way, Jennifer was like lots of other girls her age.
5. Write one or two sentences explaining how your image enhances the text.
  - » The text states that *Jennifer* was a very popular name. The *Jennifer* graph shows such a huge rise in the name's popularity that the reader really understands how widespread the name was.
6. Provide an example of a similar image that students might add to their own name narrative.
  - » In their own name narrative, students might include a timeline showing what names were most popular when they were born and in the decades before they were born.

### Support

To facilitate cooperative and smooth group work, consider assigning students roles in the expert and jigsaw groups, including a time-keeper, a recorder, and a "collaboration coordinator," who makes sure everyone has a chance to contribute.

### Activity Page 6.5



### JIGSAW ACTIVITY (20 MIN.)

- Allow students about 5–8 minutes to work in their expert groups. Give them a 3-minute countdown to make sure anyone who has not spoken yet has a chance to contribute.
- Assign students to their jigsaw groups. Tell them that being an active listener sometimes means taking notes on what a teacher or speaker is saying. Direct students to Activity Page 6.5 and review the instructions.
- Have the Group 1 experts go first, followed by the Group 2 experts, etc. Remind students that each of their group-mates is now an expert teacher on the images they analyzed, so they deserve the same respect and attention of any teacher.

## Activity Page 6.5

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### Notes on the Experts' Lessons

Write down at least one important idea about each of the images.

1. The Jennifer and Norbert Graphs
2. The Jennifer and Norbert Souvenir Pictures
3. The Birth Certificate
4. The Middle School Photograph
5. The Chinese Characters

- 
- Consider giving students about a minute after each expert's presentation to provide feedback. Below are several sentence frames to help guide student feedback.
    - "One of the things I liked best about your teaching was . . ."
    - "You made me think about the image in a new way when you said . . ."
    - "You gave me a good idea about a image to include in my own narrative when you said . . ."
- 



### Check for Understanding

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Ask students to describe how an image in the text, other than the one they taught, enhances the narrative.

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### Challenge

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Ask students if they can think of an image (other than an illustration) that might have enhanced "The First Real San Giving."



### Speaking and Listening Exchanging Information/Ideas

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#### Entering/Emerging

Group emerging ELLs in single expert group and offer support including frames (see "Bridging" below) in completing Activity Page 6.4.

#### Transitioning/Expanding

Assign expanding ELLs a partner within their expert groups to work with them to complete Activity Page 6.4 and co-present their images.

#### Bridging

Provide frames to help complete Activity Page 6.4.

For example:

*A quote connected to my image is \_\_\_\_.*

## Lesson 6: Reading and Writing About Names

# Writing



**Primary Focus:** Students will draft the first part of a narrative about their name.  
[W.5.3]

### REVIEW FREE WRITING (5 MIN.)

- Direct students to Activity Page 5.5 to re-read their Lesson 5 free writing about their name.
- After a few minutes, direct students to Activity Page 6.6 to begin writing their name narratives.

### WRITING THE NAME NARRATIVE (DAY 1) (15 MIN.)

#### Activity Page 6.6

##### Name Narrative Part 1

Begin your name narrative below. Feel free to look back at your free writing (Activity Page 5.5). You may write on any topic related to your name or write in response to *one* of the prompts below.

Prompts for Day One of name narratives:

1. Imagine a good friend of your family is having a baby. Write to convince the friend to give the baby your name.
2. What does your name say about you?
3. Write about a time someone got your name wrong.

**Note:** The Activity Page provides space for students to complete the assignment.

- Tell students they will continue working on their name narratives during the next lesson.

#### Activity Page 5.5



#### Activity Page 6.6



#### Support

Review the Paragraph  
About a Paragraph.

#### Challenge

Encourage students  
to include dialogue or  
personification in  
their narratives.

## Lesson 6: Reading and Writing About Names

## Take-Home Materials

## REVIEW FREE WRITING; WRITING THE NAME NARRATIVE (DAY 1)

- Direct students to Activity Page 6.7, review the instructions, and assign it as homework.

## Activity Page 6.7

## Name Narrative Image

Answer the questions below. Your answers will help you decide on an image to accompany your name narrative.

- Place a check mark next to all of the statements that apply to you.
  - ☐ I own an article of clothing with my name written on it.
  - ☐ I know of a store or other business that uses my name.
  - ☐ A celebrity whom I admire shares my name.
  - ☐ A celebrity whom I *don't* admire shares my name.
  - ☐ I can represent my name visually other than in writing.
  - ☐ I can think of a fictional character who shares my name.
  - ☐ I have a photograph of the person I was named after.
  - ☐ There is a particular object I think of as connected to my name.
  - ☐ There is a particular place I think of as connected to my name.
- List three images that would make your name narrative more interesting to read.
  - (a) one that you might find on the Internet
  - (b) one that you might find at home (for example, a family photograph, an important document or a picture of an object in your home)
  - (c) one that you would create (for example, a drawing or collage)

**Note:** Just like some of Jennifer Lou's images, yours can include a language other than English.



Writing  
Writing

## Entering/Emerging

Allow students to combine writing with drawing or storyboarding. For example: Write a topic sentence and one detail, and illustrate two more details.

## Transitioning/Expanding

Have students write their topic sentences, and then provide graphic organizers and sentence frames specific to their narratives.

## Bridging

Prior to writing, have students describe their topic and details in a graphic organizer.

## Activity Page 6.7



## Check for Understanding

What will you be using your image for?

## 7

# Point of View, Part 1

## PRIMARY FOCUS OF LESSON

### Reading

Students will compare and contrast the author's different points of view at different ages. [RI.5.1]

### Writing

Students will describe events from specific points of view and complete drafting their name narratives. [W.5.3, W.5.4]

## FORMATIVE ASSESSMENTS

### Activity Page 7.1

**Jennifer Lou- Her Point of View** Compare and contrast the author's changing points of view. [RI.5.1]

### Activity Page 7.2

**Writing with a Point of View** Consider multiple points of view in describing events. [W.5.4]

### Activity Page 6.6

**Name Narrative, Part 1** Write about your name. [W.5.3]

## LESSON AT A GLANCE

|                                      | Grouping    | Time    | Materials                                                                     |
|--------------------------------------|-------------|---------|-------------------------------------------------------------------------------|
| Reading (35 min.)                    |             |         |                                                                               |
| Introduction and Independent Reading | Independent | 15 min. | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Page 7.1 |
| Jennifer’s Changing Point of View    | Partner     | 20 min. |                                                                               |
| Writing (55 min.)                    |             |         |                                                                               |
| Discussion on Point of View          | Whole Class | 5 min.  | <input type="checkbox"/> Activity Pages 6.6, 6.7, 7.2, 7.3                    |
| Writing with a Point of View         | Small Group | 25 min. |                                                                               |
| Images for Name Narratives           | Independent | 10 min. |                                                                               |
| Writing the Name Narrative (Day 2)   | Independent | 15 min. |                                                                               |



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## ADVANCE PREPARATION

### Writing

- Prepare “point of view” narrative to share with students.
- Check students’ homework (Activity Page 6.7) to ensure they have ideas for images to accompany their name narratives.

### Universal Access

#### Reading

- Prepare yes/no questions.
- Prepare sentence frames.
- Prepare expanded glossary.

#### Writing

- Identify challenging vocabulary on Activity Page 7.2.
- Prepare graphic organizer.

---

## CORE VOCABULARY

**customized, adj.** built according to individual requirements

**realization, n.** a clear understanding

**persevered, v.** persisted in the face of obstacles

**spunk, n.** spirit; liveliness

**enhanced, adj.** improved

## Lesson 7: Point of View, Part 1

# Reading



**Primary Focus:** Students will compare and contrast the author's different points of view at different ages. [RI.5.1]

## INTRODUCTION AND INDEPENDENT READING (15 MIN.)

- Lead a brief discussion to remind students what happened in the narrative so far, in particular:
  - the author's perception of how her parents chose her name and why she was given no middle name
  - her feelings of being an outsider because she is not white
- Tell students that part of the fun of reading personal narratives comes from discovering how authors (or characters) feel about their subject. These feelings or opinions are the author's *point of view*.
- Tell students that during this unit, we will be looking mostly at the points of view of the authors.
- Show students that using "a clear point of view" is one of the personal narrative writing strategies on the Writing Strategies poster.
- Tell students that today they will finish reading "Hello, My Name Is" and take a close look at the author's point of view.
- Direct students to Activity Page 7.1 and review the definition of point of view at the top.
- Have students answer questions 1–3 independently.
- Write the following reading prompt on the board:
  - Read to see how the author's point of view about her name changed.
- Have students finish reading the narrative—from "So that is how I ended up with two names" (Reader page 26) to the end—independently.

### Activity Page 7.1



Wǎn means gentle, gracious. Wǎn is traditionally written with the female root:

婉

But Mom took it out and swapped in the jade root:

琬

Yú is an antiquated version of the character for jade:

玕

I guess that makes my Chinese name mean “the land of gentle jade.” Pretty lame compared to “joy to the world,” if you ask me.

So that is how I ended up with two names: a simple English name, and a **customized** Chinese one. Actually, if you count my nicknames, I have at least fifteen names. They range from obvious abbreviations like J-Lou to more story-oriented ones like Gimpy, Potty Lou, and Evil.

Then there are the nicknames that reflect my stage in life. Five years ago, in the midst of a post-breakup, mid-career crisis, I came to a **realization**. There was no point in trying to be something I wasn’t (white) or something others wanted me to be (the fair one). I started making mass changes in my life—challenging old, traditional beliefs from my past, particularly the negative, self-destructive ones, and exploring new and healthier trains of thought. When you clean house and tear down that Great Wall, it’s easy to second-guess what you’re doing. But I **persevered**, and through it, I gained a greater sense of confidence. I started feeling free to be myself, enough so that the **spunk** and spark returned to my life, enough so that a good friend started calling me “Jen 2.0.” I would spit out a sassy, witty comment and he would hiss, “Watch out! It’s Jen 2.0!”

I had become a newer, speedier, more **enhanced** version of the old me. And I began to love my names for what they are, for what they aren't, and for the betweenness that they capture. Because I finally learned to love the uniqueness that is me.

So if you're ever in the market for a name, drop me a line; my family knows a good astrologer.

---

*Jennifer Lou grew up in Windsor, Connecticut in the 1970s. Lou is a writer in San Francisco, whose work focuses on her life as a Chinese American. She has founded a group for humor storytelling, works for a digital publisher, and serves on the board of Youth Speaks, an organization dedicated to supporting young poets and writers. She spends her downtime volunteering at the Monterey Bay Aquarium.*

## Support

To help explain the definition of *point of view*, read aloud the paragraph about the author's yearbook photo and discuss her point of view about her appearance when she was in seventh grade.



Reading  
Reading/Viewing Closely

### Entering/Emerging

Provide yes/no versions of Activity Page 7.1 questions.  
For example: *Was Jennifer proud of being Chinese when she was in 7th grade?*

### Transitioning/Expanding

Provide a sentence frame for point of view at three points:  
For example: *Jennifer gave herself the middle name Elizabeth in seventh grade because her point of view about being Chinese was \_\_\_\_.*

### Bridging

Provide expanded glossary.  
For example, definitions for *challenging* and *destructive*.

## JENNIFER'S CHANGING POINT OF VIEW (20 MIN.)

- Redirect students to Activity Page 7.1 and have them answer questions 4–6.

### Activity Page 7.1

#### Jennifer Lou—Her Point of View

*Point of view* in personal narratives: the author's opinions or feelings about the subject.

1. Take a few minutes to read Passage 1 and Passage 2 below independently. Then read them aloud with a partner, each of you reading one of the passages.
2. Answer questions 1-3 independently.
3. Pair up again with your partner to compare answers.
4. Finish reading "Hello, My Name Is" and then answer questions 4-6.

#### Passage 1

I took matters into my own hands. When I started seventh grade at Sage Park Middle School, I enrolled as Jennifer Elizabeth Lou. I picked Elizabeth because it was the whitest name I could think of. And, my God, I wanted to be white because in Windsor, Connecticut, where less than one percent of the population was Chinese, white, to me, meant belonging.

- a. At the start of seventh grade, what was Jennifer's point of view about being Chinese? Copy a quote from the text to support your answer.
  - » As a Chinese person, Jennifer felt like an outsider.  
*And, my God, I wanted to be white because in Windsor, Connecticut, where less than one percent of the population was Chinese, white, to me, meant belonging.*
- b. How did Jennifer's point of view about being Chinese connect to her point of view about not having a middle name? Copy a quote from the text to support your answer.
  - » She felt like an outsider being Chinese, so she made up a middle name that she thought was very white.  
*I took matters into my own hands. When I started seventh grade at Sage Park Middle School, I enrolled as Jennifer Elizabeth Lou. I picked Elizabeth because it was the whitest name I could think of.*

## Passage 2

---

By ninth grade, I was ready to shed my inner white Elizabeth, mainly because I thought the initials JEL looked stupid. I returned to plain Jennifer Lou, and I started to like that I didn't have a middle name. I liked that I was the only one in the family whose Chinese name wasn't their English middle name. I was two separate entities.

---

2. What was Jennifer's point of view about not having a middle name in ninth grade? Compare or contrast this with her point of view in seventh grade.

» By ninth grade, Jennifer liked not having a middle name. Her point of view had changed since seventh grade.

*I started to like that I didn't have a middle name.*

3. Do you think Jennifer still wanted to be white in ninth grade? Copy a quote from the text to support your answer.

» There is no single correct answer. "I was ready to shed my inner white Elizabeth," suggests that being white was no longer important to Jennifer. That she dropped Elizabeth mainly because she didn't like her initials, and that she was still "two separate entities," may suggest that belonging to the majority culture was still important to her.

## Passage 3

---

... I came to a realization. There was no point in trying to be something I wasn't (white) or something others wanted me to be (the fair one.) I started making mass changes in my life ... I started feeling free to be myself ... and I began to love my names for what they are, for what they aren't, and for the betweenness that they capture. Because I finally learned to love the uniqueness that is me.

---

4. What is Jennifer's point of view about her names in passage 3? Copy a quote from the text to support your answer.

» In passage 3, Jennifer embraces her names because she is comfortable being herself.

*I started feeling free to be myself... and I began to love my names for what they are, for what they aren't...*

## Challenge

---

Have students reread the exchange between Jennifer and her mother to evaluate whether, as she wrote, her parents favored Norbert and "hadn't made the time" to choose a Chinese name.

5. What do you think *betweenness* means in passage 3?

- » Possible answer: *Betweenness* refers to the author's feeling comfortable being in between groups. She no longer felt she had to identify herself as just Chinese or that she had to be just like her white friends.

6. How do the words two *separate entities* (Passage 2) and *betweenness* (Passage 3) show different points of view?

- » In ninth grade, her point of view was that her Chinese name and her English name were very separate from each other and that she was two separate people (*separate entities*): a Chinese Jennifer and an American Jennifer. Later she saw herself as a single, unique entity who didn't have to fit into one group or another.

- Have some students share their answers with the whole class.

## Lesson 7: Point of View, Part 1

# Writing



**Primary Focus:** Students will describe events from specific points of view and complete drafting their name narratives. [W.5.3, W.5.4]

### DISCUSSION ON POINT OF VIEW (5 MIN.)

- Using an event or time that both you and the students experienced (for example, a class trip, unusual weather, a fire drill), model telling a brief narrative with a point of view.



### Check for Understanding

Ask students if their points of view of the event differ, and have some of them describe the experience from their point of view.

### WRITING WITH A POINT OF VIEW (25 MIN.)

- Tell students they will now practice writing from different points of view.
- Break the class into groups of four students each and assign each student a letter (a, b, c, or d).
- Direct students to Activity Page 7.2 and review the instructions. Give groups about five minutes to complete each item.

## Activity Page 7.2



## Activity Page 7.2

---

### Writing with a Point of View

*Point of view* in personal narratives: the narrator's opinions or feelings about the subject.

Write one or two first-person sentences describing the following events from the point of view that matches your letter. Because the events are fictional, your sentences will not be personal narratives, but they will give you practice writing with a clear point of view. After writing about each event, share your sentences with your group.

1. The retiring coach of the Pigeons and his replacement watched as their team was crushed by the Panthers in the basketball finals.
  - a. Pigeons player:
  - b. Panthers player:
  - c. Retiring Pigeons coach:
  - d. New Pigeons coach:
2. Because of the snowstorm, the school bus didn't arrive at school until eleven a.m.
  - a. Matt, who forgot to study for his nine a.m. test:
  - b. Bus driver:
  - c. Teacher with 10 students on the bus:
  - d. Monique, who was to receive an award at a ten a.m. assembly:
3. Because the kitchen was flooded, the cafeteria served baloney sandwiches for the third day in a row.
  - a. Baloney lover:
  - b. Baloney hater:
  - c. Cafeteria worker:
  - d. School principal:
4. The night 15-year-old Kristin babysat for 9-year-old Carlos was her first time ever babysitting.
  - a. Babysitter:
  - b. Kid:
  - c. Parent:
  - d. Babysitter's mother:

### Challenge

---

Give each student one of several images of works of art. Have them write several sentences describing whether they like the art and why. Have them present their art reviews to the class.



## Support

Ask students what they think of a popular singer or a current movie or TV show, and note the different points of view on the board.



## Writing Adapting Language Choices

### Entering/Emerging

Group ELLs together and provide substantial support in ensuring they understand the events and participants on the activity page.

### Transitioning/Expanding

Before writing sentences, have students perform brief skits of the event, with each group member taking a part.

### Bridging

Provide students with definitions of any potentially challenging words on the activity page. For example: *replacement*, *exhibit*.

## Activity Page 7.3



5. The museum exhibit of a toddler's finger painting attracted huge crowds.
  - a. Head of the museum:
  - b. Museum guard:
  - c. Art critic:
  - d. Toddler's mother:
6. When the banana truck lost control, five thousand bananas spilled onto the road.
  - a. Truck driver:
  - b. Owner of the bananas:
  - c. Monkey at the scene of the accident:
  - d. Manager of roadside stand that sells bananas:

## IMAGES FOR NAME NARRATIVES (10 MIN.)

- Have students share Activity Page 6.7, which they completed for homework.
- Give students time to work on images to illustrate their name narratives, including time to draw and, if possible, search for images on the Internet.
- Depending on the narratives and the students' preferences, personal images, including family photographs, family trees, or hand-drawn pictures, might be more appropriate than images downloaded from the Internet.
- If your classroom or school library includes personal narratives, give your students the opportunity to look at them to explore different options for graphics, photographs, illustrations, etc.

## WRITING THE NAME NARRATIVE (DAY 2) (15 MIN.)

- Tell students that they will now complete their name narratives, and direct them to Activity Page 7.3. Review the instructions.

## Activity Page 7.3

### Name Narrative Part 2

Yesterday you began writing your name narrative on Activity Page 6.6. Today you will continue and complete the narrative. If you wish, write in response to one of the prompts below. You may also write on your own topic or continue with the topic you began writing about yesterday. Turn back to 6.6 to continue writing.

## Prompts for Day Two of Name Narratives

1. If you could change your name for a week, what would you change it to and why? Write to convince your friends to call you by this new name.
2. Who named you and how was your name chosen?
3. If you were named after someone, write about your connection to that person.



### Check for Understanding

Ask students where in the activity book they will be continuing with their name narratives. Ensure they understand that although some suggested prompts are on 7.3, they will continue writing where they left off on Activity Page 6.6.

- Tell students that they will have a chance to share their name narratives with the class during the next few lessons.
- For homework, have students bring in or finish creating the image that will go with their name narrative.

End Lesson

## Activity Page 6.6



### Support

Review the Paragraph about a Paragraph.

### Challenge

Encourage students to include dialogue or figurative language in their narratives.



Writing  
Writing  
[ELD.PI.5.10]

### Entering/Emerging

Allow students to combine writing with drawing. For example, write a topic sentence and one detail and illustrate two more details.

### Transitioning/Expanding

Encourage students to select an image that incorporates their first language.

### Bridging

Before writing, have students describe their topic and details in a graphic organizer.

## 8

# Evidence to Support a Point of View

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the evidence Rosa Parks brings to support her point that segregation was unjust. [RI.5.8]

### Speaking and Listening

Students will present (read out loud) their Name Narrative and display their graphic. Classmates will respond with positive and specific feedback. [SL.5.5]

### Writing

Students will write narratives containing evidence that supports points of view. [W.5.3]

## FORMATIVE ASSESSMENT

### Activity Page 8.1

**Finding Evidence** Students quote from the text and describe evidence in the quotation. [RI.5.8]

### Teacher Resources

**Speaking and Listening Observational Checklist**  
Students present narratives, including accompanying images. Classmates respond with positive and specific feedback. [SL.5.5]

### Teacher Resources

**Point of View Narrative, Including Supporting Evidence** [W.5.3]

## LESSON AT A GLANCE

|                                   | Grouping    | Time    | Materials                                  |
|-----------------------------------|-------------|---------|--------------------------------------------|
| Reading (35 min.)                 |             |         |                                            |
| Supporting with Evidence          | Whole Group | 15 min. | <input type="checkbox"/> Reader            |
| Partner Reading                   | Partner     | 20 min. | <input type="checkbox"/> Projection 8.1    |
|                                   |             |         | <input type="checkbox"/> Activity Page 8.1 |
| Speaking and Listening (25 min.)  |             |         |                                            |
| Sharing Name Narratives (Day 1)   | Whole Group | 25 min. | <input type="checkbox"/> Projection 8.2    |
| Writing (30 min.)                 |             |         |                                            |
| Modeling Supporting with Evidence | Whole Group | 10 min. | <input type="checkbox"/> Activity Page 8.2 |
| Organizing and Writing            | Independent | 20 min. | <input type="checkbox"/> Projection 8.3    |

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## ADVANCE PREPARATION

### Reading

- Review the suggested Think as You Read script in Reading.
- Prepare to assign Read Aloud passages from *My Story* (“We Fight For the Right to Vote”) to students. Students will read these passages aloud during Lesson 9.

### Speaking and Listening

- Prepare to display Projection 8.1.
- During Speaking and Listening, students will share their Name Narratives with the class. If possible, arrange to project or display the graphic(s) or image(s) accompanying students' narratives.

### Writing

- Prepare to display Projection 8.2.

### Universal Access

#### Reading

- Prepare yes/no questions.

---

## CORE VOCABULARY

**public money, n.** government funds

**plantation, n.** large farm on which the laborers usually are not the owners

**overseer, n.** supervisor

**civil rights, n.** protections from discrimination and other unjust treatment

**Caucasian, adj.** white

## Lesson 8: Evidence to Support a Point of View

# Reading



**Primary Focus:** Students will identify the evidence Rosa Parks brings to support her point that segregation was unjust. [RI.5.8]

## SUPPORTING WITH EVIDENCE (15 MIN.)

- Tell students that today they will begin reading a new narrative from a book called *My Story* by Rosa Parks.
- Give students who have heard of Rosa Parks a chance to tell the class what they know about her.
- Read aloud the introductory paragraphs about segregation (Reader pages 28–29). Allow students to ask any questions.

## Introduction to *Rosa Parks: My Story* and *Step by Step*

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In 1954, in the case of *Brown vs. Board of Education*, the United States Supreme Court ruled that the Constitution does not permit laws requiring the separation of African Americans from whites. Before then, however, such laws were very common, especially in the South, where African Americans often had to use separate bathrooms, ride in separate train cars and attend separate schools. This forced separation of the races was known as segregation.

In theory, the separate African American facilities were supposed to be equal to those provided to whites, but this was hardly ever so. In the case of education, the results of segregation were especially harsh. Many state governments provided no support to African American schools, leading to many African American children receiving very poor educations.

The next two personal narratives are by African Americans who grew up during the era of segregation. Rosa Parks's memoir, *Rosa Parks: My Story*, written with Jim Haskins, describes her childhood in rural

Alabama, where African American children attended a run down one-room school house, while the whites in the area went to a very modern school that Alabama paid for. Parks also writes about her efforts to fight segregation, including a very famous act of protest on a public bus.

Bertie Bowman, the author of *Step by Step*, also grew up in the south during segregation. At the age of thirteen he moved to Washington D.C., and despite widespread prejudice against African Americans, he achieved great success as a business owner and working for the United States Senate.



# Rosa Parks: My Story

## Not Just Another Little Girl

by Rosa Parks with Jim Haskins

I was about six when I started school. Sylvester started a year later, when he was around five. We went to the one-teacher black school in Pine Level, in a little frame schoolhouse that was just a short distance from where we lived. It was near our church, the Mount Zion A.M.E. Church, right in the churchyard. In many places the church was used as the school, but in Pine Level we had a separate schoolhouse on the church grounds. We had first grade to sixth grade, and there were about fifty to sixty children in the one room. We sat in separate rows by age, and at certain times the larger students would go up to read or recite and then at other times it was the smaller ones' turn.

My first teacher was Miss Sally Hill, and she was very nice. I remember she was a light-brown-skinned lady and she had really large eyes. When the children would tease me or say something to me about how small I was, I would start crying, and I would go up and sit with her. And sometimes she would call me up and talk with me.

I was already reading when I started school. My mother taught me at home. She was really my first teacher. I don't remember when I first started reading, but I must have been three or four. I was very fond of books, and I liked to read and I liked to count. I thought it was something great to be able to take a book and sit down and read, or what I thought was reading. Any books I found where I couldn't read the words, I made up a story about it and talked about the pictures.

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- Read aloud *My Story*, "Not Just Another Little Girl", from the beginning through the paragraph that ends, "I wasn't very good when it came to running sports" (Reader pages 32–33)." Instruct students to follow along as you read.
- As you read, or after reading, engage the class in discussion around the following questions:
  1. **Evaluative.** In what ways was Rosa Parks's school different from yours? Can you think of ways that it was similar? Do you think all schools in or around Pine Level were like Rosa Parks's school? Why or why not?
    - » From the context of segregation and the "black school" reference, students may infer that there was also a white school that was different from the school Rosa Parks attended.

At school I liked fairy tales and Mother Goose rhymes. I remember trying to find *Little Red Riding Hood* because someone had said it was a nice book to read. No matter what Miss Hill gave me to read, I would sit down and read the whole book, not just a page or two. And then I would tell her, "I finished this book." Then I started learning to write, making my letters.

I had Miss Hill for only a year. After that Mrs. Beulah McMillan was our teacher. We called her Miss Beulah. She had been a teacher for a long time and had taught my mother when she was a girl. My mother had a picture of this same little school with the students in front of the schoolhouse on the steps—in rows on the steps and down on the ground. The shorter ones and the boys were on their knees on the ground. My mother never wanted me to show it to anybody because it was a real battered-up old picture. But I liked it. I used to take my magnifying glass and look at the faces, which were very small.



I liked Miss Beulah, and I liked school. We had fun there. At recess, the girls would play what we called "ring games" like Little Sally Walker Sitting in the Saucer, Rise Sally Rise, and Ring Around the Roses. The boys would play ball. I don't think the girls played much ball at school. We used to play at home a little bit. My mother would buy us a ball, and we'd have to be very careful because pretty soon a rubber ball would be lost. It didn't last too long. We called what we played baseball. I wasn't too active in it, because if I tried to be active I'd fall down and get hurt. I wasn't very good when it came to running sports.

Some of the older boys at school were very good at running sports and playing ball. They were also the ones who were responsible for wood

33

- Direct students to the following passage on p. 33 and read it aloud.

We used to play at home a little bit. My mother would buy us a ball, and we'd have to be very careful because pretty soon a rubber ball would be lost. It didn't last too long.

2. **Inferential.** Ask students if they can infer anything about Rosa Parks's family and how she lived from the three sentences. Ask students to support their answers with words from the passage.

- » Students may infer that the family was poor and that young Rosa Parks did not have a lot of toys to play with.

## Support

As necessary, guide students with follow-up questions. For example: "Does it seem like the family had a lot of toys?"; "Based on the passage, do you think a lost rubber ball could be easily replaced?"

## PARTNER READING (20 MIN.)

- Write the following quotation on the board and tell students it is from the introduction to Rosa Parks's book.

For half of my life there were laws and customs in the South that kept African Americans segregated from Caucasians and allowed white people to treat black people without any respect. I never thought this was fair...
- Remind students that, in Lesson 7, they learned about point of view. Ask students to describe Rosa Parks's point of view about segregation.
- Tell students that Rosa Parks fought against injustice for most of her life, and that the unfairness, or injustice, of segregation is one of the most important points of her book.
- Tell students that as they read the next section of Rosa Parks's narrative, they should look for the evidence she brings to support her important point about segregation.

### ➤ Projection 8.1

- Direct students to Activity Page 8.1, review the instructions, and write a blank version of the organizer on the board (only the headings and one row are necessary).
- Use Think as You Read to model filling in the first row as you read the first paragraph of "Not Just Another Little Girl" (Reader page 32).
- A suggested Think as You Read script is below.

#### Think as You Read

**I was about six when I started school. We went to the one-teacher black school in Pine Level, in a little frame schoolhouse.**

*Okay, I just read that Rosa Parks went to a "black school." That sounds like it's related to segregation. I'm going to underline that sentence.*

**We had first grade to sixth grade, and there were about fifty to sixty children in one room.**

*Fifty or sixty students in one room seems like an awful lot. And I also read that there was only one teacher for all those students of all different ages. That does not sound fair. I am going to underline that sentence too.*

- As shown in the teacher's version of Activity Page 8.1, copy the quotes you underlined on the projection into the first column. In the second column, list the evidence of injustice found in the quote.
- Break the class into pairs for partner reading and have them begin the activity, reading first independently and then with their partners.

## Activity Page 8.1



### Support

Consider having students find and analyze a quote as a whole class activity before having them work on the activity in pairs.

## Activity Page 8.1

### Finding Evidence

Follow as your teacher models finding evidence from the text to support Rosa Parks's point of view about segregation.

Then read the excerpt below with a partner, pausing to underline evidence of the injustice of segregation. When you have finished reading the excerpt, copy the quotes into the first column, making sure to include the page number. In the second column, list the evidence of injustice found in the quotes.

#### ***Rosa Parks: My Story*** **Pages 33–35**

Some of the older boys at school were very good at running sports and playing ball. They were also the ones who were responsible for wood at the school. The larger boys would go out and cut the wood and bring it in. Sometimes a parent would load a wagon up with some wood and bring it to the school, and the boys would unload the wagon and bring the wood inside.

They didn't have to do this at the white school. The town or county took care of heating at the white school. I remember that when I was very young they built a new school for the white children not very far from where we lived, and of course we had to pass by it. It was a nice brick building, and it still stands there today. I found out later that it was built with public money, including taxes paid by both whites and blacks. Black people had to build and heat their own schools without the help of the town or county or state.

Another difference between our school and the white school was that we went for only five months while they went for nine months. Many of the black children were needed by their families to plow and plant in the spring and harvest in the fall. Their families were sharecroppers, like my grandparents' neighbors. Sharecroppers worked land owned by plantation owners, and they got to keep a portion of the crop they grew. The rest they had to give to the owner of the plantation. So they needed their children to help. At the time I started school, we went only from late fall to early spring.



### Reading Evaluating Language Choices

#### Entering/Emerging

Ask yes/no questions about whether or not specific sentences offer evidence about segregation. For example: Does the sentence describe a place that is blacks-only or whites-only? Does the sentence describe a difference between the African American school and the white school?

#### Transitioning/Expanding

Assign students a shorter reading passage. For example, assign reading from "Another difference between our school..." to the end of the excerpt.

#### Bridging

Allow students to write phrases or sentence fragments rather than full sentences in the "evidence" column.

I was aware of the big difference between blacks and whites by the time I started school. I had heard my grandfather's stories about how badly he was treated by the white overseer when he was a boy. My mother told me stories the old people had told her about slavery times. I remember she told me that the slaves had to fool the white people into thinking that they were happy. The white people would get angry if the slaves acted unhappy. They would also treat the slaves better if they thought the slaves liked white people.

When white people died, their slaves would have to pretend to be very sorry. The slaves would spit on their fingers and use it to wet their cheeks like it was tears. They'd do this right in front of the little slave children, and then the children would do the same thing in the presence of the grieving white people.

I was glad that I did not live in slavery times. But I knew that conditions of life for my family and me were in some ways not much better than during slavery.

I realized that we went to a different school than the white children and that the school we went to was not as good as theirs. Ours didn't have any glass windows, but instead we had little wooden shutters. Their windows had glass panes.

Some of the white children rode a bus to school. There were no school buses for black children. I remember when we walked to school, sometimes the bus carrying the white children would come by and the white children would throw trash out the windows at us. After a while when we would see the white school bus coming, we would just get off the road and walk in the fields a little bit distant from the road. We didn't have any of what they call "civil rights" back then, so there was no way to protest and nobody to protest to. It was just a matter of survival—like getting off the road—so we could exist day to day.

---

## Evidence of the Injustice of Segregation

| Quote from the text                                                                                                                                                                                                                                       | Evidence of injustice of segregation                                                                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>"I was about six when I started school. We went to the one-teacher black school in Pine Level in a little frame schoolhouse." p. 32</p> <p>"We had first grade to sixth grade and there were about fifty to sixty children in the one room." p. 32</p> | <p>School for African Americans was very crowded.</p> <p>Only one teacher for 50–60 students</p> <p>All ages studied together.</p>                                                                      |
| <p><i>"The larger boys would go out and cut the wood and bring it in."</i> p. 33</p> <p><i>"They didn't have to do this at the white school. The town or county took care of heating at the white school."</i> p. 33</p>                                  | <p><i>Boys at the African American school had to chop and carry wood to heat the school.</i></p> <p><i>White students did not have chop and carry wood. The government heated the white school.</i></p> |
| <p><i>"I remember that when I was very young they built a new school for the white children not very far from where we lived, and of course we had to pass by it. It was a nice brick building, and it still stands there today."</i> p. 33</p>           | <p><i>The government paid for a nice, new school for white children.</i></p> <p><i>The African American children's school was a one-room, wooden schoolhouse.</i></p>                                   |
| <p><i>"I found out later that it was built with public money, including taxes paid by both whites and blacks. Black people had to build and heat their own schools without the help of the town or county or state."</i> p. 33</p>                        | <p><i>Taxes paid by African Americans went to building school for whites.</i></p> <p><i>Government did not assist African Americans in building and heating their school.</i></p>                       |
| <p><i>"Another difference between our school and the white school was that we went for only five months while they went for nine months."</i> p. 34</p>                                                                                                   | <p><i>Black students only had five months of school, while white students had nine months.</i></p>                                                                                                      |
| <p><i>"Ours didn't have any glass windows, but instead we had little wooden shutters. Their windows had glass panes."</i> p. 35</p>                                                                                                                       | <p><i>White school had glass windows. African American school did not.</i></p>                                                                                                                          |
| <p><i>"Some of the white children rode a bus to school. There were no school buses for black children."</i> p. 35</p>                                                                                                                                     | <p><i>White children rode a school bus to school. There was no school bus for the African American children.</i></p>                                                                                    |



### Reading Evaluating Language Choices

#### Entering/Emerging

Ask yes/no questions about whether or not specific sentences offer evidence about segregation. For example: Does the sentence describe a place that is blacks-only or whites-only? Does the sentence describe a difference between the African American school and the white school?

#### Transitioning/ Expanding

Assign students a shorter reading passage. For example, assign reading from "Another difference between our school..." to the end of the excerpt.

#### Bridging

Allow students to write phrases or sentence fragments rather than full sentences in the "evidence" column.

### Challenge

Parks writes that conditions were "in some ways not much better than during slavery." Have students find evidence in the passage to support this statement.

- As a class, review the activity page.
  - Assign read-aloud passages to students from "We Fight for the Right to Vote" (Reader pages 36–39) for the Lesson 9 reading segment.

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## Lesson 8: Evidence to Support a Point of View

# Speaking and Listening



**Primary Focus:** Students will present (read out loud) their Name Narrative and display their graphic. Classmates will respond with positive and specific feedback.  
[SL.5.5]

### SHARING NAME NARRATIVES (DAY 1) (25 MIN.)

- Explain that a group of students will now have a chance to present their Name Narratives, including the image. More students will present during Lesson 9.
- Consider arranging the room so that students are sitting facing each other (keeping in mind that some student presentations may require the audience to look at the front of the room).
- Remind students that, as in all their sharing sessions, all feedback should be:
  - 1. positive (about something they liked in the narrative)
  - 2. specific (referring to specific language—or, in this case, the image—in the narrative)



### Check for Understanding

Propose some comments (suggestions below) and ask students whether or not they meet the two standards for feedback.

- You should have ended it differently. (not positive)
  - Your narrative was really good. (not specific)
  - When you wrote that the inside of the car felt like a furnace, I could really imagine how uncomfortable you were. (positive and specific)
-



- Write or display the following sentence frames as guidance to students on feedback.

### ➤ Projection 8.2

Your narrative taught me something about you I didn't know. The words(s) \_\_\_\_ taught me that \_\_\_\_.

Your narrative taught me something interesting about what your name means to you. The words \_\_\_\_ taught me that \_\_\_\_.

The visual element added to the meaning of your narrative. It showed me that \_\_\_\_.

When you described \_\_\_\_ with the words \_\_\_\_, I could really picture it in my mind.

- Thank students for their presentations and feedback and tell them you are looking forward to hearing more students present their Name Narratives during Lesson 9.

### Challenge

When possible, have students identify “showing, not telling” in their classmates’ presentations.

### Support

Highlight specific language from the narratives presented for students to comment on.



### Speaking and Listening Presenting

#### Entering/Emerging

Allow students to present a graphic or illustration that incorporates their first language.

#### Transitioning/Expanding

Allow students to rehearse their presentations with you prior to presenting them to the whole class.

#### Bridging

Allow students to rehearse their presentations with a peer.

## Lesson 8: Evidence to Support a Point of View

# Writing



**Primary Focus:** Students will write narratives containing evidence that supports points of view. [W.5.3]

### MODELING SUPPORTING WITH EVIDENCE (10 MIN.)

- Tell students they will now work on writing narratives containing evidence supporting a point of view, much like the Rosa Parks selection they read today.
- Tell students that although they will still be writing personal narratives, their writing today will also be persuasive (they will write to convince their reader of something); like Rosa Parks, they will bring evidence to support a point of view about a personal experience.
- Use a version of the following organizer to model a best or worst narrative. Suggestions for topics follow. Note that topics like the best book or singer may not lend themselves to narratives.
  - the best hobby
  - the best way to spend a Sunday
  - the worst month of the year
  - the best field trip





| Building Birdhouses is the Best Hobby |                                                                                                 |
|---------------------------------------|-------------------------------------------------------------------------------------------------|
| Evidence                              | Personal Experience                                                                             |
| You can meet new people.              | I met my best friend at a birdhouse convention.                                                 |
| You get closer to nature.             | Every morning I spend a few minutes outside watching the birds feed at my birdhouse.            |
| You learn important skills.           | Building birdhouses helped me learn about carpentry, and now I'm working on building a go-cart. |

**ORGANIZING AND WRITING (20 MIN.)**

- Direct students to Activity Page 8.2 and give them about fifteen minutes to complete the organizer and write their narrative.

**Activity Page 8.2****Write Narrative With Evidence**

Choose a topic from one of the prompts below. Complete at least two rows of the organizer, then write a personal narrative about your topic.

**Best or Worst Place**

1. What's the best place you have ever visited and why? Write to convince a friend to go there. Make sure to bring evidence from your visit to support your point of view about the place.
2. What's the worst place you have ever visited and why? Write to convince a friend not to go there. Make sure to bring evidence from your visit to support your point of view about the place.

**Best Gift Given or Worst Gift Received**

3. What's the best gift you have ever given and why? Describe the gift and your experience giving it. Make sure to bring evidence to support your point of view about the gift.
4. What's the worst gift you've ever received and why? Describe the gift and your experience receiving it. Make sure to bring evidence to support your point of view about the gift.

| Topic:   |                     |
|----------|---------------------|
| Evidence | Personal Experience |
| 1.       |                     |
| 2.       |                     |
| 3.       |                     |
| 4.       |                     |

## Personal Narrative

**Note:** The Activity Page provides space for students to complete the assignment.



### Check for Understanding

Ask for evidence to support a point of view that is the opposite of students' narratives. For example: What evidence could someone bring to show that the amusement park was the worst place to visit?

- Time permitting, display or project the suggested feedback sentence frames below and have some students share their narratives. Students presenting their name narratives in the next segment should take priority.

### ➤ Projection 8.3

1. \_\_\_ was a strong piece of evidence supporting your point of view that \_\_\_.
2. The words \_\_\_ helped me form a strong mental image of \_\_\_.

End Lesson

## Support

Provide students with an organizer on which to brainstorm different ideas for their topics (for example, a few different trips or gifts).

## Challenge

Refer to the Writing Strategies poster and challenge students to include at least two instances of “showing, not telling” in their narratives. Have them circle the instances.



## Writing Writing

### Entering/Emerging

Support students one-on-one or in a small group to understand the prompts and to outline using the organizer.

### Transitioning/Expanding

Have students, prior to writing, describe their gift or trip experience to a peer, who will help the writer select the best evidence supporting his or her point of view.

### Bridging

Review the Paragraph about a Paragraph, explaining that in this narrative, the evidence serves as detail (appropriate for Emerging and Expanding as well).

## 9

# Tone

## PRIMARY FOCUS OF LESSON

### Writing

Students will define tone and write in multiple tones. [W.5.4]

### Reading

Students will compare and contrast the tones of two texts. [RI.5.6]

### Speaking and Listening

Students will present (read aloud) Name Narratives with images. Classmates will respond with positive and specific feedback. [SL.5.5]

## FORMATIVE ASSESSMENT

### Activity Page 9.2

**Group Tone Writing** Students will write narratives conveying a particular tone. [W.5.4]

### Activity Page 9.4

**Identifying Tone** Students will compare and contrast the tone of two texts. [RI.5.6]

### Teacher Resources

**Speaking and Listening Observational Checklist**  
Students will present their narratives, including accompanying images. Classmates will respond with positive and specific feedback. [SL.5.5]

## LESSON AT A GLANCE

|                                  | Grouping    | Time    | Materials                                     |
|----------------------------------|-------------|---------|-----------------------------------------------|
| Writing (25 min.)                |             |         |                                               |
| Defining and Identifying Tone    | Whole Class | 10 min. | ❑ Projection 9.1<br>❑ Activity Pages 9.1, 9.2 |
| Group Writing                    | Small Group | 15 min. |                                               |
| Reading (45 min.)                |             |         |                                               |
| Whole-Class Reading              | Whole Class | 15 min. | ❑ Activity Pages 9.3, 9.4                     |
| Independent Reading              | Independent | 15 min. |                                               |
| Compare and Contrast Tones       | Independent | 15 min. |                                               |
| Speaking and Listening (20 min.) |             |         |                                               |
| Sharing Name Narratives (Day 2)  | Whole Group | 20 min. |                                               |

## ADVANCE PREPARATION

### Writing

- Prepare to display Projection 9.1 (the “Museum of Rocks” passages).
- Prepare six index cards with one of the following tones written on each: *apologetic, thrilled, angry, serious, silly, and confused*.

### Reading

- When possible, give students who will be reading aloud during the Reading segment the opportunity to rehearse with you or with a peer.

### Speaking and Listening

- Prepare to display Projection 9.2 (feedback sentence frames) during the Speaking and Listening segment.

### Universal Access

#### Reading

- Prepare yes/no questions.
- Prepare expanded glossary.

## CORE VOCABULARY

### From *My Story*

**fare, n.** payment for public transportation

**thickset, adj.** having a broad body

**intimidating, adj.** threatening

**vacant, adj.** empty

**stepwell, n.** stairway

### From *Step by Step*

**hog slopping, v.** feeding pigs

**toil, n.** hard work

**porter, n.** person who carries baggage

**attendants, n.** assistants

**outhouses, n.** old-fashioned outdoor toilets

**finery, n.** fancy clothes

## Lesson 9: Tone

# Writing



**Primary Focus:** Students will define tone and write in multiple tones. [W.5.4]

### DEFINING AND IDENTIFYING TONE (10 MIN.)

- Display the following passages on the board:

#### ➤ Projection 9.1

1. I am quite convinced that the reopening of the Museum of Giant Rocks will not end well. In 1990, on the museum's opening day, the fasteners and bolts that held the giant rocks in place came loose, sending huge stones rolling in every direction, crushing cars and barely missing a crowd of people. The authorities immediately closed down the museum but then reopened it two years later. On the second opening day, the exact same thing occurred. Since then, the museum has reopened seven times, each time with the same results. Today, again, the museum is scheduled to reopen after being rebuilt by the same architects and builders who have worked on it from the start.
2. Really? Reopen the Museum of Giant Rocks? What a brilliant idea by the mayor and his advisors. Because every town is better off with smashed storefronts, crushed cars, and citizens running for their lives from huge boulders rolling down the middle of Main Street.
3. I squeezed my lucky penny in my pocket as we pulled into the parking lot of the Museum of Giant Rocks. I needed all the luck I could get. Rocks fall, rocks roll, rocks bounce. Rocks give people concussions! Who had the crazy idea of reopening this museum of mayhem? I hugged the wall and tried to keep my legs from shaking as my dad dragged me to the first exhibit. Let me wrestle a bear, let me juggle chainsaws. Anything but this.

- Give students a chance to read the passages independently.

1. **Inferential.** Ask students what sort of attitude each of the authors has. For example, is the first writer silly? If not, describe his or her attitude.
  - » passage 1: serious, scientific
  - passage 2: sarcastic
  - passage 3: frightened, nervous

## Activity Page 9.1



- Have one or two volunteers read each passage aloud, encouraging them to read in a voice and with expression that conveys the attitude of the author.
- 2. **Literal.** Remind students that in Lesson 7 they learned about point of view. Ask students what the authors' points of view are about reopening the Museum of Giant Rocks.
  - » They are all against the reopening.
- Discuss the differences between the three passages, all of which share the same point of view.
- Tell students that, just as people can show an attitude or mood in the way they speak, they can also write to show an attitude or mood. Explain that in writing, this attitude or mood is called *tone*.
- Direct students to Activity Page 9.1 and review the definition and examples of tone.
- Have students brainstorm additional tones and describe some everyday events (for example, waking up or eating breakfast) using these tones or the examples on the activity page.

## Activity Page 9.1

### Tone

**tone, n.** the attitude or mood of an author or character

### Some Examples of Tones

positive: joyful, hopeful, compassionate

negative: angry, sorrowful, cruel

neutral (neither positive nor negative): calm, scientific, factual

Answer the multiple-choice questions about the tone of the “Museum of Giant Rocks” passages, and then find and write evidence from the passages that supports your answer.

1. The tone of passage 1 is:
  - a. optimistic
  - b. wishful
  - c. scientific
  - d. passionate

Write a sentence or phrase from passage 1 that supports your answer.

- » “In 1990, on the museum’s opening day, the fasteners and bolts that held the giant rocks in place came loose, sending huge stones rolling in every direction, crushing cars and barely missing a crowd of people.”

2. The tone of passage 2 is:

- a. **sarcastic**
- b. serious
- c. respectful
- d. optimistic

Write a sentence or phrase from passage 2 that supports your answer.

» “What a brilliant idea by the mayor and his advisors.”

3. The tone of passage 3 is:

- a. scientific
- b. outraged
- c. cruel
- d. **nervous**

Write a sentence or phrase from passage 3 that supports your answer.

» “I hugged the wall and tried to keep my legs from shaking as my dad dragged me to the first exhibit.”

- 
- Break the class into groups of about four students each. For each group, assign a cooperation coordinator (to make sure everyone participates) and writer.
  - Give each group one of the tone cards (*apologetic, thrilled, angry, serious, silly, and confused*). Apologetic and confused may be more challenging tones to convey, while silly may be easier, so consider differentiating by group. Tell students not to share their assigned tone with anyone outside their group.
  - Direct students to Activity Page 9.2 and review the instructions. As necessary, brainstorm ideas for school events to write about. Some suggestions: a sports match, an assembly, a concert or play, a fire drill.

### Challenge

Have students write their own “Museum of Giant Rocks” paragraph in a tone of their choosing.

### Activity Page 9.2





## Support

Write the six tones on the board rather than having the students guess out of the blue.



### Writing Adapting Language Choices

#### Entering/Emerging

Ensure that students understand the content of the “Museum of Giant Rocks” passages before discussing the tone.

#### Transitioning/Expanding

Review the definitions of the multiple-choice options on Activity Page 9.3.

#### Bridging

Place students in groups with peers who will offer them support and encouragement in contributing to the group narrative.

## Support

To help students understand the excerpt, display a few images of the interior and exterior of public buses that have front and rear doors.

## GROUP WRITING (15 MIN.)

### Activity Page 9.2

#### Group Tone Writing

As a group, choose an event at school and write a first-person paragraph about it in your assigned tone. Your paragraph does not have to be a true account of the event, so it may not meet all the requirements of a personal narrative.

Only the writer needs to write the entire paragraph, but each member of the group should contribute at least one sentence and write that sentence at the bottom of this page.

The sentence I contributed:

**Note:** The Activity Page provides space for students to complete the assignment.

- Give the groups 5–7 minutes to write their narratives. Afterward, have a member of each group read his or her group’s narrative to the class.
- Have students try to identify the tone of each narrative.



#### Check for Understanding

Ask students to express the same strong point of view about the weather in two different tones. Examples:

- I can’t stand rainy days! I want the sun to come out now!
- I prefer a sunny day. Not that I mean to complain. I know we can’t control the weather. I understand it has to rain sometimes.

### Lesson 9: Tone

# Reading



**Primary Focus:** Students will compare and contrast the tones of two texts.  
[RI.5.6]

## WHOLE-CLASS READING (15 MIN.)

- Review events and descriptions from “Not Just Another Little Girl” from *My Story*.
- Direct students to “We Fight for the Right to Vote” from *My Story* (Reader page 36).
- Have the students who have been assigned passages read “We Fight for the Right to Vote” aloud to the class. Read aloud any passages that have not been assigned.

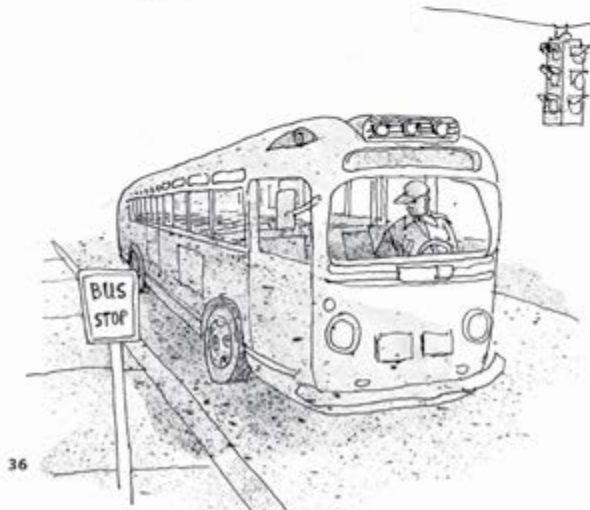
# Rosa Parks: My Story

## We Fight for the Right to Vote

by Rosa Parks with Jim Haskins

The second time I tried to register to vote, I was put off a Montgomery city bus for the first time. I didn't follow the rules.

Black people had special rules to follow. Some drivers made black passengers step in the front door and pay their fare, and then we had to get off and go around to the back door and get on. Often, before the black passengers got around to the back door, the bus would take

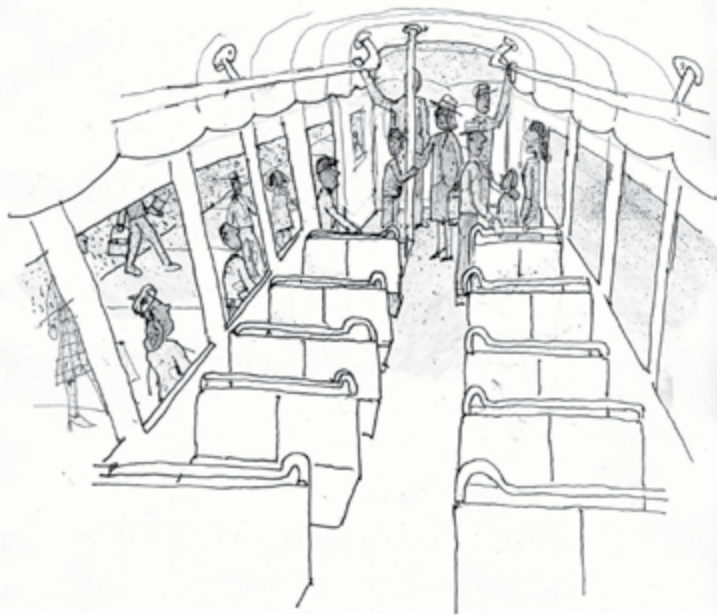


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off without them. There were thirty-six seats on a Montgomery bus. The first ten were reserved for whites, even if there were no white passengers on the bus. There was no law about the ten seats in the back of the bus, but it was sort of understood that they were for black people. Blacks were required to sit in the back of the bus, and even if there were empty seats in the front, we couldn't sit in them. Once the seats in the back were filled, then all the other black passengers had to stand. If whites filled up the front section, some drivers would demand that blacks give up their seats in the back section.

It was up to the bus drivers, if they chose, to adjust the seating in the middle sixteen seats. They carried guns and had what they called police power to rearrange the seating and enforce all the other rules of segregation on the buses. Some bus drivers were meaner than others. Not all of them were hateful, but segregation itself is vicious, and to my mind there was no way you could make segregation decent or nice or acceptable.

The driver who put me off was a mean one. He was tall and **thickset** with an **intimidating** posture. His skin was rough-looking, and he had a mole near his mouth. He just treated everybody black badly. I had been on his bus as a passenger before, and I remember when a young woman got on the bus at the front and started to the back and he made her get off the bus and go around to the back door. One day in the winter of 1943 the bus came along, and the back was crowded with black people. They were even standing on the steps leading up from the back door. But up front there were vacant seats right up to the very front seats. So I got on at the front and went through this little bunch of folks standing in the back, and I looked toward the front and saw the driver standing there and looking at me. He told me to get off the bus and go to the back door and get on. I told him I was already on the bus and didn't see the need of getting off



and getting back on when people were standing in the **stepwell**, and how was I going to squeeze on anyway? So he told me if I couldn't go through the back door that I would have to get off the bus—"my bus," he called it. I stood where I was. He came back and he took my coat sleeve; not my arm, just my coat sleeve.

He didn't take his gun out. I was hardly worth the effort because I wasn't resisting. I just didn't get off and go around like he told me. So after he took my coat sleeve, I went up to the front, and I dropped my purse. Rather than stoop or bend over to get it, I sat right down in the front seat and from a sitting position I picked up my purse.

He was standing over me and he said, "Get off my bus." I said, "I will get off." He looked like he was ready to hit me. I said, "I know one thing. You better not hit me." He didn't strike me. I got off, and I heard someone mumble from the back, "How come she don't go around and get in the back?"

I guess the black people were getting tired because they wanted to get home and they were standing in the back and were tired of standing up. I do know they were mumbling and grumbling as I went up there to get myself off the bus. "She ought to go around the back and get on." They always wondered why you didn't want to be like the rest of the black people. That was the 1940s, when people took a lot without fighting back.

I did not get back on the bus through the rear door. I was coming from work, and so I had already gotten a transfer slip to give the next driver. I never wanted to be on that man's bus again. After that, I made a point of looking at who was driving the bus before I got on. I didn't want any more run-ins with that mean one.

- During or after the reading, lead a discussion around the questions that follow.

1. **Literal.** What are the unjust practices on the bus?

- » Answers may include:

After paying their fare to the driver at the front door, African Americans had to then get off the bus and reenter through the rear door.

Sometimes the driver drove off before these people were able to reboard the bus.

Front seats were reserved for whites.

African Americans often had to give up their seats in the African American section if white seats were full.

2. **Literal.** Why did the driver throw Rosa Parks off the bus?

- » She refused to get off and reenter through the rear door after paying her fare.

3. **Evaluative.** How did Rosa Parks defy the rules of segregation by dropping her purse?

- » She sat in one of the “whites only” seats in order to pick up her purse.

### INDEPENDENT READING (15 MIN.)

- Tell students that they will now read another narrative that deals with segregation but that has a different tone from Rosa Parks’s *My Story*.
- Review the Introduction to *My Story* and *Step by Step* (Reader pages 28–29).
- Read the first five paragraphs of the *Step by Step* excerpt aloud to the class, modeling Think as You Read (Reader pages 46–48). Several modeling suggestions follow the excerpt. Have students follow closely in their Readers, and tell them that by thinking as they read, either to themselves or in a whisper, they can improve comprehension.

### Support

To help students understand the excerpt, display a few images of the interior and exterior of public buses that have front and rear doors.

# Step by Step

## A Boy Goes to Washington

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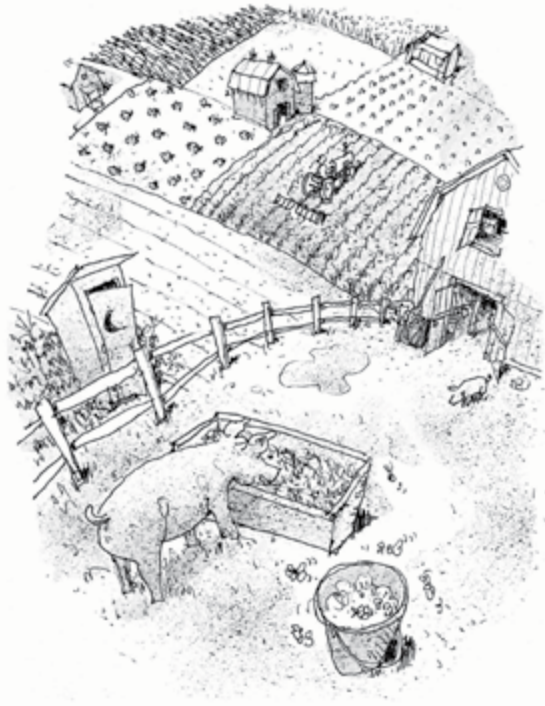
by Bertie Bowman

*BERTIE BOWMAN, you are only thirteen years old and here you are, on your way to the big city, I thought, feeling the seat under me. I watched the scenery from the windows, the flat landscape, and the farmers walking around in their fields in the distance.*

My mind was closed to all things past. I was not going to look back on my farm days, hog slopping, or the long hours of toil. I didn't give a thought to things back at home. That train rolled on all day long, to the song of the metal against the tracks, the blur of the towns and villages moving past my eyes. I wasn't going to get to Washington until around eight o'clock that night, and I told the porter that I would be glad to work if he needed anyone to help him.

"We'll see," the porter said, very aware of the white conductor, who could make trouble for him if he wanted. "There's always something to do around here. But be careful of the conductor. He's in charge of the porters and attendants."

The conductor walked back and forth through the aisle, checking on the porters and attendants, all colored, making sure that everything was up to standard. I watched the porter, who kept



out of his way but did his work. His job was to help with the bags, to meet the requests of the riders, and put out the steps when the train stopped. All the attendants worked in the kitchen, cooking meals and serving the commuters. I learned much on that train. Everything was so new and different in this environment outside of Summerton. It was my first experience in a much bigger world. For example, the train featured a flush toilet and I was only familiar with outhouses in my rural town.



As soon as the train made its first stop, I learned how to put down the steps, gracefully without much fanfare, and then I watched the porter assist the white ladies in all their finery off to the platform. We loaded their baggage onto carts. The colored passengers traveled in separate cars from the white people, cramped from inferior passage, and did not get the porters' assistance. They got off the best way they could. According to the rules, the colored riders could not put their bags on a cart; they had to carry them.

Later, after I had eaten my lunch of ham and bacon sandwiched between biscuits, I helped out in the kitchen cleaning off the tables, and they rewarded me by giving me a free dinner. I took the dinner back to my seat in the segregated car where all the colored passengers ate food that they had brought with them. In that time, we could not go on the train without taking along our own food and drink, because we could not buy any in the dining car. That was only for white people.

The train trip and helping those guys out were very positive experiences, ones that convinced me that I'd made the right decision. I could survive away from home. I knew I could survive in the big city. If I could help those men do their work, after all, I could certainly hold down a job when I got to the city. Unlike some of the young guys, I was not too serious about myself. I could get along with anybody. The porter and the attendant seemed to like me, kidding me constantly, joking that I acted as though I was just hired on.

"Are you trying to take over our jobs?" they asked me. As it turned out, it wasn't just a joke, because later, when the train got close to Washington, they asked if I would really like a job on the train. They also said the white conductor said he would hire me because of the excellent work I had done that day.

But I had a mission. One mission alone: to be a success in the city. I told them no. The main reason I did not take that job was that it interfered with the game plan I'd had in my head for so long. I was going to go to the city, where I could get a job wearing a uniform, wearing a hat, and driving a shiny car. Who wanted to go back down South? I knew I would like it here, with its opportunities. I knew I could do a lot of growing up here and mature into quite a man. Also, the porter informed



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me a lot about his work schedule, and how he would work without any time off all the way from the South to New York City and back again. It sounded almost as exhausting as farm work.

When the train pulled into Washington, I had never seen so many lights. It was like the world was on fire. As I gathered my stuff, the porter asked me again if I wanted the train job.

"No," I said. "I am finally in the city. This is what I have been waiting for all my life."

---

*Bertie Bowman was born in Summerton, South Carolina in 1932. The fifth of twelve children on a poor farm, Bowman dreamed of leaving for Washington D.C. In 1944, Bowman met campaigning senator Burnet Maybank, who declared that if anybody in the crowd that day came to Washington, D.C. they should stop by and see him. At thirteen years old, Bowman ran away from his home and the farm and took Maybank up on his offer.*

*Maybank helped young Bowman get a job sweeping the steps of the Capitol Hill building. From there Bowman made a place for himself. Over the next sixty years Bowman would rise through the ranks to become a staffer for the Senate Foreign Relations Committee. He kept a diary of his experiences through those remarkable years, which became the basis for his autobiography.*

- Below are some Think as You Read suggestions:
- After the first two paragraphs:
  - These paragraphs give us great “showing” descriptions of what is happening to Bowman on the inside and the outside. Physically, on the outside, he feels the seat underneath his body, and he looks out the window at the farmland rushing past him in a blur. The train is leaving the farmland behind.
  - He also shows us his thoughts. He tries to put his past out of his mind. He wants to leave his childhood as a farm boy behind him. I really like how the author describes his physical experience and his thoughts as mirroring each other. As the train rushes ahead he is leaving the farmland of the South behind him. At the same time, in his thoughts, he is leaving his time working on a farm behind him.
  - Bowman writes about the “song of the metal against the tracks” and the “blur of the towns and villages moving past my eyes.” These are great descriptions. If I close my eyes, I can imagine the rhythm of the clickety clack of the wheels against the track. I can also imagine the blur of the countryside whizzing by as the train travels so quickly. These are great showing descriptions because they create such clear mental images.
- After the third paragraph:
  - I read that the white conductor could make trouble for the African American employees. This sounds similar to the white bus drivers making trouble in *My Story*.
- After the fifth paragraph:
  - Bowman certainly seems curious and hardworking. He is taking in everything new and interesting about his surroundings. And even though he is on the train as a passenger, he is still helping the porters do their job. I wonder if he will end up working on the railroad.
- Direct students to Activity Page 9.3 and have them complete the activity.

## Activity Page 9.3

### Think as You Read

Read the rest of *Step by Step* from the paragraph beginning “Later, after I had eaten my lunch” (Reader page 48 ) to the end of the narrative. As you read, write down at least two Think as You Read ideas. In describing each idea, include a word or phrase from the text. Review the Think as You Read poster for a reminder of some of the kinds of things you might think and write about.

### Activity Page 9.3



## Challenge

Have students generate three Think as You Read observations in three different categories listed on the Think as You Read poster.

## Think as You Read Ideas

- 1.
- 2.
- 3.
- 4.

- Have students share their Think as You Read observations.

## COMPARE AND CONTRAST TONES (15 MIN.)

### Activity Page 9.4



### Activity Page 9.4

#### Identifying Tone

- A. Choose the tone that most closely matches the passage.
1. "I was glad that I did not live in slavery times. But I knew that conditions of life for my family and me were in some ways not much better than during slavery." (Rosa Parks)
    - a. content
    - b. cruel
    - c. scientific
    - d. unhappy**
  2. "The train trip and helping those guys out were very positive experiences, ones that convinced me that I'd made the right decision. I could survive away from home. I knew I could survive in the big city." (Bertie Bowman)
    - a. confident**
    - b. hopeless
    - c. calm
    - d. nervous
  3. "I remember that when I was very young they built a new school for the white children . . . I found out later that it was built with public money, including taxes paid by both whites and African Americans. African Americans had to build and heat their own schools without the help of the town or county or state." (Rosa Parks)
    - a. nervous
    - b. disapproving**
    - c. optimistic
    - d. confused

4. "I knew I would like it here, with its opportunities. I knew I could do a lot of growing up here and mature into quite a man." (Bertie Bowman)

- a. optimistic
- b. hopeless
- c. silly
- d. timid

- B. Below are two paragraphs, the first from Rosa Parks's *My Story* and the second from Bertie Bowman's *Step by Step*. Read the paragraphs, thinking about the tone of each. Underline words or phrases that you think help show the tone. Then answer the questions.

---

### From *My Story*:

It was up to the bus drivers, if they chose, to adjust the seating in the middle sixteen seats. They carried guns and had what they called police power to rearrange the seating and enforce all the other rules of segregation on the buses. Some bus drivers were meaner than others. Not all of them were hateful, but segregation itself is vicious, and to my mind there was no way you could make segregation decent or nice or acceptable.

---

### From *Step by Step*:

Later, after I had eaten my lunch of ham and bacon sandwiched between biscuits, I helped out in the kitchen cleaning off the tables, and they rewarded me by giving me a free dinner. I took the dinner back to my seat in the segregated car where all the colored passengers ate food that they had brought with them. In that time, we could not go on the train without taking our own food and drink, because we could not buy any in the dining car. That was only for white people . . . The train trip and helping those guys out were very positive experiences, ones that convinced me that I'd made the right decision.

- 
1. What mode of transportation is described in *My Story*? How about in *Step by Step*?
    - » a bus in *My Story*, and a train in *Step by Step*
  2. What is similar about the two situations being described?
    - » Both paragraphs describe segregation. In both situations, African Americans do not have the same rights as whites.

## Support

Allow students to read passages aloud to help determine tone. When necessary, underline some of the words identified above that might provide clues to tone.



## Reading Reading/Viewing Closely

### Entering/Emerging

Read *Step by Step* aloud, asking students yes/no questions about specific passages. For example: Does the author sound angry in this paragraph?

### Transitioning/Expanding

Ask students for specific types of Think as You Read responses to particular passages. For example: What do you picture after the paragraph in which the author describes the lights of the city?

### Bridging

Provide students with an expanded glossary for *Step by Step* that includes potentially challenging words, for example: *environment*, *familiar*, *experience*.

3. How would you describe the tone of each paragraph? Looking at the underlined words might give you some ideas.

- » tone of *My Story*: angry, unhappy, compassionate, emotional
- tone of *Step by Step*: hopeful, optimistic cheerful, enthusiastic

- Review the activity page with the class.



### Check for Understanding

Ask students what tone they think best describes *Step by Step*.

## Lesson 9: Tone

# Speaking and Listening



**Primary Focus:** Students will present (read aloud) Name Narratives with images. Classmates will respond with positive and specific feedback. [SL.5.5]

### SHARING NAME NARRATIVES (DAY 2) (20 MIN.)

- As with the Lesson 8 sharing session, consider arranging the room so that students are sitting facing each other (keeping in mind that some student presentations may require the audience to look at the front of the room).



### Check for Understanding

Ask students what two criteria all comments have to meet.

- » Comments must be positive and refer to specific language in the narrative.

- Write or display the following sentence frames as guidance to students on feedback:

### ➤ **Projection 9.2**

Your narrative taught me something about you I didn't know.

The words(s) \_\_\_\_ taught me that \_\_\_\_.

Your narrative taught me something interesting about what your name means to you. The words \_\_\_\_ taught me that \_\_\_\_.

The visual element added to the meaning of your narrative. It showed that me that \_\_\_\_.

When you described \_\_\_\_ with the words \_\_\_\_, I could really picture it in my mind.

- Thank students for sharing and for providing helpful feedback to their classmates.

---

End Lesson

### **Challenge**

When possible, have students identify “showing, not telling” in their classmates’ presentations.

### **Support**

Highlight specific language from the narratives presented for students to comment on.



### **Speaking and Listening Presenting**

#### **Entering/Emerging**

Allow students to present a graphic or illustration that incorporates their first language.

#### **Transitioning/Expanding**

Allow students to rehearse their presentations with you before presenting them to the class.

#### **Bridging**

Allow students to rehearse their presentations with a peer.



## 10

# Event Sequences and Similes and Metaphors

## PRIMARY FOCUS OF LESSON

### Writing

Students plan personal narratives by outlining a sequence of events. [W.5.5]

### Language

Students identify similes and metaphors in a text and write using similes and metaphors. [L.5.5]

### Writing

Students describe pieces of music using similes and metaphors. [W.5.4]

## FORMATIVE ASSESSMENT

### Activity Page 10.2

#### **A Time That I was Surprised: Think-Plan-Share**

Students brainstorm ideas and outline a sequence of events [W.5.5]

### Activity Page 10.3

**Simile and Metaphor Practice** Students identify and write similes and metaphors [L.5.5]

### Activity Page 10.4

**Musical Metaphors and Similes** Students describe musical selections using similes and metaphors [W.5.4]

## LESSON AT A GLANCE

|                                       | Grouping    | Time    | Materials                                                                                                                              |
|---------------------------------------|-------------|---------|----------------------------------------------------------------------------------------------------------------------------------------|
| Writing (45 min.)                     |             |         |                                                                                                                                        |
| Sequencing Stories                    | Small Group | 15 min. | <input type="checkbox"/> Activity Pages 10.1, 10.2<br><input type="checkbox"/> Story Slips<br><input type="checkbox"/> Projection 10.1 |
| Planning Surprise Narrative           | Independent | 30 min. |                                                                                                                                        |
| Language (25 min.)                    |             |         |                                                                                                                                        |
| Introduction to Similes and Metaphors | Whole Class | 10 min. | <input type="checkbox"/> Activity Page 10.3                                                                                            |
| Writing Similes and Metaphors         | Independent | 15 min. |                                                                                                                                        |
| Writing (20 min.)                     |             |         |                                                                                                                                        |
| Describing Music                      | Independent | 20 min. | <input type="checkbox"/> Musical Selections<br><input type="checkbox"/> Activity Page 10.4                                             |

## ADVANCE PREPARATION

### Writing

- Make a copy of the Story Slip pages found in the Teacher Resources at the back of the Teacher Guide. Cut the pages into sentence slips.
- Be prepared to break the class into groups of five students each.
- Be prepared to display Projection 10.1

### Language

- Choose five musical selections (each under two minutes) that lend themselves to descriptions containing similes and metaphors. For example, a gravelly singing voice might be compared to a freight train or a cement mixer. Blaring horns might be compared to an elephant trumpeting.
- Be prepared to assign passages from “You’re Under Arrest” from *My Story* (reader pages 44–47) for students to read aloud during Lesson 11.

### Universal Access

#### Language

- Prepare sentence frames.
- Prepare graphic organizer.

Start Lesson

## Lesson 10: Event Sequences and Similes and Metaphors

# Writing



**Primary Focus:** Students plan personal narratives by outlining a sequence of events.  
[W.5.5]

## SEQUENCING STORIES (15 MIN.)

- Break the class into five groups (V–Z).
- Direct students to Activity Page 10.1 and review the instructions.
- Give each group the five story slips according to the group’s letter.
- Have students complete the activity.

Activity Page 10.1



## Activity Page 10.1

---

### Story Order

Your teacher will give each group five slips of paper with five parts of a story. Work as a group to arrange the story parts in the correct order. Then copy the five parts of your story below.

Part 1:

Part 2:

Part 3:

Part 4:

Part 5

- 
- After students have completed the activity, display Projection 10.1.

### ➤ Projection 10.1

#### Story V

The young panda was hungry.

She began climbing a tree for a bamboo snack.

She looked down from the tree and became too frightened to move.

Papa panda climbed up the tree and helped the young panda down.

Finally, he climbed the tree and brought a bamboo snack down to the young panda.

#### Story W

Last year, I decided to memorize the definition of every single word in the dictionary.

In order to accomplish this, I began spending a half hour every morning reading the dictionary.

After two weeks, I still only knew about ten new words.

Then my uncle reminded me the whole point of a dictionary is that you don't need to memorize the definition of every single word.

Now I just try to learn one new word every day.

### Story X

I read that if you start lifting a calf every day starting right after it's born, eventually you'll be able to lift a cow.

When our cow had a new calf, I decided to see if what I read is true.

Therefore, every morning before school, I went out to the barn and lifted up the calf.

But no one wanted to sit next to me on the bus because they said I smelled like cow manure.

After that, I decided lifting a cow was not so important after all.

### Story Y

Bella did not pay much attention to the homeless people in her town.

In autumn, Bella lost her sweater at school and was cold walking home without it.

Bella then began to worry about how the homeless people would keep warm when winter came.

So Bella organized a drive at school to collect winter clothing.

Bella's favorite holiday memory is handing out coats and gloves to the homeless on Thanksgiving.

### Story Z

Zolflik of the planet Qrrrrn was determined to conquer Earth.

She appealed to the high council of Qrrrrn for permission to launch a massive attack on Earth.

The high council of Qrrrrn denied her permission.

Zolflik set out in a small space ship to conquer Earth all by herself.

After a few hours, she became homesick and returned to Qrrrrn.

- Ask students how they figured out the sequence of events. As necessary, explain the logic of the each sequence and how each event relates to the one preceding and following it.
- Also highlight transition words (then, after that, finally, therefore)



### Check for Understanding

Have a student from each group shuffle the slips and read the parts out of order. Have others explain why the resequenced story no longer makes sense (or at least makes less sense than the correct sequence).

## PLANNING SURPRISE NARRATIVE (30 MIN.)

- Tell students that the next personal narrative they will read is by an astronaut who surprised himself and was surprised by others.
- Tell students that they will also write personal narratives about a time they were surprised. As a class, brainstorm things a 10- or 11-year-old might be surprised about. Tell them that their brainstorming ideas do not have to relate to something that happened to them. Write appropriate ideas on the board. Some possibilities:
  - surprised by a family member
  - surprised by a friend
  - a birthday or holiday surprise
  - a surprise gift
  - surprised by someone's kindness
  - surprised by someone's lack of kindness
  - surprised that something you worried about wasn't so bad
  - surprised that something you looked forward to wasn't what you hoped for
  - you surprised yourself with
    - a new achievement
    - a change in behavior
    - a change of opinion
- Direct students to Activity Page 10.2 and review the instructions. Give them about eight minutes to complete Part A and eight additional minutes to complete Part B.

### Activity Page 10.2



## Activity Page 10.2

---

### A Time That I was Surprised: Think-Plan-Share

This activity will help you plan your Surprise Narrative.

**Think:** Individually brainstorm two ideas for a surprise narrative and then answer the brainstorming questions that follow.

**Plan:** Answer the planning questions to help you choose which surprise to write about. Then outline a logical sequence of events for your narrative.

**Share:** Your teacher will have some of you share your sequence of events with the class.

### THINK—Brainstorming Questions

#### Surprise Number One

1. Who or what surprised you?
2. Why was it a surprise?
  - a. What you expected:
  - b. What was unexpected:
3. Where and when was the surprise?
4. Did you act surprised? If so, how?
5. Did any conversations (dialogue) take place before, during, and after the surprise? Who spoke? What was said?
  - a. Before:
  - b. During:
  - c. After:

#### Surprise Number Two

1. Who or what surprised you?
2. Why was it a surprise?
  - a. What you expected:
  - b. What was unexpected:
3. Where and when was the surprise?
4. Did you act surprised? If so, how?

5. Did any conversations (dialogue) take place before, during, and after the surprise? Who spoke? What was said?
- Before:
  - During:
  - After:

### Plan—Planning Questions

Use your “Think” ideas from part A to help you decide which surprise will make a better personal narrative.

1. Which surprise has more action to show?
2. Which surprise can you describe using strong verbs and adjectives?
3. Which surprise involves more of the five senses (seeing, hearing, smelling, touching, and tasting)? Which senses?
4. The surprise I will write about is:

Using full sentences, describe at least four events, in the order they happened, that were part of the surprise. Think about what happened before, during, and after the surprise. Think about how you felt inside and how you reacted outside. Think about specific moments you can describe in detail.

### Event Sequence

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

- 
- Have students share their event sequences with the class. Write some of their logical event sequences on the board and ask students to describe why the sequence makes sense.
  - Tell students that over the next two lessons, they will have time in class to work on their surprise narratives.



### Writing Understanding Text Structure

#### Entering/Emerging

Allow students to draw one or two of the events in their sequences.

#### Transitioning/Expanding

Assist students with challenging vocabulary on Activity Page 10.2 (e.g., expected, reacted).

#### Bridging

Allow students to describe the events of their narrative using a few words or a short phrase rather than full sentences.



## Lesson 10: Event Sequences and Similes and Metaphors

# Language



**Primary Focus:** Students identify similes and metaphors in a text and write using similes and metaphors. [L.5.5]

### INTRODUCTION TO SIMILES AND METAPHORS (10 MIN.)

- Tell students that their behavior on a particular day or during a particular period was so good that being with them “was pure heaven.” Tell them that they behaved like “absolute angels.” Write the following sentences on the board:
  - Being with my students was pure heaven.
  - You behaved like absolute angels.
- Direct students to Activity Page 10.3.
- Have students read the definitions of *simile* and *metaphor* aloud.
- Ask students which sentence on the board contains a simile. Emphasize that the second sentence is a simile because it states that the students behaved like angels. It does not state that the students actually were angels.
- Tell students that the first sentence is a metaphor and ask them why. Emphasize that the sentence does not state that being with the students was *like* being in heaven. It states that being with them *was* heaven.

### WRITING SIMILES AND METAPHORS (15 MIN.)

- Write *metaphor* under the first sentence and *simile* under the second. Have students copy the sentences onto Activity Page 10.3. Review the instructions for questions 1–9 and have students complete the page.

### Activity Page 10.3

#### Simile and Metaphor Practice

A simile is a comparison of two different things using the words *like* or *as*.

A metaphor is a comparison that does not use the words *like* or *as*.

#### Activity Page 10.3



Copy the sentences from the board in the correct space:

A. The sentence containing a simile is:

» You behaved like absolute angels.

B. The sentence containing a metaphor is:

» Being with my students was pure heaven.

For items 1–5, indicate whether the sentence contains a simile or metaphor.

For items 6–7, write a simile and a metaphor.

1. Staying inside all day was like being in prison.

simile metaphor

2. Life is a stage, and we are all actors.

simile metaphor

3. Sid was a cheetah in the 100-yard dash.

simile metaphor

4. Annabelle's room looked like it was hit by a hurricane.

simile metaphor

5. The snow was a blanket covering the yard.

simile metaphor

6. Write a simile comparing a lion's roar to another sound.

7. Write a metaphor describing someone in your family as an animal at mealtime.

8. Underline the metaphor in the following paragraph from *Step by Step*.

That train rolled on all day long, to the song of the metal against the tracks, the blur of the towns and villages moving past my eyes. I wasn't going to get to Washington until around eight o'clock that night, and I told the porter that I would be glad to work if he needed anyone to help him.

9. Underline the simile in the following passage from *Step by Step*.

When the train pulled into Washington, I had never seen so many lights. It was like the world was on fire. As I gathered my stuff, the porter asked me again if I wanted the train job.

- 
- Review the answers to the activity page.



## Language Analyzing Language Choices

### Entering/Emerging

Ensure students understand how to use *like* and *as* in a non-figurative context (e.g., *She looks like she's happy*).

### Transitioning/Expanding

Rephrase questions 8 and 9 as yes/no questions (e.g., *was the world really on fire when the train reached Washington? Was the metal against the tracks actually singing a song?*).

### Bridging

Have students write similes and metaphors using a graphic organizer with one column for the thing being described and the second for language used to describe it.

## Activity Page 10.4



### Check for Understanding

Call on students to complete the following oral prompts and to state whether the sentence is a simile or a metaphor and why.

- The toddler was playful as a \_\_\_\_.
- The hot desert was a \_\_\_\_.
- His feet were \_\_\_\_ when he ran a race.
- On the coldest day of the year, it felt like \_\_\_\_ outside.

## Lesson 10: Event Sequences and Similes and Metaphors

# Writing



**Primary Focus:** Students describe pieces of music using similes and metaphors.  
[W.5.4]

### DESCRIBING MUSIC (20 MIN.)

- Tell students that music is often described using similes and metaphors. Provide some examples. Suggestions:
  - Drums are said to thunder.
  - A singing voice can be described as a freight train or as being smooth as silk.
  - A violin that is out of tune might be compared to a screeching cat.
- Have students brainstorm additional examples. Then direct them to Activity Page 10.4. Play the musical selections you chose. After each one, give students about two minutes to describe the music using similes and metaphors. Then have them share their descriptions with the class.

## Activity Page 10.4

### Musical Metaphors and Similes

Describe the music your teacher plays by using a simile or metaphor.

Examples:

Simile: *The music was as soothing as a gurgling brook.*

Metaphor: *Every note was an elephant trumpeting in my ear.*

- 1.
- 2.
- 3.
- 4.
- 5.

**Note:** You may want to use the two examples on the activity page as a refresher on personification.

- Tell students they will have time in class to work on writing their “surprise” narratives during Lessons 11 and 12.
- Assign students passages from “You’re Under Arrest” from *My Story* (Reader pages 40–44 ) for them to read aloud during Lesson 11.

~~~~~  
End Lesson
~~~~~

### Challenge

Ask students to try describing non-musical things in musical terms using a simile or a metaphor. For example, a bird call might be compared to a flute.

### Challenge

Challenge students to compare music to things not associated with a sound (e.g. a golden sunrise).

### Support

Begin by highlighting instruments, voices, or sections of a musical selection that invite comparisons (e.g., particularly loud or soft sections) and have the whole class suggest metaphors or similes.



### Writing Writing

#### Entering/Emerging

Provide students with a bank of phrases to use in their comparisons (e.g., a bird tweeting, a traffic jam, hoofbeats).

#### Transitioning/Expanding

Provide sentence frames to help students craft their sentences (e.g., the drum solo shook me like \_\_\_\_).

#### Bridging

Provide less detailed sentence frames (e.g., the drum solo sounded like \_\_\_\_).

# Close Reading

## PRIMARY FOCUS OF LESSON

### Reading

Students will quote the text when inferring and explaining why the author included certain details in her narrative. [RI.5.1]

### Speaking and Listening

Students will deliver brief oral reports based on a close reading of *My Story*. [SL.5.1b]

### Writing

Working from their Lesson 10 outline, students will begin writing their Surprise Narratives (to be completed during Lesson 12). [W.5.3]

## FORMATIVE ASSESSMENT

### Activity Page 11.1

**My Story by Rosa Parks: Details** In groups, students fill in a graphic organizer that includes quoting the text. [RI.5.1]

### Teacher Resources

**Speaking and Listening Observational Checklist**  
Follow assigned roles in discussion activities. [SL.5.1b]

### Activity Page 11.5

**Surprise Narrative** Students begin writing their Surprise Narrative. [W.5.3]

## LESSON AT A GLANCE

|                                        | Grouping    | Time    | Materials                                                                                   |
|----------------------------------------|-------------|---------|---------------------------------------------------------------------------------------------|
| Reading (45 min.)                      |             |         |                                                                                             |
| Whole-Class Reading                    | Whole Class | 25 min. | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Pages 11.1, 11.2       |
| Looking at Details                     | Small Group | 20 min. |                                                                                             |
| Speaking and Listening (25 min.)       |             |         |                                                                                             |
| Presenting Details                     | Whole Group | 25 min. | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Pages 11.1, 11.3, 11.4 |
| Writing (20 min.)                      |             |         |                                                                                             |
| Rosa Parks's Surprise Paragraph        | Whole Class | 5 min.  | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Page 11.5              |
| Writing the Surprise Narrative (Day 1) | Independent | 15 min. |                                                                                             |

## ADVANCE PREPARATION

### Reading

- Prepare to break the class into groups of four–five students for the reading segment.
- Prepare to display Projection 11.1 (blank graphic organizer from Activity Page 11.1).

### Universal Access

#### Reading

- Prepare yes/no questions for Reading.
- Prepare expanded glossary for Reading.

#### Writing

- Prepare graphic organizer for Writing.

## CORE VOCABULARY

**manhandled, v.** physically mistreated

~~~~~ Start Lesson ~~~~~

Lesson 11: Close Reading

Reading



Primary Focus: Students will quote the text when inferring and explaining why the author included certain details in her narrative. **[RI.5.1]**

WHOLE-CLASS READING (25 MIN.)

- Tell students that today they will read about a very famous moment in American history—Rosa Parks’s refusal to give up her seat on a public bus.
- Direct students to “You’re Under Arrest” from *My Story* (Reader page 40).

Rosa Parks: My Story

“You’re Under Arrest”

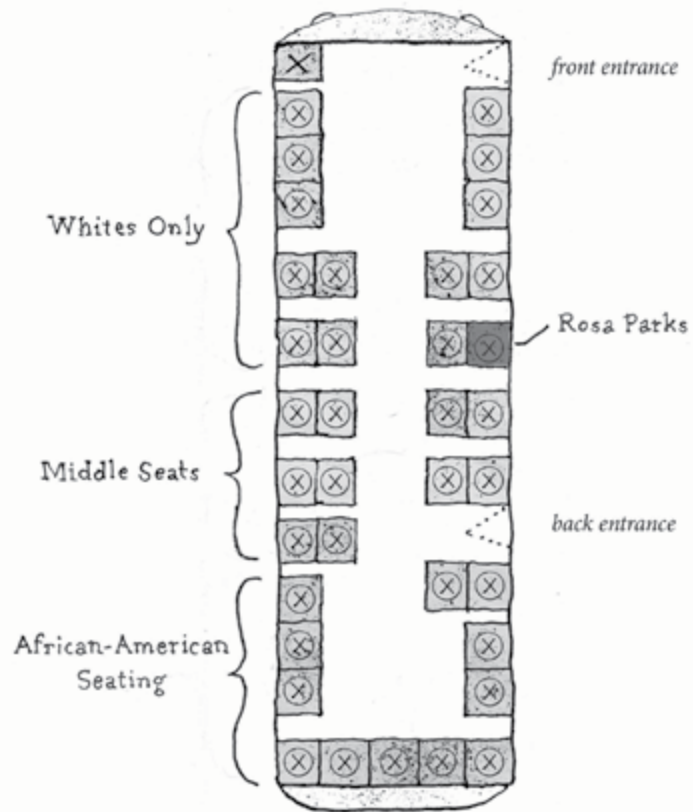
by Rosa Parks with Jim Haskins

When I got off from work that evening of December 1, I went to Court Square as usual to catch the Cleveland Avenue bus home. I didn’t look to see who was driving when I got on, and by the time I recognized him, I had already paid my **fare**. It was the same driver who had put me off the bus back in 1943, twelve years earlier. He was still tall and heavy, with red, rough-looking skin. And he was still mean-looking. I didn’t know if he had been on that route before—they switched the drivers around sometimes. I do know that most of the time if I saw him on a bus, I wouldn’t get on it.

I saw a **vacant** seat in the middle section of the bus and took it. I didn’t even question why there was a vacant seat even though there were quite a few people standing in the back. If I had thought about it at all, I would probably have figured maybe someone saw me get on and did not take the seat but left it vacant for me. There was a man sitting next to the window and two women across the aisle.

The next stop was the Empire Theater, and some whites got on. They filled up the white seats, and one man was left standing. The driver looked back and noticed the man standing. Then he looked back at us. He said, “Let me have those front seats,” because they were the

SEGREGATED SEATING ON A MONTGOMERY,
ALABAMA BUS (1955)



41

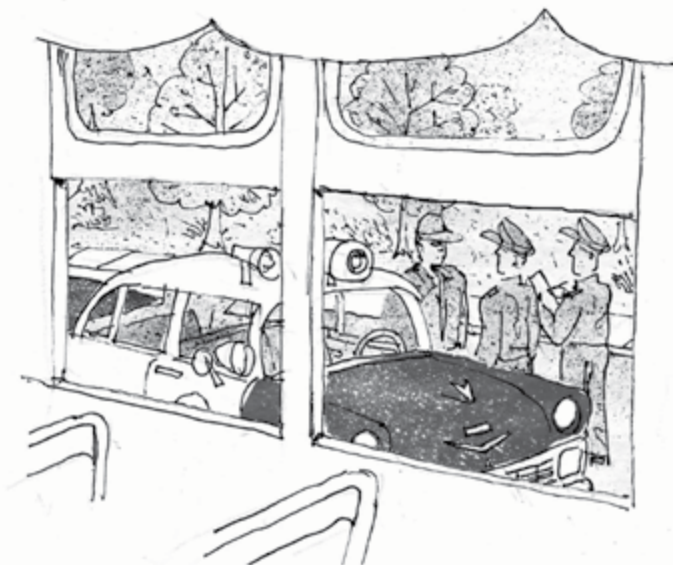
front seats of the black section. Didn't anybody move. We just sat right where we were, the four of us. Then he spoke a second time: "Y'all better make it light on yourselves and let me have those seats."

The man in the window seat next to me stood up, and I moved to let him pass by me, and then I looked across the aisle and saw that the two women were also standing. I moved over to the window seat. I could not see how standing up was going to "make it light" for me. The more we gave in and complied, the worse they treated us.

I thought back to the time when I used to sit up all night and didn't sleep, and my grandfather would have his gun right by the fireplace, or if he had his one-horse wagon going anywhere, he always had his gun in the back of the wagon. People always say that I didn't give up my seat because I was tired, but that isn't true. I was not tired physically, or no more tired than I usually was at the end of a working day. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in.

The driver of the bus saw me still sitting there, and he asked was I going to stand up. I said, "No." He said, "Well, I'm going to have you arrested." Then I said, "You may do that." These were the only words we said to each other. I didn't even know his name, which was James Blake, until we were in court together. He got out of the bus and stayed outside for a few minutes, waiting for the police.

As I sat there, I tried not to think about what might happen. I knew that anything was possible. I could be **manhandled** or beaten. I could be arrested. People have asked me if it occurred to me then that I could be the test case the NAACP had been looking for. I did not think about that at all. In fact if I had let myself think too deeply about what might happen to me, I might have gotten off the bus. But I chose to remain.

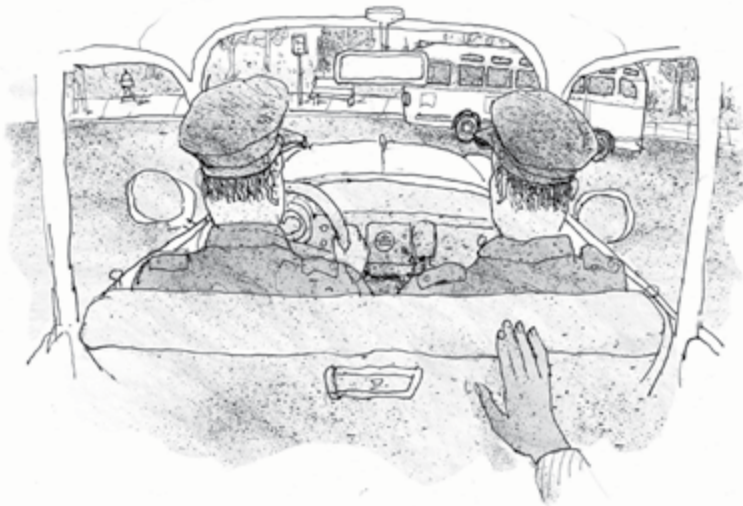


Meanwhile there were people getting off the bus and asking for transfers, so that began to loosen up the crowd, especially in the back of the bus. Not everyone got off, but everybody was very quiet. What conversation there was, was in low tones; no one was talking out loud. It would have been quite interesting to have seen the whole bus empty out. Or if the other three had stayed where they were, because if they'd had to arrest four of us instead of one, then that would have given me a little support. But it didn't matter. I never thought hard of them at all and never even bothered to criticize them.

Eventually two policemen came. They got on the bus, and one of them asked me why I didn't stand up. I asked him, "Why do you all push us around?" He said to me, and I quote him exactly, "I don't know, but the law is the law and you're under arrest." One policeman

picked up my purse, and the second one picked up my shopping bag and escorted me to the squad car. In the squad car they returned my personal belongings to me. They did not put their hands on me or force me into the car. After I was seated in the car, they went back to the driver and asked him if he wanted to swear out a warrant. He answered that he would finish his route and then come straight back to swear out the warrant. I was only in custody, not legally arrested, until the warrant was signed.

As they were driving me to the city desk, at City Hall, near Court Street, one of them asked me again, "Why didn't you stand up when the driver spoke to you?" I did not answer. I remained silent all the way to City Hall.



Rosa Parks was born in Tuskegee, Alabama on February 4, 1913. Known as “the first lady of civil rights,” Parks was a lifelong civil rights activist and a member of the NAACP, where she worked as a youth leader, and then as secretary to the NAACP president.

On December 1, 1995 in Montgomery, Alabama, Parks refused to give up her seat on a public bus for a white passenger after the whites-only section of the bus filled up. She was arrested, and the legal case that followed became the starting platform for the citywide Montgomery Bus Boycott, which would then launch a nationwide effort to end the segregation of public facilities. Parks died in 2005, and is remembered as an icon of the Civil Rights movement.

- Have students read their assigned passages aloud. Read aloud any passages that students are not reading.
- Below are questions to consider discussing during the reading.

1. **Literal.** What did Rosa Parks usually do before boarding a bus that she did not do on December 1, 1955?

» She usually checked to see who the driver was.

2. **Inferential.** Why do you think the three African Americans sitting in the same row as Rosa Parks stood up the second time the bus driver told them to?

» The second time the driver told them to stand up, his language was threatening. (“Y’all better make it light on yourselves and let me have those seats.”)



Check for Understanding

What did Rosa Parks do that caused her arrest?

» She refused to give up her seat on the bus, which was breaking a law that was wrong and unjust.

Challenge

What did the policeman mean by “the law is the law”? How might Parks respond?

» He meant that he had to arrest her because segregation was the law. Parks might argue that disobeying unjust laws will help bring about change.

LOOKING AT DETAILS (20 MIN.)

- Tell students that many authors think very carefully about what it is important to include in their narratives and what can be left out.
- When possible, provide an example from one of the students’ Surprise Narrative event sequences, pointing out important details, moments, or events that the student did include.
- Display Projection 11.1 (the blank organizer on Activity Page 11.1). Model filling in one row using the suggested text on the activity page.

➤ Projection 11.1

- Direct students to Activity Page 11.1. Work as a whole class to fill in an additional row or two.
- Have students copy the modeling examples into their charts.
- Divide students into groups of four–five and assign a writer and a collaboration coordinator in each group. Have students work on the activity for about 12–15 minutes. Tell them that each group should try to add four details.

Activity Page 11.1



- Let students know that there is not necessarily a single correct inference about any detail. You may discuss the detail below as an example of two valid inferences about the same detail.
 - **Detail:** Rosa Parks describes her very brief conversation with the driver as “the only words we said to each other.” She also writes that she did not speak during the ride to City Hall in the police car.
 - **Inference A:** She includes this detail to show the reader how nervous she was.
 - **Inference B:** She includes this detail to show the reader that her protest was peaceful; she did not yell or argue with anyone.

Activity Page 11.1

My Story by Rosa Parks: Details

As a group, reread aloud the six paragraphs from “You’re Under Arrest”, starting with, “The next stop was the Empire Theatre,” on Reader page 40 and ending with, “I never thought hard of them at all and never even bothered to criticize them,” on Reader page 43. Take turns reading.

Afterwards, in your group use the chart that follows to, make a list of details Rosa Parks includes in the paragraphs.

| Detail Rosa Parks Included | Quote from Text | Infer Why the Detail Was Included |
|-------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. <i>didn't check who the bus driver was</i> | <i>"I didn't look to see who was driving when I got on."</i> | <i>The detail explains why she boarded a bus driven by the mean driver she had encountered before.</i> |
| 2. <i>the other passengers sitting in the middle section of the bus</i> | <i>"There was a man sitting next to the window and two women across the aisle."</i> | <i>The detail is important because the narrative describes the difference between how Rosa Parks and the other passengers responded to the bus driver's orders.</i> |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |

- Give students 10 minutes to work.
- Have students share their lists aloud and write appropriate answers in the projected organizer (Projection 11.1).
- Direct students to Activity Page 11.2. Tell them that the questions require reading the text very carefully and figuring out what they think the author wants the reader to understand from the details she includes and the words she chooses.

Support

Provide students with details from the text (column 1) and have them complete columns 2 and 3.

Activity Page 11.2



Activity Page 11.2

Reading Questions

Answer the questions that follow. These questions require reading the text very carefully to make inferences about details and language in the text.

Questions 1 and 2 are based on the passage below.

I thought back to the time when I used to sit up all night and didn't sleep, and my grandfather would have his gun right by the fireplace, or if he had his one-horse wagon going anywhere, he always had his gun in the back of the wagon.

1. Rosa Parks does not tell the reader why her grandfather stayed up all night. Can you infer the reason?
 - » Her grandfather was worried that racist whites might harm his family.
2. Why do you think Rosa Parks thought about this memory of her grandfather at this moment? (Clue: Read the paragraph on page 42 that begins, “As I sat there, I tried not to think about what might happen.”)
 - » She knew that she might be physically harmed (“I could be manhandled or beaten”) as a result of her actions.
3. Why do you think Rosa Parks writes that she was not tired and not elderly when she refused to give up her seat?
 - » She wants people to know that she remained seated to protest the injustice of segregation and not for any other reason. She was thinking about the long history of racism and segregation that her actions might help to finally end.
4. Rosa Parks writes that she never criticized the black passengers in her row who did give up their seats. Why do you think she includes this detail in *My Story*?
 - » She wants to emphasize that those who stood up were not cowardly or in favor of segregation. Rosa Parks herself followed the rules of segregation on public buses many times before refusing to stand.
5. This is how Rosa Parks describes conversation among passengers who remained on the bus: “What conversation there was, was in low tones; no one was talking out loud.”

- a. What kinds of conversations do you associate with “low tones”?
 - » serious or secret conversations; not wanting to disturb others
- b. What can you infer about Rosa Parks’s situation from this description of the conversation?
 - » She might face serious trouble because of her actions: The passengers took her situation very seriously.

- Review the answers as a class.

Lesson 11: Close Reading

Speaking and Listening



Primary Focus: Students will deliver brief oral reports based on a close reading of *My Story*. [SL.5.1b]

PRESENTING DETAILS (25 MIN.)

- Direct students to the details displayed from completion of Activity Page 11.1. Now direct students to Activity Page 11.3 and review the instructions. Tell students that after they have completed the activity, many of them will present their close reading reports to the class.

Activity Page 11.3

Close Reading Report

Choose a detail that interests you from the list on the board and prepare a brief presentation on why you think Rosa Parks included it in her narrative. To prepare for your presentation, answer the following questions in full sentences:

1. What detail most interests you?
2. The detail appears in the text in the following sentence or passage:
3. Try to infer why Rosa Parks included this detail.
4. Explain why you made this inference.

Activity Page 11.3



Challenge

Ask students to compare and contrast Rosa Parks’s two encounters with the same bus driver.

Speaking and Listening Observational Checklist



Activity Page 11.4



Speaking and Listening Presenting

Entering/Emerging

Before students select details to present, discuss themes in the text and what details connect to it. For example, discuss details connected to how alone Rosa Parks felt or the danger she potentially faced. or example: "I knew that anything was possible. I could be manhandled or beaten."

Transitioning/Expanding

Allow students to rehearse with you or a peer before presenting.

Bridging

Review students' Activity Page 11.4 prior to their presenting to ensure they are ready to present.

5. Describe the image that the detail creates in your mind.

» Although answers may vary, some sample answers are below:

1. A detail in that interests me is her description of how quietly the passengers who remained on the bus spoke.
2. This detail appears in the following passage: "Not everyone got off, but everybody was very quiet. What conversation there was, was in low tones; no one was talking out loud."
3. I infer that the author included this detail to show the reader that Rosa Parks's situation was very serious and she might be in big trouble.
4. I inferred this because often, when people are talking about something serious or unpleasant, they talk in quiet tones.
5. This detail helped me picture how scared Rosa Parks felt at this moment. She was sitting all alone, and the passengers who stayed on the bus were not talking to her. They were talking to each other very quietly. She may not have been able to hear what they were saying.

- Give students eight minutes to complete Activity Page 11.3. Then direct them to Activity Page 11.4. Review the checklist items and explain that the page is to help guide them in their presentations.

Activity Page 11.4

Presentation Checklist

- ☐ Chose a detail from the board
- ☐ Accurately quoted the text in presentation
- ☐ Offered an interpretation of what the detail shows the reader and why
- ☐ Speak loudly and clearly
- ☐ Speak with expression



Check for Understanding

Prior to starting the presentations, ask students to read the sample answers on Activity Page 11.3 loudly, clearly, and with expression.

- Have some students present their close reading reports. Give priority to those who have not shared frequently over the course of the unit.
- Thank the students who presented.

Support

To assist the class in following the presentations, if possible have students project their answers to the close reading questions (Activity Page 11.3) while presenting.

Lesson 11: Close Reading

Writing



Primary Focus: Working from their Lesson 10 outline, students will begin writing their Surprise Narratives (to be completed during Lesson 12.) [W.5.3]

ROSA PARKS'S SURPRISE PARAGRAPH (5 MIN.)

- Tell students that they will begin writing their Surprise Narrative in a few minutes, but first they will read one paragraph from the first chapter of Rosa Parks's book, in which she talks about a surprise.
- Direct students to "How It All Started" in *My Story* in the Reader. Tell students to follow closely as you read.
- Write the following reading prompt on the board:
 - "Read to find out what surprised Rosa Parks's family."
- Read the chapter aloud.

Rosa Parks: My Story

How It All Started

by Rosa Parks with Jim Haskins

One of my earliest memories of childhood is hearing my family talk about the remarkable time that a white man treated me like a regular little girl, not a little black girl. It was right after World War I, around 1919. I was five or six years old. Moses Hudson, the owner of the **plantation** next to our land in Pine Level, Alabama, came out from the city of Montgomery to visit and stopped by the house. Moses Hudson had his son-in-law with him, a soldier from the North. They stopped in to visit my family. We southerners called all northerners Yankees in those days. The Yankee soldier patted me on the head and said I was such a cute little girl. Later that evening my family talked about how the Yankee soldier had treated me like I was just another little girl, not a little black girl. In those days in the South white people didn't treat little black children the same way as little white children. And old Mose Hudson was very uncomfortable about the way the Yankee soldier treated me. Grandfather said he saw old Mose Hudson's face turn red as a coal of fire. Grandfather laughed and laughed.

31

- Ask students the following questions. As you do, write the questions on the board to provide students with guidance in their writing.

1. **Evaluative.** What was the surprise in the paragraph?

- » The white soldier patted little Rosa on the head and talked to her as if he were talking to any little girl.

2. **Literal.** Why was that a surprise? What was unexpected?

- » In 1919 in the South it was unusual for a white person to treat an African American with kindness or affection.

3. **Literal.** Who was surprised?

- » Rosa Parks's grandfather and Moses Hudson.

4. **Literal.** How did they respond to the surprise?

- » Moses Hudson became uncomfortable and turned red. Grandfather laughed at Moses Hudson's reaction.

5. **Evaluative.** Who remembers the surprise? Does anyone still talk or think about it?

- » Rosa Parks's family remembers and still talks about it years afterwards.



Check for Understanding

Why did Moses Hudson react to the surprise as he did?

- » Because he did not approve of his son-in-law treating an African American child with kindness.

WRITING THE SURPRISE NARRATIVE (DAY 1) (15 MIN.)

- Direct students to Activity Page 11.5 and review the instructions. Have them write for the remainder of the lesson.

Activity Page 11.5

Surprise Narrative

Look back at Activity Page 10.2, where you brainstormed, selected a topic, and outlined events for your Surprise Narrative.

Start writing below. Remember you will have two days to work on this

Activity Page 11.5



Support

Direct students to the chart on Activity Page 3.5 to remind them how a moment can be “shown” and broken down into multiple actions.

Challenge

Have students use verbs other than *said* in their dialogue.



Writing Writing

Entering/Emerging

Circulate to support students in turning their preparatory material (Activity Page 10.2) into full sentences; as appropriate, challenge them to write an introductory sentence and just one or two details.

Transitioning/Expanding

Have students write the dialogue of their narratives in a graphic organizer with columns for speaker, words, and listener. Then model turning the dialogue into full sentences that include tags and quotes.

Bridging

Direct students to the first sentence of Rosa Parks’s paragraph as a model for an introductory sentence.

narrative, so you may want to focus your writing as suggested below. These are just suggestions.

Day 1: Introductory sentence; describe the time and place; describe who was involved; describe who was involved and what you were expecting before you were surprised.

Day 2: Describe the moment of surprise and how you reacted.

Day 1: Describe the first two events or moments in your sequence on 10.2.

Day 2: Describe the rest of the events or moments in your sequence on 10.2.

Surprise Narrative

Title:

Note: The Activity Page provides space for students to complete the assignment.

- Tell students they will have more time to write their Surprise Narrative tomorrow and that you are excited to read them.

End Lesson

12

Sensory Descriptions and Context Clues

PRIMARY FOCUS OF LESSON

Writing

Students write a paragraph with multiple sensory descriptions. [W.5.3d]

Reading and Language

Based on context, students determine the meaning of unknown domain-specific words and phrases in a text. [RI.5.4; L.5.4a]

Writing

Students will continue writing their Surprise Narratives. [W.5.3]

FORMATIVE ASSESSMENT

Activity Page 12.2

Paragraph: The Worst Meal You Ever Experienced

Students will write about the worst meal they ever ate. [W.5.3d]

Activity Page 12.3

Definition from Context Clues Students infer meanings using context clues. [RI.5.4; L.5.4a]

Activity Page 11.5

Surprise Narrative Students continue writing Surprise Narratives. [W.5.3]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------------------|-------------|---------|------------------------------------------------------------------------------------------------------------------------|
| Writing (40 min.) | | | |
| Sensory Field Trip | Whole Group | 25 min. | <input type="checkbox"/> Sensory field trip materials (optional)
<input type="checkbox"/> Activity Pages 12.1, 12.2 |
| Worst Meal Paragraph | Independent | 15 min. | <input type="checkbox"/> Graphic organizer
<input type="checkbox"/> Word bank |
| Reading and Language (30 min.) | | | |
| Read-Aloud and Context Clues | Independent | 15 min. | <input type="checkbox"/> Think as You Read poster (optional) |
| Partner Reading and Think as You Read | Partner | 15 min. | <input type="checkbox"/> Projection 12.1
<input type="checkbox"/> Activity Pages 12.3, 12.4 |
| Writing (20 min.) | | | |
| Writing Surprise Narrative (Day 2) | Independent | 20 min. | <input type="checkbox"/> Activity Page 11.5
<input type="checkbox"/> Graphic organizer |

ADVANCE PREPARATION

Reading

- If you do not have a Think as You Read poster on display, be prepared to display the Think as You Read strategies (Projection 12.1):

➤ **Projection 12.1: Think as You Read**

Think as you read to improve understanding!

As you read personal narratives, think about the following:

- pictures you are forming in your mind (mental images)
- predictions about what might happen next
- passages you like a lot
- passages you find confusing
- repeating ideas and themes
- context clues that help you understand new words and phrases

Writing

- Be prepared to collect and read students Surprise Narratives in order to make revision suggestions for students to implement during Lesson 13.

Universal Access

Writing

- Prepare organizer for Worst Meal paragraph.
- Prepare word bank for Worst Meal paragraph.
- Prepare organizer for day 2 of writing Surprise Narrative.

CORE VOCABULARY

***The Right Stuff*, n.** a 1983 movie about the first seven American astronauts

John Glenn, n. one of the first seven American astronauts

rekindled, v. reawakened, brought to life again

graduate school, n. a school for post-college study

MIT, n. a university in Massachusetts famous for teaching science and engineering.

NASA, n. the United States agency that oversees the space program

space shuttle, n. a type of spacecraft used by NASA from 1981 to 2011

Hubble Space Telescope, n. a space telescope that orbits the earth

spectrograph, n. a type of camera attached to the Hubble Space Telescope

capability, n. power; ability

expense, n. cost

airlock, n. a chamber astronauts must pass through when entering or exiting a spacecraft

momentum, n. force of movement

tether, n. a cord fastening something or someone to a base

Start Lesson

Lesson 12: Sensory Descriptions and Context Clues

Writing



Primary Focus: Students write a paragraph with multiple sensory descriptions.

[W.5.3d]

SENSORY FIELD TRIP (25 MIN.)

Note: As described below, this activity involves taking students on a brief field trip to another part of the school (indoors or out) to encourage them to focus on describing sensory experiences in detail. If this is not feasible in your school, you might reorganize the activity to take place entirely in your classroom by designating five locations in the room, one for each of the senses, and having the students rotate, in groups, from location to location.

- Take students to a location other than the classroom. Have them bring their activity books or distribute the activity books to them at the location. The location can be indoors or outdoors and need not necessarily be a quiet spot (though it certainly can be) so long as your students can stay together in a group and hear you. Some possible locations: the edge of a playground or parking lot; cafeteria; the bleachers of a gymnasium; a green space with trees and grass.
- Tell students you are going to have them use all five of their senses to write descriptions, starting with sight. Have them choose a direction to look in and continue looking there in silence for 30–60 seconds. Tell them to think of at least two adjective-noun combinations to describe what they see (for example, thin clouds, rowdy kids, steaming trays) without using colors or numbers as their adjectives.

Activity Page 12.1



Challenge

For one or more of their sensory descriptions, have students come up with both adjective-noun and verb-noun combinations.

Support

Provide students with nouns and have them come up with strong verbs or adjectives to complete their sensory descriptions (for example, students, birds, a fence, a bench, etc.)

- Direct students to Activity Page 12.1 and have them complete item 1.
- Have students close their eyes and listen to the sounds around them for 30–60 seconds. Then have them complete item 2. Continue with the activity page, having students focus on all their senses in turn.
- For touch, you may have students feel the ground, the walls, a tree trunk, playground equipment, or anything in their environment that they may touch safely. Alternatively or in addition, consider bringing containers of tactile objects into which students can place their hands with their eyes closed (for example, a jar of washers, a bowl of cooked spaghetti, a bag of sand).
- For smell, you may also have students identify smells in their environment, or you may bring small, contained receptacles containing substances with distinct smells (for example, a peppermint tea bag, a jar containing a spice, a bag of coffee beans or grass).
- For taste, bring small snacks for students to taste with their eyes closed. Ensure that any food allergies are accounted for.

Activity Page 12.1

Writing Sensory Descriptions

1. Use an adjective and a noun to describe at least two sights you saw.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
2. Use an adjective and a noun to describe at least two sounds you heard.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
3. Use an adjective and a noun to describe at least two objects you touched.
 - a. _____
 - b. _____
 - c. _____
 - d. _____

4. Use an adjective and a noun to describe at least two scents you smelled.

- a. _____
- b. _____
- c. _____
- d. _____

5. Use an adjective and a noun to describe at least two foods you tasted.

- a. _____
- b. _____
- c. _____
- d. _____



Check for Understanding

Pick a location (for example, the beach) and ask students for descriptions using all five senses.

- After completing the activity page, bring students back to the classroom to share their sensory descriptions.

WORST MEAL PARAGRAPH (15 MIN.)

- Direct students to Activity Page 12.2 and review the Paragraph About a Paragraph, including asking students about the three parts of the paragraph.
- Review the writing prompt and brainstorm with the class about the kinds of details to include in the paragraph. Write some ideas on the board. Some suggestions:
 - where and when the meal took place
 - who was there
 - who prepared it
 - what conversations took place
 - how the food looked, smelled, and tasted
 - what the food sounded like when you cut it or chewed it
 - the food's texture (what the food felt like)

Activity Page 12.2



Activity Page 12.2



Writing
Writing

Entering/Emerging

Have students describe details using a graphic organizer instead of writing full paragraphs. Description categories might include those brainstormed as a class.

Transitioning/Expanding

Before writing, permit students to describe to a peer their worst meal and work to finalize sensory details to include.

Bridging

Provide students with a word bank containing vocabulary to help in writing about bad-tasting food (for example, sour, spicy, disgusting, rotten, etc.).

Paragraph: The Worst Meal You Ever Experienced

Paragraph About a Paragraph

Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or main idea of the paragraph. The topic sentence tells what the paragraph will be about.

Next, writers include supporting sentences to explain the topic or main idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or main idea. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic.

Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

When you write a narrative, the topic or main idea introduced in the topic sentence is often the event you are writing about.

Write a paragraph describing the worst meal you ever experienced. Include sensory details describing the experience through at least three of your five senses. After writing the paragraph, underline the sensory details you included.

Note: The Activity Page provides space for students to complete the assignment.

- Have students share their paragraphs.

Lesson 12: Sensory Descriptions and Context Clues

Reading and Language



Primary Focus: Based on context, students determine the meaning of unknown domain-specific words and phrases in a text. [RI.5.4; L.5.4a]

READ-ALoud AND CONTEXT CLUES (15 MIN.)

- Tell students they will begin reading a new narrative today and direct them to “A View of the Earth” on page 51 of the Reader.
- Tell students you will start reading the narrative out loud using the Think as You Read strategy. Read the first paragraph aloud.

Excerpt from “A View of the Earth”

Pages 51

In 1984 I was a senior in college, and I went to see the movie *The Right Stuff*. And a couple of things really struck me in that movie. The first was the view out the window of John Glenn’s spaceship— the view of the Earth, how beautiful it was on the big screen. I wanted to see that view. And secondly, the camaraderie between the original seven astronauts depicted in that movie— how they were good friends, how they stuck up for each other, how they would never let each other down. I wanted to be part of an organization like that.

- Suggestions for Think as You Read observations for the first paragraph:

If I had never heard of *The Right Stuff* or John Glenn, I could check the glossary. I see that *The Right Stuff* was a movie about the first American astronauts and John Glenn was one of these astronauts. I also see that the author mentions a view of the earth that he saw in the movie. “A View of the Earth” is the title of the narrative, so that might be important information to remember.

- Ask students how they can figure out the meaning of an unknown word or phrase that is not in the glossary
 - » a dictionary, asking someone or using context clues
- Explain that not every word can be figured out from context clues, but some words can.
- Point out that the word *camaraderie* in the first paragraph might be unfamiliar and that it is not listed in the glossary.
- Reread aloud the first paragraph, starting with “And a couple of things really struck me in that movie.” Point out that the second part of the sentence containing the word *camaraderie* explains the word by describing the relationship between the seven astronauts: “how they were good friends, how they stuck up for each other, how they would never let each other down.”
- Tell students that this description provides great context clues to help us figure out a word’s meaning.
- Ask students what they think *camaraderie* means based on the context clues.
 - » companionship, loyalty, unity, friendship
- Read the second paragraph aloud. Then direct students to Activity Page 12.3. Have them complete items 1–4.

Activity Page 12.3



Support

To help students visualize the author's space walk, display images, diagrams, or videos, available online, of the 2009 Space Shuttle Atlantis mission to repair Hubble telescope (the author's mission).

Excerpt from "A View of the Earth"

Pages 52

And it rekindled a boyhood dream that had gone dormant over the years . That dream was to grow up to be an astronaut. And I just could not ignore this dream. I had to pursue it. So I decided I wanted to go to graduate school, and I was lucky enough to get accepted to MIT.

- Continue to read "A View of the Earth" aloud through "... and there was no way we could get in to fix this thing" (Reader pages 52–53) making Think as You Read observations. Some suggestions:
 - Predict whether NASA will accept Massimino.
 - Bring in prior knowledge of waiting for important news or a phone call to relate to how author felt.
 - Note that the narrative jumps from 1996 to 2009.
 - Observe that fixing the instrument on the telescope seems like a very important job.

And it **rekindled** a boyhood dream that had gone dormant over the years. That dream was to grow up to be an astronaut. And I just could not ignore this dream. I had to pursue it. So I decided I wanted to go to **graduate school**, and I was lucky enough to get accepted to **MIT**.

While I was at MIT, I started applying to **NASA** to become an astronaut. I filled out my application, and I received a letter that said they weren't quite interested. So I waited a couple years, and I sent in another application. They sent me back pretty much the same letter. So I applied a *third* time, and this time I got an interview, so they got to know who I was. And then they told me no.

So I applied a fourth time. And on April 22, 1996, I knew the call was coming, good or bad. I picked up the phone, and it was Dave Leestma, the head of flight crew operations at the Johnson Space Center in **Houston**.

He said, "Hey, Mike. This is Dave Leestma. How you doing this morning?"

And I said, "I really don't know, Dave. You're gonna have to tell me."

And he said, "Well, I think you're gonna be pretty good after this phone call, 'cause we wanna make you an astronaut."

Thirteen years after that, it's May 17, 2009, and I'm on **space shuttle Atlantis**, about



to go out and do a spacewalk on the **Hubble Space Telescope**. And our task that day was to repair an instrument that had failed. This instrument was used by scientists to detect the atmospheres of far-off planets. Planets in other solar systems could be analyzed using this **spectrograph** to see if we might find a planet that was Earth-like, or a planet that could support life. And just when they got good at doing this, the power supply on this instrument failed. It blew. So the instrument could no longer be used.

And there was no way really to replace this unit or to repair the instrument, because when they launched this thing, and they got it ready for space flight, they really buttoned it up. They didn't want anybody to screw with this thing. It was buttoned up with an access panel that blocked the power supply that had failed. This access panel had 117 small screws with washers, and just to play it safe, they put glue on the screw threads so they would never come apart. You know, it could withstand a space launch, and there was no way we could get in to fix this thing.

But we really wanted the Hubble's **capability** back, so we started working. And for five years, we designed a spacewalk. We designed over one hundred new space tools to be used—at great taxpayers' **expense**, millions of dollars, thousands of people worked on this. And my buddy Mike Good (who we call Bueno)—he and I were gonna go out to do this spacewalk. I was gonna be the guy actually doing the repair.

And inside was Drew Feustel, one of my best friends. He was gonna read me the checklist. And we had practiced for years and years for this. They built us our own practice instrument and gave us our own set of tools so we could practice in our office, in our free time, during lunch, after work, on the weekends. We became like one mind.

- Redirect students to Activity Page 12.3 and have them complete items 5–7.

Activity Page 12.3

Definitions from Context Clues

Follow the steps below to infer the meaning of the word *dormant* in the following passage by using context clues.

And it rekindled a boyhood dream that had gone dormant over the years. That dream was to grow up to be an astronaut.

1. Look up the definition of *rekindled* in the glossary and copy it below.
 - » **rekindled, v.** reawakened; became active or alive again
2. Reread the passage above.
3. For a dream to be rekindled, it must first go through a period when it is ____
 - a. active and then inactive
 - b. unimportant and then important
 - c. written down
 - d. kept private and then shared
4. The text states that the dream was rekindled after a period of being dormant. Based on context clues, a reasonable inference of the meaning of *dormant* is ____.
 - » asleep, inactive

In the following passage, the author uses the phrases *buttoned up* and *buttoned it up* to mean something other than “fastened with buttons,” as with a coat. Read the passage and follow the steps to infer the meaning of *buttoned it up* and *buttoned up* by using context clues.

And there was no way really to replace this unit or to repair the instrument, because when they launched this thing, and they got it ready for space flight, **they really buttoned it up**. They didn’t want anybody to mess with this thing. **It was buttoned up** with an access panel that blocked the power supply that had failed. This access panel had 117 small screws with washers, and just to play it safe, they put glue on the screw

threads so they would never come apart. You know, it could withstand a space launch, and there was no way we could get in to fix this thing.

-
5. Which two reasons below does the author give for the instrument being “buttoned up”?
- a. to keep anyone from messing with it.
 - b. to keep it warm
 - c. to keep it from harm during a space launch
6. Was the author’s job easier or harder because the instrument was “buttoned up”? Why?
- » His job was harder because he could not reach the instrument.
7. Based on these context clues, a reasonable inference for the meaning of “buttoned up” is ____.
- » protected, blocked, sealed, difficult to reach
-

PARTNER READING AND THINK AS YOU READ (15 MIN.)

- Direct students to Activity Page 12.4 and have them continue reading as partners from “But we really wanted Hubble’s capability back...” through the end of the excerpt, alternating paragraphs.
- Tell them they are reading in the activity book rather than the reader so they can write their Think as You Read observations in the lines in the margins.
- Have each pair try to come up with a Think as You Read observation after each paragraph.

Activity Page 12.4



Challenge

Have students come up with Think as You Read observations from three categories (for example, mental image, prediction and context clue).



Check for Understanding

Ask students what unexpected obstacle the author faced when he tried to repair the instrument on the telescope.

- » He was not able to remove the handrail that would allow him to reach the instrument.
-

Activity Page 12.4

Excerpt from “A View of the Earth” Pages 51–55

In 1984 I was a senior in college, and I went to see the movie *The Right Stuff*. And a couple of things really struck me in that movie. The first was the view out the window of John Glenn’s spaceship— the view of the Earth, how beautiful it was on the big screen. I wanted to see that view. And secondly, the camaraderie between the original seven astronauts depicted in that movie— how they were good friends, how they stuck up for each other, how they would never let each other down. I wanted to be part of an organization like that.

And it rekindled a boyhood dream that had gone dormant over the years . That dream was to grow up to be an astronaut. And I just could not ignore this dream. I had to pursue it. So I decided I wanted to go to graduate school, and I was lucky enough to get accepted to MIT.

While I was at MIT, I started applying to NASA to become an astronaut. I filled out my application, and I received a letter that said they weren’t quite interested. So I waited a couple years, and I sent in another application. They sent me back pretty much the same letter. So I applied a third time, and this time I got an interview, so they got to know who I was. And then they told me no.

So I applied a fourth time. And on April 22, 1996, I knew the call was coming , good or bad. I picked up the phone, and it was Dave Leestma, the head of flight crew operations at the Johnson Space Center in Houston.

He said, “Hey, Mike. This is Dave Leestma. How you doing this morning?”

And I said, “I really don’t know, Dave. You’re gonna have to tell me.”

And he said, “Well, I think you’re gonna be pretty good after this phone call, ’cause we wanna make you an astronaut.”

Thirteen years after that, it’s May 17, 2009, and I’m on space shuttle Atlantis, about to go out and do a spacewalk on the Hubble Space Telescope. And our task that day was to repair an instrument

that had failed. This instrument was used by scientists to detect the atmospheres of far-off planets. Planets in other solar systems could be analyzed using this spectrograph to see if we might find a planet that was Earth-like, or a planet that could support life. And just when they got good at doing this, the power supply on this instrument failed. It blew. So the instrument could no longer be used.

And there was no way really to replace this unit or to repair the instrument, because when they launched this thing, and they got it ready for space flight, they really buttoned it up. They didn't want anybody to screw with this thing. It was buttoned up with an access panel that blocked the power supply that had failed. This access panel had 117 small screws with washers, and just to play it safe, they put glue on the screw threads so they would never come apart. You know, it could withstand a space launch, and there was no way we could get in to fix this thing.

But we really wanted the Hubble's capability back, so we started working. And for five years, we designed a spacewalk. We designed over one hundred new space tools to be used—at great taxpayers' expense, millions of dollars, thousands of people worked on this. And my buddy Mike Good (who we call Bueno)—he and I were gonna go out to do this spacewalk. I was gonna be the guy actually doing the repair.

And inside was Drew Feustel, one of my best friends. He was gonna read me the checklist. And we had practiced for years and years for this. They built us our own practice instrument and gave us our own set of tools so we could practice in our office, in our free time, during lunch, after work, on the weekends. We became like one mind. He would say it, I would do it. We had our own language. And now was the day to go out and do this task.

The thing I was most worried about when leaving the airlock that day was my path to get to the telescope, because it was along the side of the space shuttle. And if you look over the edge of the shuttle, it's like looking over a cliff, with 350 miles to go down to the planet. And there are no good handrails.

When we're spacewalking, we like to grab on to things with our space gloves and be nice and steady. But I got to this one area along the side of the shuttle, and there was nothing good to grab. I had to grab a wire or a hose or a knob or a screw. And I'm kind of a big goon. And when there's no

gravity, you can get a lot of momentum built up, and I could go spinning off into space. I knew I had a safety tether that would probably hold, but I also had a heart that I wasn't so sure about. I knew they would get me back, I just wasn't sure what they would get back on the end of the tether when they reeled me in. So I was really concerned about this. I took my time, and I got through the treacherous path and out to the telescope.

The first thing I had to do was to remove a handrail from the telescope that was blocking the access panel. There were two screws on the top, and they came off easily. And there was one screw on the bottom right and that came out easily. The fourth screw is not moving. My tool is moving, but the screw is not. I look close and it's stripped . And I realize that that handrail's not coming off, which means I can't get to the access panel with these 117 screws that I've been worrying about for five years, which means I can't get to the power supply that failed, which means we're not gonna be able to fix this instrument today, which means all these smart scientists can't find life on other planets.

And I'm to blame for this.

And I could see what they would be saying in the science books of the future. This was gonna be my legacy. My children and my grandchildren would read in their classrooms: *We would know if there was life on other planets... but Gabby and Daniel's dad...* My children would suffer from this.

Gabby and Daniel's dad broke the Hubble Space Telescope, and we'll never know.



Reading Reading/Viewing Closely

Entering/Emerging

Work one-on-one and in small groups to answer the questions on Activity Page 12.3, ensuring students understand the context in which the unknown words appear.

Transitioning/Expanding

Prior to modeling defining unknown words through context clues, model defining familiar words from the text (for example, repair, task) using context clues.

Bridging

Have students model defining familiar words from the text (for example, repair, task) using context clues and then model defining unknown words the same way.

-
- Review students' Think as You Read observations as a class.

Lesson 12: Sensory Descriptions and Context Clues

Writing



Primary Focus: Students will continue writing their Surprise Narratives.
[W.5.3]

WRITING THE SURPRISE NARRATIVE (DAY 2) (20 MIN.)

- Direct students to Activity Page 11.5 and remind them that in Lesson 11 they began writing their Surprise Narratives. Have them continue writing. Tell them they may use the suggested Day 1 and Day 2 prompts or just continue where they left off.
- Tell students they only need to look back at their planning worksheet (Activity Page 10.2) if it will help in their writing.
- Tell students that today will be their last day working on the first draft of the Surprise Narrative, so they should try to conclude the narrative during today's writing segment.



Check for Understanding

Ask students what they wrote about in the first parts of their narratives and what they plan to write about today.

Activity Page 11.5

Surprise Narrative

Look back at Activity Page 10.2, where you brainstormed, selected a topic, and outlined events for your Surprise Narrative.

Start writing below. Remember you will have two days to work on this narrative, so you may want to focus your writing as suggested below. These are just suggestions.

Day 1: Introductory sentence; describe the time and place; describe who was involved; describe who was involved and what you were expecting before you were surprised.

Day 2: Describe the moment of surprise and how you reacted.

Activity Pages
10.2 and 11.5



Day 1: Describe the first two events or moments in your sequence on 10.2.

Day 2: Describe the rest of the events or moments in your sequence on 10.2.

Surprise Narrative

Title:

Note: The Activity Page provides space for students to complete the assignment.

- Tell students they will have a chance to share their narratives with the class during on the last two days of the unit.
- Collect students' narratives, telling them that you are looking forward to reading them and will make some comments so they can work on revising their narratives before sharing them.

Note: We suggest limiting written feedback to two or three comments and not focusing on punctuation and other mechanics. Rather, focus on the skills of the unit, particularly writing rich descriptions that show, not tell. In addition, at least one of your comments should be positive, perhaps letting the student know that a description created a strong mental image or that he or she described a single moment vividly.

- Comments should include at least one concrete revision suggestion for students to tackle during Lesson 13.

~~~~~  
End Lesson  
~~~~~

Support

Direct students to the chart on Activity Page 3.5 to remind them how a moment can be “shown” and broken down into multiple actions.

Challenge

Have students use verbs other than said in sentences that include dialogue.



Writing Writing

Entering/Emerging

If students' Lesson 10 event sequences included drawings, work one-on-one or in small groups to assist in turning drawings into descriptive sentences.

Transitioning/Expanding

Have students write dialogue in graphic organizers with columns for speaker, words, listener. Then model turning dialogue into full sentences that include tags, quotes.

Bridging

Have students summarize their Lesson 11 writing for a peer, explain how today's writing connects to or completes what they wrote previously.

Point of View, Part 2

PRIMARY FOCUS OF LESSON

Reading

Students will quote from the text in explaining the author's point of view. [RI.5.1]

Writing

Students will revise narratives based on teacher feedback. [W.5.5]

FORMATIVE ASSESSMENT

Activity Page 13.1

The Author's Point of View Students quote accurately from the text in describing the author's point of view. [RI.5.1]

Activity Page 13.2

Compare Points of View Students compare and contrast the author's point of view before and during his space walk. [RI.5.1]

Activity Page 13.3

Second Draft of Surprise Narrative Students revise their surprise narratives based on the teacher's written comments. [W.5.5]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------------|-------------|---------|-------------------------------------------------------------------------------------------------------------------------------|
| Reading (70 min.) | | | |
| Think-Pair-Share | Partner | 35 min. | <input type="checkbox"/> Reader
<input type="checkbox"/> Activity Pages 13.1, 13.2 |
| Partner Reading | Partner | 20 min. | |
| Compare and Contrast Points of View | Independent | 15 min. | |
| Writing (20 min.) | | | |
| Revising the Surprise Narrative | Independent | 20 min. | <input type="checkbox"/> Students' Surprise Narratives (with teacher comments)
<input type="checkbox"/> Activity Page 13.3 |

ADVANCE PREPARATION

Reading

- Prepare to break the class into pairs. Partners should be assigned the same “point of view” topic.
- Prepare to assign students passages from “A View of the Earth” to read aloud during Lesson 14.

Writing

- Provide students with written feedback on their surprise narratives in preparation for their revision work during the Writing segment.

Universal Access

Reading

- Prepare yes/no questions.
- Prepare expanded glossary.

CORE VOCABULARY

crewmates, n. members of a group who work together on a ship, aircraft or spacecraft

vise grips, n. tools used to hold things firmly in place

orbiter, n. part of the space shuttle that carries the crew

Houston, n. the control center for NASA space flights, located in Houston, Texas

charades, n. a game in which players act out a word or phrase without speaking

Lesson 13: Point of View, Part 2

Reading



Primary Focus: Students will quote from the text in explaining the author's point of view.

[RI.5.1]

THINK-PAIR-SHARE (35 MIN.)

- Remind students that in Lesson 7 they discussed the author's point of view, and ask them what that term means.
 - » the author's opinion about the subject
- Ask students for some examples of points of view in the narratives they have already read.
 - » Possible answers:
Rosa Parks was strongly against segregation.
Jennifer Lou, as a girl, was unhappy with her name.
Richard Blanco thought a traditional American Thanksgiving would be better than a Cuban celebration.
- Ask students what they remember from the first part of "A View of the Earth." Tell them that before continuing they will complete a "think pair share" exercise to examine the author's point of view on several subjects in his narrative.
- Assign each student a partner and each pair a topic as follows:
 1. the view of the earth from space
 2. the camaraderie of astronauts
 3. a career as an astronaut
 4. repairing the instrument
- Direct students to Activity Page 13.1 and review the instructions.

Support

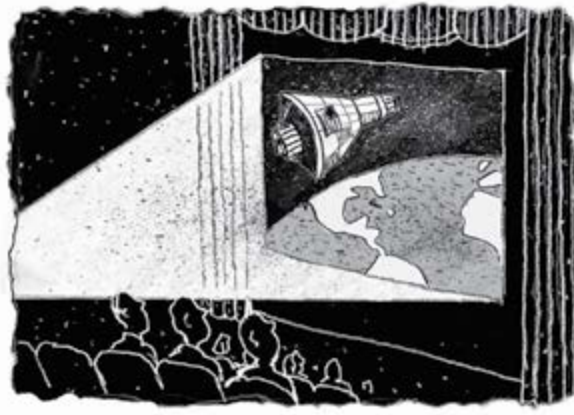
Have students summarize excerpt 1 from "A View of the Earth," including the author's ambition to become an astronaut, his mission to repair the Hubble telescope, and the first setback in his mission.

Activity Page 13.1

A View of the Earth

by Michael Massimino

In 1984 I was a senior in college, and I went to see the movie *The Right Stuff*. And a couple of things really struck me in that movie. The first was the view out the window of **John Glenn's** spaceship—the view of the Earth, how beautiful it was on the big screen. I wanted to see that view. And secondly, the camaraderie between the original seven astronauts depicted in that movie—how they were good friends, how they stuck up for each other, how they would never let each other down. I wanted to be part of an organization like that.



51

And it **rekindled** a boyhood dream that had gone dormant over the years. That dream was to grow up to be an astronaut. And I just could not ignore this dream. I had to pursue it. So I decided I wanted to go to **graduate school**, and I was lucky enough to get accepted to **MIT**.

While I was at MIT, I started applying to **NASA** to become an astronaut. I filled out my application, and I received a letter that said they weren't quite interested. So I waited a couple years, and I sent in another application. They sent me back pretty much the same letter. So I applied a *third* time, and this time I got an interview, so they got to know who I was. And then they told me no.

So I applied a fourth time. And on April 22, 1996, I knew the call was coming, good or bad. I picked up the phone, and it was Dave Leestma, the head of flight crew operations at the Johnson Space Center in **Houston**.

He said, "Hey, Mike. This is Dave Leestma. How you doing this morning?"

And I said, "I really don't know, Dave. You're gonna have to tell me."

And he said, "Well, I think you're gonna be pretty good after this phone call, 'cause we wanna make you an astronaut."

Thirteen years after that, it's May 17, 2009, and I'm on **space shuttle Atlantis**, about

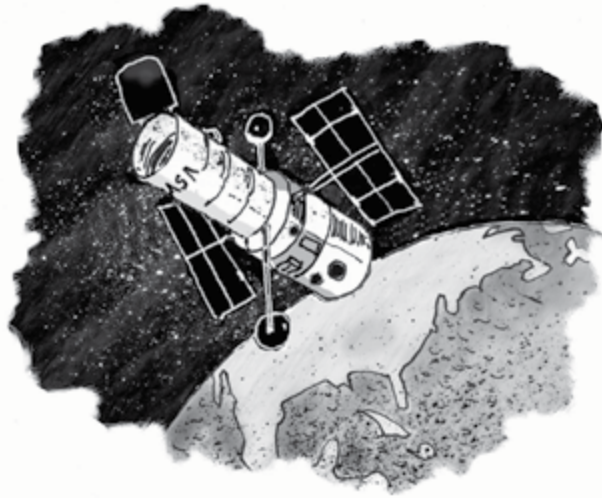


to go out and do a spacewalk on the **Hubble Space Telescope**. And our task that day was to repair an instrument that had failed. This instrument was used by scientists to detect the atmospheres of far-off planets. Planets in other solar systems could be analyzed using this **spectrograph** to see if we might find a planet that was Earth-like, or a planet that could support life. And just when they got good at doing this, the power supply on this instrument failed. It blew. So the instrument could no longer be used.

And there was no way really to replace this unit or to repair the instrument, because when they launched this thing, and they got it ready for space flight, they really buttoned it up. They didn't want anybody to screw with this thing. It was buttoned up with an access panel that blocked the power supply that had failed. This access panel had 117 small screws with washers, and just to play it safe, they put glue on the screw threads so they would never come apart. You know, it could withstand a space launch, and there was no way we could get in to fix this thing.

But we really wanted the Hubble's **capability** back, so we started working. And for five years, we designed a spacewalk. We designed over one hundred new space tools to be used—at great taxpayers' **expense**, millions of dollars, thousands of people worked on this. And my buddy Mike Good (who we call Bueno)—he and I were gonna go out to do this spacewalk. I was gonna be the guy actually doing the repair.

And inside was Drew Feustel, one of my best friends. He was gonna read me the checklist. And we had practiced for years and years for this. They built us our own practice instrument and gave us our own set of tools so we could practice in our office, in our free time, during lunch, after work, on the weekends. We became like one mind.



He would say it, I would do it. We had our own language. And now was the day to go out and do this task.

The thing I was most worried about when leaving the **airlock** that day was my path to get to the telescope, because it was along the side of the space shuttle. And if you look over the edge of the shuttle, it's like looking over a cliff, with 350 miles to go down to the planet. And there are no good handrails.

When we're spacewalking, we like to grab on to things with our space gloves and be nice and steady. But I got to this one area along the side of the shuttle, and there was nothing good to grab. I had to grab a wire or a hose or a knob or a screw. And I'm kind of a big goon. And when there's no gravity, you can get a lot of **momentum** built up,

and I could go spinning off into space. I knew I had a safety **tether** that would probably hold, but I also had a heart that I wasn't so sure about. I knew they would get me back, I just wasn't sure what they would get back on the end of the tether when they reeled me in. So I was really concerned about this. I took my time, and I got through the **treacherous** path and out to the telescope.

The first thing I had to do was to remove a handrail from the telescope that was blocking the access panel. There were two screws on the top, and they came off easily. And there was one screw on the bottom right and that came out easily. The fourth screw is not moving. My tool is moving, but the screw is not. I look close and it's stripped. And I realize that that handrail's not coming off, which means I can't get to the access panel with these 117 screws that I've been worrying about for five years, which means I can't get to the power supply that failed, which means we're not gonna be able to fix this instrument today, which means all these smart scientists can't find life on other planets.

And I'm to blame for this.

And I could see what they would be saying in the science books of the future. This was gonna be my legacy. My children and my grandchildren would read in their classrooms: *We would know if there was life on other planets... but Gabby and Daniel's dad...* My children would suffer from this.

Gabby and Daniel's dad broke the Hubble Space Telescope, and we'll never know.

And through this nightmare that had just begun, I looked at my buddy Bueno, next to me in his space suit, and he was there to assist in the repair but could not take over my role. He had his own

responsibilities, and I was the one trained to do the now broken part of the repair. It was my job to fix this thing. I turned and looked into the cabin where my five **crew mates** were, and I realized nobody in there had a space suit on. They couldn't come out here and help me. And then I actually looked at the Earth; I looked at our planet, and I thought, *There are billions of people down there, but there's no way I'm gonna get a house call on this one. No one can help me.*

I felt this deep loneliness. And it wasn't just a "Saturday afternoon with a book" alone. I felt...**detached** from the Earth. I felt that I was by myself, and everything that I knew and loved and that made me feel comfortable was far away. And then it started getting dark and cold.

Because we travel 17,500 miles an hour, ninety minutes is one lap around the Earth. So it's forty-five minutes of sunlight and forty-five minutes of darkness. And when you enter the darkness, it is not just darkness. It's the darkest black I have ever experienced. It's the complete absence of light. It gets cold, and I could feel that coldness, and I could sense the darkness coming. And it just added to my loneliness.

For the next hour or so, we tried all kinds of things. I was going up and down the space shuttle, trying to figure out where I needed to go to get the next tool to try to fix this problem, and nothing was working. And then they called up, after about an hour and fifteen minutes of this, and said they wanted me to go to the front of the shuttle to a toolbox and get **vise grips** and tape. I thought to myself, *We are running out of ideas. I didn't even know we had tape on board. I'm gonna be the first astronaut to use tape in space during a spacewalk.*

But I followed directions. I got to the front of the space shuttle, and I opened up the toolbox and there was the tape. At that point I was very close to the front of the **orbiter**, right by the cabin window, and

I knew that my best pal was in there, trying to help me out. And I could not even stand to think of looking at him, because I felt so bad about the way this day was going, with all the work he and I had put in.

But through the corner of my eye, through my helmet, you know, just the side there, I can kinda see that he's trying to get my attention. And I look up at him, and he's just cracking up, smiling and giving me the okay sign. And I'm like, *Is there another spacewalk going on out here?* I really can't talk to him, because if I say anything, the ground will hear. You know, Houston. The control center. So I'm kinda like playing **charades** with him. I'm like, *What are you, nuts?* And I didn't wanna look before, because I thought he was gonna give me the finger because he's gonna go down in the history books with me. But he's saying, *No, we're okay. You just hang in there a little bit longer. We're gonna make it through this. We're in this together. You're doing great. Just hang in there.*

And if there was ever a time in my life that I needed a friend, it was at that moment. And there was my buddy, just like I saw in that movie, the camaraderie of those guys sticking together. I didn't believe him at all. I figured that we were outta luck. But I thought, At least if I'm going down, I'm going down with my best pal.



And as I turned to make my way back over the treacherous path one more time, Houston called up and told us what they had in mind. They wanted me to use that tape to tape the bottom of the handrail and then see if I could yank it off the telescope. They said it was gonna take about sixty pounds of force for me to do that.

And Drew answers the call, and he goes, "Sixty pounds of force?"

He goes, "Mass, I think you got that in you. What do you think?"

And I'm like, "You bet, Drew. Let's go get this thing."

I get back to the telescope, and I put my hand on that handrail, and the ground calls again, and they go, "Well, Drew, you know, you guys are okay to do this, but right now we don't have any downlink from Mike's helmet camera." I've got these cameras mounted on my helmet, so they can see everything I'm doing. It's kinda like your mom looking over your shoulder when you're doing your homework, you know?

And they go, "We don't have any downlink for another three minutes, but we know we're running late on time here, so if you have to..." And I'm thinking, *Let's do it now while they can't watch!* Because the reason I'm taping this thing is if any debris gets loose, they're gonna get all worried, and it's gonna be another hour, and we'll never fix this thing. We've been through enough already.

So I'm like, *Let's do it now, while Mom and Dad aren't home. Let's have the party.*

So I say, "Drew, I think we should do it now."

And Drew's like, "Go!" And bam! That thing comes right off. I

pull out my power tool, and now I've got that access panel with those 117 little bitty screws with their washers and glue, and I'm ready to get each one of them. And I pull the trigger on my power tool and nothing happens, and I look, and I see that the battery is dead. And I turn my head to look at Bueno, who's in his space suit, again looking at me like, *What else can happen today?*

And I said, "Drew, the battery's dead in this thing. I'm gonna go back to the air lock, and we're gonna swap out the battery, and I'm gonna recharge my oxygen tank." Because I was getting low on oxygen; I needed to get a refill.

And he said, "Go." And I was going back over that shuttle, and I noticed two things. One was that that treacherous path that I was so scaredy-cat-sissy-pants about going over—it wasn't scary anymore. That in the course of those couple hours of fighting this problem, I had gone up and down that thing about twenty times, and my fear had gone away, because there was no time to be a scaredy-cat, it was time to get the job done. And what we were doing was more important than me being worried, and it was actually kinda fun going across that little jungle gym, back and forth over the shuttle.

The other thing I noticed was that I could feel the warmth of the sun. We were about to come into a day pass. And the light in space, when you're in the sunlight, is the brightest, whitest, purest light I have ever experienced, and it brings with it warmth. I could feel that coming, and I actually started feeling optimistic.

Sure enough, the rest of the spacewalk went well. We got all those screws out, a new power supply in, buttoned it up. They tried

Activity Page 13.1

The Author's Point of View

Independently reread “A View of the Earth” from the beginning through “...and we'll never know” (Reader pages 51–55). As you read, (a) find two sentences or passages that show the author's point of view about your assigned topic and copy the passages; (b) underline whether the passage shows a positive, negative, or neutral feeling about the topic; and (c) explain how it shows the author's point of view. Two examples are provided.

After completing the activity page, compare your answers with your assigned partner's. If your partner selected a passage different from your own, complete the “pair” section of the activity page.

Example:

Topic: *The view of the earth from space*

- a. Passage: *“The first was the view out of the window of John Glenn's spaceship—the view of the Earth, how beautiful it was on the big screen. I wanted to see that view.”*
- b. The passage shows a positive/negative/neutral point of view.
- c. *The author's description of the view as beautiful and his expression of a strong desire to see Earth from space show his positive point of view. Also, the view rekindles the author's childhood dream of becoming an astronaut.*

Example:

Topic: *Repairing the instrument*

- a. Passage: *“Thirteen years after that, it's May 17, 2009, and I'm on space shuttle Atlantis, about to go out and do a spacewalk on the Hubble Space Telescope. And our task that day was to repair an instrument that had failed.”*
- b. The passage shows a positive/negative/neutral point of view.
- c. *In the passage, the author states the time and place and mission, but does not state an opinion about whether the mission will succeed.*



Reading Reading/Viewing Closely

Entering/Emerging

Assist students in identifying passages discussing their topics; have students read passages aloud with strong expression.

Transitioning/Expanding

Ask yes/no questions. For example, “The author writes that he and Drew ‘became like one mind’ and ‘had [their] own language.’ Does he sound confident about the mission?” “The author writes that looking over the edge of the shuttle was like ‘looking over a cliff’ and ‘there [were] no good handrails.’ Is he enjoying the view?”

Bridging

Provide a copy of the text on which students may write and in which paragraphs are numbered, so that they may eliminate sections unrelated to their topic.

THINK

Topic:

1. a. Passage:
 - b. The passage shows a positive/negative/neutral point of view.
 - c. Explain how the passage shows the point of view.
2. a. Passage:
 - b. The passage shows a positive/negative/neutral point of view.
 - c. Explain how the passage shows the point of view.

PAIR

1. If your partner selected a different passage from the two you selected, copy your partner’s passage below:
 2. In what way does your partner’s passage show the author’s point of view?
- Give students the opportunity to share the results of their rereading and partner discussions.

PARTNER READING (20 MIN.)

- Discuss with the class that although the author started off feeling very enthusiastic about being an astronaut and repairing the instrument on the telescope, he is increasingly experiencing difficulties with and doubts about his mission.
 - Pair students off to read the next section of the text, from “And through this nightmare that had just begun. . .” (Reader page 55) through “What else can happen today?” (Reader page 59).
1. **Inferential.** In the first paragraph of this section, the author writes, “There’s no way I’m gonna get a house call on this one.” What do you think he means? As a clue, look at the next sentence: “No one can help me.”
 - » A *house call* refers to a doctor’s coming to a patient’s home instead of the patient’s traveling to the doctor’s office. The author means that nobody is going to visit from Earth to help him solve his problem.
 2. **Literal.** After describing significant setbacks to his mission, the author describes a success and then another problem in the last paragraph of the section. What is the success and what is the problem?
 - » The author succeeds in removing the handrail but then finds that the battery in his drill is dead.

COMPARE AND CONTRAST POINTS OF VIEW (15 MIN.)

- Direct students to Activity Page 13.2, review instructions, and model completing the answers for a pair of passages. Then have students complete the activity independently.



Check for Understanding

Before having students begin the activity page, ask them to describe a time when their point of view about something they were looking forward to changed.

Activity Page 13.2

Compare Points of View

Choose one of the pairs of passages below and answer the following questions at the end of the Activity Page.

PAIR ONE

A. And a couple of things really struck me in that movie. The first was the view out of the window of John Glenn's spaceship—the view of the Earth, how beautiful it was on the big screen. I wanted to see that view.

B. And then I actually looked at the Earth; I looked at our planet, and I thought, *There are billions of people down there, but there's no way I'm gonna get a house call on this one. No one can help me. . . .* I felt this deep loneliness . . . I felt . . . detached from the Earth. I felt that I was by myself, and everything that I knew and loved and that made me feel comfortable was far away. And then it started getting dark and cold.

1. What subject is described in both passages?

- » A view of the planet Earth from space

Support

Show students that the references to the author's looking down on Earth and to his loneliness are context clues that help a reader understand the author means he will not be receiving help from anyone.

Challenge

Identify a simile and a metaphor on Reader page 60.

- » Simile: *Like your mom looking over your shoulder.* The helmet cam is compared to parents watching a child closely.
- » Metaphor: *Let's do it now when Mom and Dad aren't home. Let's have the party.* NASA is parents. Repairing with the camera down is having a party when your parents aren't home.

Activity Page 13.2



2. What is the difference between the author's point of view about the subject in the first passage and his point of view in the second?
- » In the first passage the author longs to view Earth from space. In the second passage he does so, but it makes him feel lonely.
3. How is this difference reflected in the author's language? Your answer should include at least one quotation from each passage.
- » A. "The view of the Earth, how beautiful it was."
 - » B. No one can help me . . . I felt this deep loneliness . . . I felt . . . detached from the Earth."

PAIR TWO

A. And secondly, the camaraderie between the original seven astronauts depicted in that movie—how they were good friends, how they stuck up for each other, how they would never let each other down. I wanted to be part of an organization like that.

B. I looked at my buddy Bueno, next to me in his space suit, and he was there to assist in the repair but could not take over my role. He had his own responsibilities, and I was the one trained to do the now broken part of the repair. It was my job to fix this thing. I turned and looked into the cabin where my five crewmates were, and I realized nobody in there had a space suit on. They couldn't come out here and help me.

1. What subject is described in both passages?
- » Camaraderie between astronauts
2. What is the difference between the author's point of view about the subject in the first passage and his point of view in the second?
- » In the first passage the author admires the camaraderie between astronautsthat he sees in the movie *The Right Stuff*. He believes the astronauts would never let each other down. In the second passage the author feels alone even though his fellow astronauts are nearby. He believes that none of them are able to help him with his part of the mission.

3. How is this difference reflected in the author's language? Your answer should include at least one quotation from each passage.

- A. "How they were good friends, how they stuck up for each other, how they would never let each other down."
- B. I turned and looked into the cabin where my five crewmates were, and I realized nobody in there had a space suit on. They couldn't come out here and help me."

PAIR THREE

A. But we really wanted the Hubble's capability back, so we started working. And for five years, we designed a spacewalk. We designed over one hundred new space tools to be used—at great taxpayer's expense, millions of dollars, thousands of people worked on this. And my buddy Mike Good (who we called Bueno)—he and I were gonna go out and do this spacewalk. I was gonna be the guy actually doing the repair.

B. My tool is moving, but the screw is not. I look close and it's stripped. And I realize that that handrail's not coming off, which means I can't get to the access panel with these 117 screws that I've been worrying about for five years, which means I can't get to the power supply that failed, which means we're not gonna be able to fix this instrument today, which means all these smart scientists can't find life on other planets. And I'm to blame for this . . . And I could see what they would be saying in the science books of the future. This was gonna be my legacy. My children and grandchildren would read in their classrooms: *We would know if there was life on other planets . . . but Gabby and Daniel's dad broke the Hubble Space Telescope, and we'll never know.*

1. What subject is described in both passages?

- » Repairing the instrument on the Hubble telescope.

2. What is the difference between the author's point of view about the subject in the first passage and his point of view in the second?

- » In the first passage the author describes the years of preparation and millions of dollars that went into preparing for the mission to fix the instrument. He feels confident that with all that preparation and money, he and Bueno will be able to accomplish the mission. In the second passage he believes that all that planning and money were wasted because he is not able to reach the instrument to repair it. He blames himself and sees himself going down in history as a failure.

3. How is this difference reflected in the author's language? Your answer should include at least one quotation from each passage.

A. "But we really wanted the Hubble's capability back, so we started working. And for five years, we designed a spacewalk."

B. "We're not gonna be able to fix this instrument today, which means all these smart scientists can't find life on other planets. And I'm to blame for this . . . And I could see what they would be saying in the science books of the future. This was gonna be my legacy."

PAIR FOUR

A. And inside was Drew Feustel, one of my best friends. He was gonna read me the checklist. And we had practiced for years and years for this. They built us our own practice instrument and gave us our own set of tools so we could practice in our office, in our free time, during lunch, after work, on the weekends. We became like one mind. He would say it, I would do it. We had our own language. And now was the day to go out and do this task.

B. At that point I was very close to the front of the orbiter, right by the cabin window, and I knew that my best pal was in there, trying to help me out. And I could not even stand to think of looking at him, because I felt so bad about the way this day was going, with all the work he and I had put in.

1. What subject is described in both passages?

» Working with one of his best friends.

2. What is the difference between the author's point of view about the subject in the first passage and his point of view in the second?

» In the first passage the author feels very confident in his and Drew's ability to repair the instrument. He describes how he and Drew practiced the repair for years, working together so closely that they became "like one mind." In the second passage the author feels so hopeless about the repair that he cannot even bring himself to look at Drew through the window of the space shuttle.

3. How is this difference reflected in the author's language? Your answer should include at least one quotation from each passage.

A "We became like one mind. He would say it, I would do it. We had our own language. And now was the day to go out and do this task."

B. "I knew that my best pal was in there trying to help me out. And I could not even stand to think of looking at him, because I felt so bad about the way this day was going, with all the work he and I had put in."

- Review students' answers as a class.
- Assign students passages from the final section of "A View of the Earth" (from "And I said 'Drew, the battery's dead in this thing'" on Reader page 59 through the end) to read aloud.

Lesson 13: Point of View, Part 2

Writing



Primary Focus: Students will revise narratives based on teacher feedback.
[W.5.5]

REVISING THE SURPRISE NARRATIVE (20 MIN.)

- Return students' Surprise Narratives Activity Pages 11.5 and direct them to Activity Page 13.3.
- Instruct students to review your comments. Then have them choose one or two of your suggested revisions to work on in their revision



Check for Understanding

Ask students to share a revision they plan on making based on your written comments, as well as the reason for the revision (i.e., to include more showing details).

- Have students rewrite their narratives on Activity Page 13.3, incorporating their revisions into their second drafts.



Reading Reading/Viewing Closely

Entering/Emerging

Work one-on-one to help students understand the subject matter their pair of passages shares.

Transitioning/Expanding

Provide students with an expanded glossary defining words that might be challenging to English Language Learners (e.g., *loneliness*, *comfortable*, *instrument*, etc.).

Bridging

Locate students' passages in the text to help them determine when, over the time frame of the narrative, they took place.

Activity Page 13.3



Support

Circulate to offer support and answer questions about your comments.

Challenge

Based on your comments, have students identify one or two additional revisions they might make.



Writing Selecting Language Resources

Entering/Emerging

Hold one-on-one writing conferences with students to ensure they understand your comments and revision expectations.

Transitioning/Expanding

Assign students a single revision task.

Bridging

Review students' planned revisions before they complete Activity Page 13.3.

Activity Page 13.3

Second Draft of Surprise Narrative

Title

Note: The Activity Page provides space for students to complete the assignment.

~~~~~  
End Lesson  
~~~~~


14

Showing (Not Telling) Emotions

PRIMARY FOCUS OF LESSON

Writing

Students describe emotions by showing behavior rather than telling the reader what emotions are being described. [W.5.4]

Reading

Quoting accurately from the text, students track the author's emotions. [RI.5.1]

Speaking and Listening

Students listen to classmates' narratives and provide positive and specific feedback. [SL.5.1]

FORMATIVE ASSESSMENT

Activity Page 14.1

Showing (Not Telling) Emotions Students observe and describe behavior that shows emotions. [W.5.4]

Activity Page 14.2

Emotion Guessing Game Students identify emotions based on behavior. [W.5.4]

Activity Page 14.3

Tracking the Author's View of the Earth Students identify and analyze descriptions of emotions in text. [RI.5.1]

Teacher Resources

Speaking & Listening Observational Checklist
Follow assigned roles in discussion activities. [SL.5.1.b]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|------------------------------------------|-------------|---------|------------------------------------------------------------------------------------------------------------------------------|
| Writing (35 min.) | | | |
| Showing, (Not Telling) Emotions | Whole Group | 20 min. | <input type="checkbox"/> Emotion cards
<input type="checkbox"/> Activity Pages 14.1, 14.2 |
| Emotion Guessing Game | Small Group | 15 min. | |
| Reading (35 min.) | | | |
| Individual Student Read Alouds | Whole Group | 15 min. | <input type="checkbox"/> Reader
<input type="checkbox"/> Activity Page 14.3
<input type="checkbox"/> Graphic organizer |
| Tracking the Author’s Emotions | Independent | 20 min. | |
| Speaking and Listening (20 min.) | | | |
| Surprise Narrative Presentations (Day 1) | Whole Group | 20 min. | <input type="checkbox"/> Projection 14.1
<input type="checkbox"/> Graphic organizer |

ADVANCE PREPARATION

Writing

- Consider selecting student actors before class to act out the scenarios on Activity Page 14.1 (Writing)
- Prepare to break the class into groups of five for the Emotion Guessing Game.

Speaking and Listening

- Prepare to display feedback sentence frames during the Speaking and Listening segment.

Universal Access

Reading

- Prepare a version of today's Reading selection in which passages connected to the author's emotions are highlighted.
- Prepare a partially completed graphic organizer for Activity Page 14.3.
 - Prepare an expanded glossary for the Reading selection.

Speaking and Listening

- Prepare a graphic organizer on which students may write down notable language they want to comment on.

CORE VOCABULARY

treacherous, adj. dangerous

curvature, n. bend

haven, n. safe place

detected, v. observed

detached, v. separated

Lesson 14: Showing (Not Telling) Emotions

Writing



Primary Focus: Students describe emotions by showing behavior rather than telling the reader what emotions are being described. [W.5.4]

SHOWING, (NOT TELLING) EMOTIONS (20 MIN.)

- Ask students to describe a time when they knew (or thought they knew) how someone was feeling without the person saying how he or she was feeling. Inquire about several specific emotions by, for example, asking students to raise their hands if they:
 - ever knew someone was mad without the person saying so.
 - ever knew someone was surprised without the person saying so.
 - ever knew someone was embarrassed without the person saying so.
 - ever knew someone was excited without the person saying so.
 - After each question, ask students who have raised their hands to describe how they knew how the person was feeling.
 - Start a column on the board for each of the emotions you asked about. In each column, list the behaviors or dialogue the students described as showing the emotion.
 - Remind students that in earlier lessons they practiced describing actions through showing rather than telling.
 - Based on students' responses to the questions above, write both a telling and a showing description of the same emotion on the board. For example under "telling," write *Alexander was angry* and under "showing," write several sentences describing what Alexander did and said (e.g., Alexander clenched his fists, grunted his answers, slammed the door, etc.).
1. Ask students why showing often makes for more interesting writing than telling.
 - » Because it allows the reader to form a strong mental image of what is happening.
 - Direct students to Activity Page 14.1 and review the instructions. Call on three pairs of students to act out the three scenarios.

Support

Direct students to Activity Page 3.4 where they described actions by breaking them down into showing details. Explain that they will describe emotions the same way.

Activity Page 14.1



Activity Page 14.1

Showing (Not Telling) Emotions

Below are simple sentences that tell the reader how characters feel. Several of your classmates will act out these scenarios. Based on their performances, write down as many details as you can that describe the situation through showing rather than telling.

Example:

On meeting her favorite actor, Nita was very nervous, even though the actor was very friendly.

Showing details:

- a. Nita is not making eye contact.
- b. Nita is looking down.
- c. Nita is speaking quietly.
- d. The movie star is signing an autograph.
- e. The movie star asked Nita about her family.

1. **Sitting on the bus, Alejandro was very sad that school was over. Danny, sitting next to him, was thrilled to start summer vacation.**

Showing details:

- a.
- b.
- c.
- d.
- e.
- f.

2. **Felicia loved her dog, Chumley. Chumley was excited about her new bone.**

Showing details:

- a.
- b.
- c.
- d.
- e.
- f.

3. **Carla was proud of her mother for getting accepted to medical school. Her mother was worried about all the work it would take to graduate.**

Showing details:

- a.
- b.
- c.
- d.
- e.
- f.

EMOTION GUESSING GAME (15 MIN.)

- Break the class into groups of five students each and give the students in each group different emotion cards, on which an emotional reaction to an object is written on one side and a number on the other. Suggested emotion cards:
 - 1. terrified of a chair
 - 2. excited about receiving a note
 - 3. disgust at a pencil sharpener
 - 4. affection for your teacher's stapler
 - 5. anger at your shoelace
- Tell students not to let anyone know which emotion is written on their card.
- Direct students to Activity Page 14.2 and review the instructions. Have students take turns acting out their emotional reaction to objects for their group.

Support

Consider sharing the scenarios with your six actors ahead of time so they may rehearse or plan their performances.

Challenge

Have students think of contradictory behaviors that might characterize the same emotion. For example, someone who is confused might ask a lot of questions or might be very quiet. Someone who is angry might raise his voice or might ignore those around him.

Activity Page 14.2





Writing Selecting Language Resources

Entering/Emerging

Ensure students understand the meaning of the emotion written on their card (terrified, disgust, excited, etc.).

Transitioning/Expanding

Consider having some groups act out their 14.2 emotions silently, using only looks and gestures.

Bridging

Have students guess the emotion their group mates are performing from a multiple-choice list.

Activity Page 14.2

Emotion Guessing Game

Write the name of each group mate next to his or her matching number. As your group mates acts out their emotions, describe their behavior or speech in the spaces below. Then guess the emotion and object.

1., 2., 3., 4., 5.

Name:

- a.
- b.
- c.
- d.
- e.

Emotion:

Object:

- Have each group share some of their member' behaviors.



Check for Understanding

Ask students about their favorite movies or television shows. How do actors show how they are feeling rather than tell how they are feeling?

Lesson 14: Showing (Not Telling) Emotions

Reading



Primary Focus: Quoting accurately from the text, students track the author's emotions. [RI.5.1]

INDIVIDUAL STUDENT READ-ALOUDS (15 MIN.)

- Have students summarize "A View of the Earth" so far.
- Ask students why, based on what they have read so far, they think the narrative is called "A View of the Earth."

- Ask students to identify all the instances, so far, of the author looking at a view of the earth.
 - Page 51 (“The first was the view out the window of John Glenn’s spaceship.”)
 - Page 54 (“And if you look over the edge of the shuttle, it’s like looking over a cliff...”)
 - Page 56 (“And then I actually looked at the Earth; I looked at our planet ... ”)
- Direct students to the final section of “A View of the Earth” in the Reader (beginning with “And I said, ‘Drew, the battery’s dead in this thing’” on Reader page 59). Tell them to look for any additional accounts of the author viewing the earth as they read or follow along.
- Have students who have prepared passages read them aloud in order. Make sure no text is skipped by reading aloud any unassigned passages.

pull out my power tool, and now I've got that access panel with those 117 little bitty screws with their washers and glue, and I'm ready to get each one of them. And I pull the trigger on my power tool and nothing happens, and I look, and I see that the battery is dead. And I turn my head to look at Bueno, who's in his space suit, again looking at me like, *What else can happen today?*

And I said, "Drew, the battery's dead in this thing. I'm gonna go back to the air lock, and we're gonna swap out the battery, and I'm gonna recharge my oxygen tank." Because I was getting low on oxygen; I needed to get a refill.

And he said, "Go." And I was going back over that shuttle, and I noticed two things. One was that that treacherous path that I was so scaredy-cat-sissy-pants about going over—it wasn't scary anymore. That in the course of those couple hours of fighting this problem, I had gone up and down that thing about twenty times, and my fear had gone away, because there was no time to be a scaredy-cat, it was time to get the job done. And what we were doing was more important than me being worried, and it was actually kinda fun going across that little jungle gym, back and forth over the shuttle.

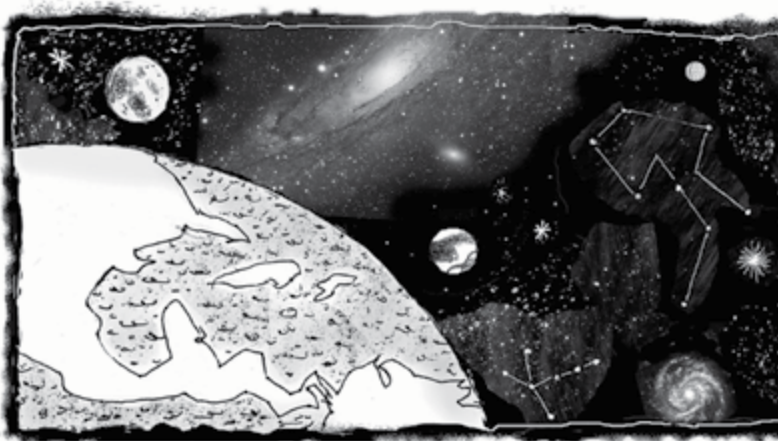
The other thing I noticed was that I could feel the warmth of the sun. We were about to come into a day pass. And the light in space, when you're in the sunlight, is the brightest, whitest, purest light I have ever experienced, and it brings with it warmth. I could feel that coming, and I actually started feeling optimistic.

Sure enough, the rest of the spacewalk went well. We got all those screws out, a new power supply in, buttoned it up. They tried

it; turned it on from the ground. The power supply was working. The instrument had come back to life. And at the end of that spacewalk, after about eight hours, I'm inside the air lock getting things ready for Bueno and me to come back inside, but my commander says, "Hey, Mass, you know, you've got about fifteen minutes before Bueno's gonna be ready to come in. Why don't you go outside of the air lock and enjoy the view?"

So I go outside, and I take my tether, and I clip it on a handrail, and I let go, and I just look. And the Earth—from our altitude at Hubble, we're 350 miles up. We can see the **curvature**. We can see the roundness of our home, our home planet. And it's the most magnificent thing I've ever seen. It's like looking into heaven. It's paradise.

And I thought to myself, *This is the view that I imagined in that movie theater all those years ago.* And as I looked at the Earth, I also



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noticed that I could turn my head, and I could see the moon and the stars and the Milky Way galaxy. I could see our universe. And I could turn back, and I could see our beautiful planet.

And that moment changed my relationship with the Earth. Because for me the Earth had always been a kind of a safe **haven**, you know, where I could go to work or be in my home or take my kids to school. But I realized it really wasn't that. It really is its own spaceship. And I had always been a space traveler. All of us here today, even tonight, we're on this spaceship Earth, amongst all the chaos of the universe, whipping around the sun and around the Milky Way galaxy.

A few days later, we get back. Our families come to meet us at the airfield. And I'm driving home to my house with my wife, my kids in the backseat. And she starts telling me about what she was going through that Sunday that I was spacewalking, and how she could tell,



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listening, watching the NASA television channel, how sad I was. That she **detected** a sadness in my voice that she had never heard from me before, and it worried her.

I wish I would've known that when I was up there, 'cause this loneliness that I felt—really, Carol was thinking about me the whole time. And we turned the corner to come down our block, and I could see my neighbors were outside. They had decorated my house, and there were American flags everywhere. And my neighbor across the street was holding a pepperoni pizza and a six-pack of beer, two things that unfortunately we still cannot get in space.

And I got out of the car, and they were all hugging me. I was still in my blue flight suit, and they were saying how happy they were to



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have me back and how great everything turned out. I realized my friends, man, they were thinking about me the whole time. They were with me too.

The next day we had our return ceremony; we made speeches. The engineers who had worked all these years with us, our trainers, the people that worked in the control center, they started telling me how they were running around like crazy while I was up there in my little nightmare, all alone. How they got the solution from the Goddard Space Flight Center in Maryland, and how the team that was working on that Sunday figured out what to do, and they checked it out, and they radioed it up to us.

I realized that at the time when I felt so lonely, when I felt detached from everyone else—literally, like I was away from the planet—that really I never was alone, that my family and my friends and the people I worked with, the people that I loved and the people that cared about me, they were with me every step of the way.

Michael Massimino was born in Franklin Square, New York on August 19, 1962. After attending Columbia University where he earned a degree in Industrial Engineering, Massimino attended the Massachusetts Institute of Technology for graduate school, receiving a Ph.D. in Mechanical Engineering in 1992. During his time at MIT he applied to NASA to be an astronaut four different times until he was finally chosen as a candidate in 1996.

Massimino has been on two space flights, logging a total of 571 hours and 47 minutes in space, including 30 hours and 4 minutes of spacewalking across four space walks. Both of his flights were launched to service the Hubble Space Telescope, including the final Hubble repair mission.

1. **Literal.** How did the author's feeling about walking along the side of the space shuttle change?
 - » He was no longer afraid.
2. **Inferential .** After being back home for a few days, what did the author come to realize about the loneliness he felt during the space walk?
 - » that he should not have felt so alone because his friends, family, and many people he had never even met were thinking about him and working hard to support him the whole time.

TRACKING THE AUTHOR'S EMOTIONS (20 MIN.)



Check for Understanding

Have students summarize the major events of the narrative and then describe how the author felt about each event.

- Direct students to Activity Page 14.3, review the instructions, and model completing the first row of the organizer. Some suggested answers are offered below. Then have students complete the activity page.

Activity Page 14.3



Activity Page 14.3

Tracking the Author's View of the Earth

A. In the first column, quote the four times the author describes a view of the Earth from space, using the page number. Then for each quote, answer the questions in columns 2–3.

| View of the Earth:
Quote from the text and
page number | What emotion is the
author feeling? | How did the earth look
to the author? |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|--------------------------------------------------|
| <i>1. And a couple of things really struck me in that movie. The first was the view out the window of John Glenn's spaceship—the view of the Earth, how beautiful it was on the big screen. p. 51</i> | <i>excitement</i> | <i>He thought it was beautiful.</i> |
| <i>2. And if you look over the edge of the shuttle, it's like looking over a cliff, with 350 miles to go down to the planet. And there are no good handrails. p. 54</i> | <i>nervous about the mission</i> | <i>It looked very scary to him.</i> |
| <i>3. And then I actually looked at the Earth; I looked at our planet, and I thought, There are billions of people down there, but there's no way I'm gonna get a house call on this one. No one can help me. p. 56</i> | <i>loneliness</i> | <i>The planet looked very far away.</i> |
| <i>4. So I go outside, and I take my tether, and I clip it on a handrail, and I let go, and I just look. And the Earth—from our altitude at Hubble, we're 350 miles up. We can see the curvature. We can see the roundness of our home, our home planet. And it's the most magnificent thing I've ever seen. It's like looking into heaven. It's paradise. p. 60</i> | <i>relief and happiness that he accomplished the mission</i> | <i>He thought it looked like paradise.</i> |

B. In the paragraphs below, the author describes Earth as beautiful, but he also states that he no longer saw the planet as a safe haven. Do you think this description is positive or negative or both? Explain your answer.

And I thought to myself, this is the view that I imagined in that movie theater all those years ago. And as I looked at the Earth, I also noticed that I could turn my head, and I could see the moon and the stars and the Milky Way galaxy. I could see our universe. And I could turn back, and I could see our beautiful planet.

And that moment changed my relationship with the Earth. Because for me the Earth had always been a kind of a safe haven, you know, where I could go to work or be in my home or take my kids to school. But I realized it really wasn't that. It really is its own spaceship. And I had always been a space traveler. All of us here today, even tonight, we're on this spaceship Earth, amongst all the chaos of the universe, whipping around the sun and around the Milky Way galaxy.

- » Even though the author no longer sees Earth as a safe haven, the description is mostly positive. The author uses a metaphor, writing that the earth is a spaceship. At this point in the narrative, after he has just accomplished his mission with the help of his friends, the author probably has very positive feelings about being on a spaceship among his fellow astronauts. So even though Earth may no longer be a safe haven to the author, he still thinks of the planet as offering protection from the chaos of the universe.
-

- Have students share their answers with the class.

Challenge

The literal meaning of view is something seen, but the word may also refer to a way of thinking about something (as in the phrase point of view, for example). Discuss the narrative's title with the second meaning of view in mind.



Reading

Reading/Viewing Closely

Entering/Emerging

Provide students with a version of the text highlighting passages connected to the author's emotions at the time he describes the view.

Transitioning/Expanding

Provide students with a partially completed graphic organizer on which column 1 has already been filled in.

Bridging

Provide students with an expanded glossary defining potentially challenging words in the excerpt (e.g., *optimistic*, *kinda*, *gonna*, *commander*).

Lesson 14: Showing (Not Telling) Emotions

Speaking and Listening



Primary Focus: Students listen to classmates' narratives and provide positive and specific feedback. [SL.5.1]

SURPRISE NARRATIVE PRESENTATIONS (DAY 1) (20 MIN.)

- Explain that some more students will now have a chance to present their Surprise Narratives.
- Remind students that as in all their sharing sessions, all feedback:
 - should be about something they liked in the narrative.
 - should refer to specific language from the narrative.

Challenge

As possible, have students identify "showing, not telling" in their classmates' presentations.

Support

Highlight specific language from the narratives presented for students to comment on.



Speaking and Listening
Exchanging Information
and Ideas

Entering/Emerging

Provide students with a graphic organizer on which to write down notable language during classmates' presentations.

Transitioning/Expanding

Allow students to rehearse their narratives with you prior to presenting them to the whole class.

Bridging

Allow students to rehearse their narratives with a peer.

Check for Understanding



Have students suggest comments that meet neither guideline for feedback, one guideline but not the other, and both guidelines.

- Write or display the following sentence frames as guidance to students on feedback.

➤ Projection 14.1

The words(s) ___ really helped me imagine the moment leading up to your surprise.

When you wrote ___, I understood why the surprise was so unexpected.

I learned something new about you from your narrative. The words ___ taught me that ___.

When you described ___ with the words ___, I could really picture it in my mind.

Writing ___ was a great way to show ___ rather than tell.

- Thank students for presentations and feedback and tell them you are looking forward to the rest of the presentations.

Note: Consider interspersing student presentations over the course of Lesson 14.

End Lesson

15

Creating Strong Images Through Showing

PRIMARY FOCUS OF LESSON

Language

Students will describe how language in texts creates a strong mental image for readers. [L.5.5]

Writing

Students will add showing details to classmates' telling sentences. [W.5.4]

Speaking and Listening

Students will listen to classmates' narratives and provide positive and specific feedback. [SL.5.1]

FORMATIVE ASSESSMENT

Activity Page 15.2

Mental Image Analysis Students identify descriptive showing passages in the personal narratives they have read. [L.5.5]

Activity Page 15.3

Enhance the Descriptions Students turn a telling sentence into showing sentences. [W.5.4]

Activity Page 15.4

Telephone Game: Showing, Not Telling Students write a series of showing sentences. [W.5.4]

Teacher Resources

Speaking and Listening Observational Checklist
Follow assigned roles in discussion activities. [SL.5.1b]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|------------------------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Language (30 min.) | | | |
| Modeling Close Reading | Whole Class | 15 min. | <input type="checkbox"/> Projection 15.1
<input type="checkbox"/> Writing Strategies Poster (optional)
<input type="checkbox"/> Activity Pages 15.1, 15.2 |
| Students Read Closely | Independent | 15 min. | |
| Writing (35 min.) | | | |
| Showing, Not Telling | Whole Class | 15 min. | <input type="checkbox"/> Activity Pages 15.3, 15.4 |
| Telephone Game | Small Group | 20 min. | |
| Speaking and Listening (25 min.) | | | |
| Surprise Narrative Presentations (Day 2) | | 25 min. | <input type="checkbox"/> Graphic organizer |

ADVANCE PREPARATION

Language

- Prepare to project passages from “A View of the Earth” (Projection 15.1).

Writing

- Prepare to break the class into three groups for Activity Page 15.3.

Universal Access

Language

- Prepare sheet with definitions of writing strategies.

Writing

- Prepare yes/no questions for Activity Page 15.3.

Speaking and Listening

- Prepare graphic organizer.

Start Lesson

Lesson 15: Creating Strong Images Through Showing Language



Primary Focus: Students will describe how language in texts creates a strong mental image for readers. [L.5.5]

MODELING CLOSE READING (15 MIN.)

- Direct students to the Writing Strategies Poster or to the writing strategies listed on Activity Page 15.1. Review the writing strategies the students have learned over the course of the unit.

Activity Page 15.1

Some Strategies for Writing Great Personal Narratives

1. Showing, not telling through:
 - strong adjectives and verbs
 - dialogue
 - detailed moments and action
 - describing emotions through behavior
 - sensory descriptions using all five senses

Activity Page 15.1



2. Personification
 3. A strong point of view supported by evidence
 4. A logical sequence of events
 5. A specific tone
 6. Similes and metaphors
-

- Tell students that they will identify some of these strategies in “A View of the Earth.”
- Display Projection 15.1 (Passages from “A View of the Earth”).

➤ **Projection 15.1**

1. The other thing I noticed was that I could feel the warmth of the sun. We were about to come into a day pass. And the light in space, when you're in the sunlight, is the brightest, whitest, purest light I have ever experienced, and it brings with it warmth. I could feel that coming, and I actually started feeling optimistic.
2. And that moment changed my relationship with the Earth. Because for me the Earth had always been a kind of a safe haven, you know, where I could go to work or be in my home or take my kids to school. But I realized it really wasn't that. It really is its own spaceship. And I had always been a space traveler. All of us here today, even tonight, we're on this spaceship Earth, amongst all the chaos of the universe, whipping around the sun and around the Milky Way galaxy.
3. And we turned the corner to come down our block, and I could see my neighbors were outside. They had decorated my house, and there were American flags everywhere. And my neighbor across the street was holding a pepperoni pizza and a six-pack of beer, two things that unfortunately we still cannot get in space.

- Model a close reading of the first passage for instances of the author using one or more of the strategies on the Writing Strategies Poster.
 - Circle and note the multiple strong adjectives the author uses to describe the sunlight (*brightest, whitest, purest*).
 - Note the sensory descriptions of both sight and touch (the warmth of the sunlight on the author's skin) the author uses to describe the sunlight.



Language Analyzing Language Choices

Entering/Emerging

Prepare a list of writing strategies that includes definitions.

Transitioning/Expanding

Check students' Activity Pages (15.2) to ensure the strategies they identified are represented in the passage they selected.

Bridging

Allow students who are presenting their passages a few minutes to rehearse in front of you or a peer.

Activity Page 15.2



- Work with the whole class to closely read the second passage for instances of the author using the strategies. For example:

- Figurative language:

- Metaphor: Earth “was its own spaceship.”
- Metaphor: “I had always been a space traveler.”

- Descriptive verb: “whipping around the sun.”

- Ask students what words the author could have used instead of *whipping* (e.g., circling, orbiting). Ask which is the stronger choice and why.
- Tell students that the third passage is a very good example of an author showing the reader emotions rather than telling the reader what people were feeling.
- Have students identify the actions of the author’s neighbors. Circle these actions.
- As a class, brainstorm the emotions that these actions show. Write appropriate responses on the board. Possible answers:
 - happiness about the successful mission
 - pride in the author
 - patriotism
 - friendship
 - gratitude that the author returned safely from space

STUDENTS READ CLOSELY (15 MIN.)

- Direct students to Activity Page 15.2 and review the instructions.

Activity Page 15.2

Mental Image Analysis

Pick a Passage:

Review the personal narratives you read over the course of the unit. Select a passage from one of the narratives that uses one of the strategies listed on Activity Page 15.1 to create a strong mental image for the reader.

Then:

- A. Copy the passage.
- B. Identify the strategy the author uses.
- C. Describe the mental image the passage creates.

- A. The passage:
- B. The strategy:
- C. The mental image:

- As a class, review several students' answers.



Check for Understanding

Before beginning Activity Page 15.2, ask students to explain (or for examples of) the strategies listed on Activity Page 15.1.

Support

As possible, have students who are sharing, display their passages using an overhead projector or smartboard.

Challenge

As relevant, ask students to identify writing strategies in addition to those selected by presenter

Lesson 15: Creating Strong Images Through Showing Writing



Primary Focus: Students will add showing details to classmates' telling sentences.
[W.5.4]

SHOWING, NOT TELLING (15 MIN.)

- Direct students to Activity Page 15.3. Tell them that they will practice writing strong descriptions that show rather than tell.

Activity Page 15.3

Enhance the Descriptions

1. The girl ate lunch.

Substitute words:

- a.
- b.
- c.
- d.

Rewrite the telling sentence as two or three showing sentences that include the following details:

2. Dr. Lerner spilled her coffee.
 - Where was Dr. Lerner when she spilled her coffee?
 - Where was the coffee when Dr. Lerner spilled it?
 - Where did the coffee spill?

Activity Page 15.3



Support

As necessary, use the example provided to model word substitution before having students begin the Telephone game.

Activity Page 15.4



- Direct students to sentence 1 on the Activity Page.
- 1. **Inferential.** Ask one-third of the class what words they might substitute for *girl* to make the sentence more descriptive and specific.
 - » Sample substitute words: *toddler, captain of the field hockey team, or ballerina.*
- 2. **Inferential.** Ask another third of the class for words they might substitute for *ate*.
 - » Sample substitute words: *gulped down, picked at, or inhaled.*
- 3. **Inferential.** Ask the last third of the class for words they might substitute for *lunch*.
 - » Sample substitute words: *an extra large pizza pie, a small salad, or her first meal in three days.*
- Give students a few minutes to write their words below the sentence. Then have some students share their substitute words. Rewrite the sentence on the board several times using a word or phrase from each of the three groups.
- Direct students to sentence 2 on the Activity Page and review the instructions.
- Give students a few minutes to write. Then have them share their sentences.

TELEPHONE GAME (20 MIN.)

- Break the class into groups of five students each and direct students to Activity Page 15.4.
- Review the instructions and the example and have the students go through the activity once or twice.

Activity Page 15.4

Telephone Game: Showing, Not Telling

1. Write a description consisting of two telling sentences. At your teacher's signal, pass your activity book to your right.
2. Write a first revision the telling sentences you receive by turning a word or phrase into a showing detail. Repeat until your original sentences come back to you. An example is below.

Example:

Telling sentences: *Katarina searched for her equipment. She did not want to be late for practice.*

First revision: *Katarina searched for her shinguards. She did not want to be late for practice.*

Second revision: *Katarina pulled a huge pile of junk from under her bed but could not find her shinguards. She did not want to be late for practice.*

Third revision: *Katarina pulled a huge pile of junk from under her bed but could not find her shinguards. She knew the new soccer coach would be mad if she were late for practice again.*

Fourth revision: *"Mom, can you help me?" Katarina called downstairs as she pulled a huge pile of junk from under her bed looking for her shinguards. She knew the coach would be mad if she were late for practice again.*

Telling sentences:

First revision:

Second revision:

Third revision:

Fourth revision:

Telling sentences:

First revision:

Second revision:

Third revision:

Fourth revision:

-
- Have groups share their work. Ask students to contrast the mental images created by the telling sentences with those created by the final revisions.
-



Check for Understanding

Ask students to go through each revision of the 15.4 telling sentences and identify all of the showing details that were added.



Writing Adapting Language Choices

Entering/Emerging

Have students identify the showing details in their peers' revisions of sentence 2 on 15.3.

Transitioning/Expanding

Have students brainstorm possible details for 15.3 (e.g., *Dr. Lerner was in her office, coffee was on her desk, spilled on patient's chart*) before writing showing sentences.

Bridging

Circulate and ask students yes/no questions to prompt 15.4 revision ideas (e.g., *what was Katrina looking for? Did she say anything? To whom?*).

Challenge

Have students use a simile or metaphor in their revisions.

Lesson 15: Creating Strong Images Through Showing

Speaking and Listening



Primary Focus: Students will listen to classmates' narratives and provide positive and specific feedback. [SL.5.1]

SURPRISE NARRATIVE PRESENTATIONS (DAY 2) (25 MIN.)

- Explain that more students will now have a chance to present their Surprise Narratives.
- Remind students that as in all their sharing sessions, all feedback:
 - should be about something they liked in the narrative.
 - should refer to specific language from the narrative.



Check for Understanding

Ask students for feedback on "A View of the Earth" that is positive and specific.

- Consider displaying the sentence frames Projection 14.1 as guidance to students on feedback.

➤ Projection 14.1

The words(s) ____ really helped me imagine the moment leading up to your surprise.

When you wrote ____, I understood why the surprise was so unexpected.

I learned something new about you from your narrative. The words ____ taught me that ____.

When you described ____ with the words ____, I could really picture it in my mind.

Writing ____ was a great way to show ____ rather than tell.

Challenge

As possible, have students identify "showing, not telling" in their classmates' presentations.

Support

Highlight specific language from the narratives presented for students to comment on.

- Thank students for presentations and feedback. Congratulate them on their great reading, writing, and presenting over the course of the unit.
- Tell them they will have many more chances to write and share their writing during the rest of the school year.

End Lesson



Speaking and Listening Exchanging Information and Ideas

Entering/Emerging

Provide students with a graphic organizer on which to write down notable language during classmates' presentations.

Transitioning/Expanding

Allow students to rehearse their narratives with you prior to presenting them to the whole class.

Bridging

Allow students to rehearse their narratives with a peer.

Beginning-Of-Year Assessment

Assessment Day 1

LESSON AT A GLANCE

| | Time | Materials |
|-------------------------------------|---------|---------------------------|
| Beginning-of-Year Assessment | | |
| Reading Comprehension Assessment | 90 min. | ☐ Activity Pages A.1, A.2 |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please collect Activity Pages A.1–A.6 from students before beginning any portion of the Beginning-of-Year (BOY) Assessment.
- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- The primary purpose of the BOY Assessment is to determine students' preparedness for Grade 5 CKLA instruction.
- During the first day of the three-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes three passages and corresponding comprehension questions. After students complete this portion of the assessment, use the BOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the BOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.
- Beginning on Day 2 of the BOY Assessment, all students will work independently on the grammar assessment.
- In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 10 or fewer on the Reading Comprehension Assessment, or between 11–13, as time allows). Administer the Fluency Assessment to all students.
- The Word Reading in Isolation Assessment uses Activity Page A.3 (Scoring Sheet for student responses), which you will have collected from students, as well as the Word Reading in Isolation Assessment located under Assessment Day 2 in the Teacher Guide. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have also been included in Assessment Day 2 of the Teacher Guide.
- The Fluency Assessment uses Activity Pages A.2 and A.4 (which you will have collected from students), as well as the Fluency Assessment text "Paul Bunyan," located under Assessment Day 2 in the Teacher Guide. You will use Activity Page A.4 (Beginning-of-Year Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (Beginning-of-Year Assessment Summary) includes a Fluency Assessment Scoring Sheet.
- Beginning on Day 3 of the BOY Assessment, all students will complete the morphology assessment. You will continue to pull students individually to administer the Word Reading in Isolation Assessment and the Fluency Assessment.

READING COMPREHENSION ASSESSMENT (90 MIN.)

Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. After you have scored the assessment, record individual scores on each student's BOY Assessment Summary (Activity Page A.2).

The texts used in the Reading Comprehension Assessment—"Mercury and the Woodman" (literary text), "Benjamin Banneker" (informational text), and "The Circulatory System" (informational text)—have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts Supplement to Appendix A, "New Research on Text Complexity" (www.corestandards.org/resources). All selections fall within the Common Core 4th–5th Grade Band.

The reading comprehension questions pertaining to these texts are also aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might thus address multiple standards. In general, the selected-response items address Reading standards and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and the Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

Item Annotations and Correct Answers

Note: To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item | Correct Answer(s) | Standards |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| 1. Inferential | <i>Answers may vary, but should include that it was late in the day, and the Woodman was tired so he was less focused and/or had less energy compared to the morning, so he wasn't as careful in his movements. Thus, the axe slipped out of his hands. Because he was cutting a tree near the edge of a pool, the axe could easily have landed in the pool when it slipped.</i> | RL.5.1, RL.5.4, W.5.4 |
| 2. Inferential | D | RL.5.1, L.5.4a, L.5.6 |
| 3 Part A.
Literal | <i>The Woodman showed honesty by:</i> | RL.5.1, RL.5.2, L.5.4a |
| | <i>saying the golden axe wasn't his</i> | |
| | <i>saying the silver axe wasn't his</i> | |
| 3 Part B.
Evaluative | <i>The Woodman could have said the golden axe was his and/or said the silver axe was his. Doing either of these would not have shown honesty because neither of these axes was his.</i> | RL.5.1, RL.5.2, W.5.4, L.5.4a |
| 4. Inferential | A | RL.5.1, RL.5.3, RL.5.4, L.5.4a |
| 5. Evaluative | <i>Answers may vary, but should include that when you are honest, you are rewarded for telling the truth. By not being honest, you may end up worse off than you were when you started.</i> | RL.5.2, RL.5.4, W.5.4 |
| 6. Inferential | B | RI.5.4, L.5.4a |

| | | | |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <p>7 Part A.
Literal</p> <p>7 Part B.
Inferential</p> | <p>Part A: What Benjamin Banneker built or made</p> | <p>Part B: Why he built or made this</p> | <p>RL.4.3, RL.4.2, RL.4.1</p> |
| | <p>large clock with the same working parts as a pocket watch</p> | <p>He wanted to see if he could make a larger version of a pocket watch. Text Evidence: He wanted to know how a pocket watch works so he took it apart. Looking at the watch parts, he had the idea to try and build a large clock that works just like a pocket watch, only bigger.</p> | |
| | <p>irrigation system</p> | <p>He was working on his family's farm. Text Evidence: While working in the farm, he created this system. The system allowed crops to be watered even during dry times. It was made up of ditches and small dams. It controlled water that flowed from springs near the farm.</p> | |
| | <p>cabin with a skylight</p> | <p>He loved astronomy so much. Text Evidence: He loved astronomy so much; through the window in the roof, he could observe the sky during the day and at night.</p> | |
| | <p>almanac of all the useful information he gathered</p> | <p>He wanted to share the information with other people. Text Evidence: Readers used the facts in their daily lives; they enjoyed the puzzles, health tips, and advance on farming.</p> | |
| <p>8. Inferential</p> | <p>Answers may vary, but should include that Jefferson was aware of Banneker's talents and knew Banneker had good ideas.</p> | | <p>RI.5.1, RI.5.3, RI.5.4, W.5.4, W.5.9</p> |

| | | | | |
|------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|--------------------------------------------------|--------------------------------------|
| 9. Evaluative | Answers may vary, but should include that Jefferson knew Banneker was talented, had accomplished many things, and had great abilities. Planning the design for the nation's capital was an important task for a specific group of people, and Jefferson likely felt that Banneker's talents, especially his mathematical abilities, would serve the group, and the overall plan for the city, well. | | | RI.5.1, RI.5.3, W.5.4, W.5.9 |
| 10. Inferential | A | | | RI.5.4, L.5.4a, L.5.5 |
| 11 Part A. Literal | Important Jobs Blood Has in the Body
carries life-giving oxygen to body cells
removes carbon dioxide from body cells
moves nutrients from food to body tissues
carries away waste products from body tissues
protects the body against disease
helps distribute heat throughout the body | | | RI.5.1, W.5.9 |
| 11 Part B. Evaluative | Answers may vary, but should include information from the chart, which is text evidence, and the information should directly support the reasons provided. | | | RI.5.1, RI.5.4, W.5.2d, W.5.4, W.5.9 |
| 12. Literal | D | | | RI.5.3 |
| 13. Literal | B | | | RI.5.3 |
| 14 Part A. Literal | | How Blood is used in the Body | Where Blood Starts before Going through the Body | RI.5.1, RI.5.3, W.5.4, W.5.9 |
| | Galen | blood is made and used up in the body | liver | |
| | Harvey | blood is used over and over again, not used up | heart | |

| | | |
|---------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|
| 14 Part B.
Evaluative | <i>Answers may vary, but should include that Harvey observed blood flow in humans and animals and confirmed that the heart is the organ that pumps blood through the body. Galen thought blood came from the liver before going through the rest of the body. Harvey also determined that blood circulated throughout the body over and over again. Galen thought blood was used up and more was made by the liver, using food we eat. In addition, Harvey discovered valves to stop blood from flowing backward in the blood vessels. Harvey explained the pulse we feel in our bodies. Harvey's work showed that the heart was the important part of the circulatory system, not the liver as Galen had described. Harvey's discoveries about the heart and blood vessels changed how doctors thought about these parts of the body.</i> | RI.5.1, RI.5.2, RI.5.3, W.5.4, W.5.9 |
| 15. Inferential | Answers may vary, but should include that given all the work that is required to move blood through the body, all of the blood vessels, and the length of all the blood vessels put together in your body, one would think it would take a very longer time for blood to circulate through the body. However, the heart and blood vessels work well together to circulate blood very quickly. | RI.5.1, RI.5.2, RI.5.3, W.5.4, W.5.9 |

Reading Comprehension Assessment Analysis

Students who answered 10 or fewer questions correctly out of 15 total questions appear to have **minimal preparation** for Grade 5. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. These students may have fairly significant skills deficits and may not be ready for Grade 5. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students need to be regrouped to an earlier point of instruction in the CKLA grade level materials.

Students who answered 11–13 questions correctly out of 15 total questions appear to have **adequate preparation** for Grade 5. Administer the Word Reading in Isolation Assessment to these students, as time permits, and administer the Fluency Assessment. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings that may require targeted remediation.

Students who answered 14–15 questions correctly out of 15 total questions

appear to have **outstanding preparation** for Grade 5. You do not need to administer the Word Reading in Isolation Assessment to these students. However, please administer the Fluency Assessment to determine whether practice and progress monitoring in the area of fluency are warranted.

The following chart provides an overview of how to interpret students' scores.

| Reading Comprehension Assessment Analysis | |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Number of Questions Answered Correctly | Interpretation |
| 10 or fewer | Student appears to have minimal preparation for Grade 5; administer Word Reading in Isolation Assessment and Fluency Assessment on Day 2 or Day 3 |
| 11–13 | Student appears to have adequate preparation for Grade 5; administer Word Reading in Isolation Assessment on Day 2 or Day 3, only as time permits; administer Fluency Assessment |
| 14–15 | Student appears to have outstanding preparation for Grade 5; do not administer Word Reading in Isolation Assessment; administer Fluency Assessment on Day 2 or Day 3 |

Beginning-Of-Year Assessment

Assessment Day 2

LESSON AT A GLANCE

| | Time | Materials |
|-------------------------------------------------------------|---------|---------------------------------------------------------------------------------------------|
| Beginning-of-Year Assessment | | |
| Grammar Assessment | 45 min. | <input type="checkbox"/> Activity Page A.5 |
| Word Reading in Isolation Assessment;
Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.3, A.4
<input type="checkbox"/> stopwatch |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- During the second day of the three-day assessment, all students will complete the Grammar Assessment independently. It includes 25 items assessing knowledge of parts of speech, sentence elements (subject/predicate), conjunctions, sentence fragments and run-ons, sentence types, and punctuation. After students complete this portion of the assessment, enter their scores on the Grammar Assessment Scoring Sheet, in this Teacher Guide, making additional copies if needed. Benchmark results for individual students are not included for the Grammar Assessment.
- Begin to administer the Word Reading in Isolation Assessment, based on students' performance on the Reading Comprehension Assessment, and administer the Fluency Assessment to all students.

GRAMMAR ASSESSMENT (45 MIN.)

Have students work independently to complete the Grammar Assessment on Activity Page A.5. Enter all student scores into the Grammar Assessment Scoring Sheet.

[illegible]

Grammar Assessment Scoring Sheet

| | | |
|---------|------------------------------------------------------------------|----------|
| | Progressive Verb Tenses | 25 |
| | Progressive Verb Tenses | 24 |
| | Prepositions and Prepositional Phrases | 23 |
| | Conjunctions | 22 |
| | Relative Pronouns | 21 |
| | Linking Verbs | 20 |
| | Modal Auxiliaries | 19 |
| | Subject-Verb Agreement | 18 |
| | Subject-Verb Agreement | 17 |
| | Relative Adverbs | 16 |
| | Adjectives (articles and ordering)
Commas and Quotation Marks | 15 |
| | Commas and Quotation Marks | 14 |
| | Commas and Quotation Marks | 13 |
| | Commas | 12 |
| Skill | | Question |
| Student | | |
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WORD READING IN ISOLATION ASSESSMENT (ONGOING)

- Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 13 or fewer on the Reading Comprehension Assessment and to students who scored between 14–16, as time permits, to gain further insight as to possible weaknesses.
- This section of the BOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

Administration Instructions

- Locate the Word Reading in Isolation Assessment on the next page of this Teacher Guide. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student he or she will read words aloud to you and that it is important to do his or her best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.3 that you collected from students). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an X above the word on the scoring sheet.
- Administer the Fluency Assessment after completing this section and continue administering these two individual assessments as time permits, throughout Day 2 and Day 3, to the remaining students.

Beginning-of-Year Assessment Materials

| Word Reading in Isolation Assessment | | | | | |
|--------------------------------------|------------|-----------|-----------|------------|------------|
| 1. | steady | asphalt | oxygen | dovetail | birthplace |
| 2. | bravo | washtub | consume | delight | council |
| 3. | accuse | riddle | trolley | scoreboard | cruise |
| 4. | marvelous | betrayal | freighter | floored | guarantee |
| 5. | blizzard | prairie | concrete | crescent | bowful |
| 6. | breakwater | peachy | spiffier | gherkin | qualify |
| 7. | yearning | exercise | loathe | ivory | disprove |
| 8. | audit | baboon | continue | taught | overdue |
| 9. | chasm | human | pulled | warning | worthless |
| 10. | scowl | avoidance | paperboy | courses | woodchuck |
| 11. | switch | crumb | whopper | sprinkle | knitting |
| 12. | calculate | mustache | partridge | singe | assign |
| 13. | wriggle | bizarre | recommit | youthful | mistletoe |

WORD READING IN ISOLATION ANALYSIS

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger his or her preparation is for Grade 5. A Word Reading in Isolation Analysis sheet and Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who score 43 or fewer words out of 65 correctly appear to have **minimal preparation** for Grade 5.
- Students who score 44–51 out of 65 words correctly appear to have **adequate preparation** for Grade 5.
- Students who score 52–65 out of 65 words correctly appear to have **outstanding preparation** for Grade 5.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

| Score required to meet benchmark of 80% | | | | | | |
|------------------------------------------------|------|------|------|-------|---------|---------|
| Phonemes | | | | | | |
| Consonants | | | | | | Totals |
| /b/ | /d/ | /f/ | /g/ | /h/ | | 168/210 |
| /j/ | /k/ | /l/ | /m/ | /n/ | | |
| /p/ | /r/ | /s/ | /t/ | /v/ | | |
| /w/ | /x/ | /y/ | /z/ | /ch/ | | |
| /sh/ | /th/ | /th/ | /ng/ | /qu/ | | |
| Vowels | | | | | | 106/134 |
| /a/ | /e/ | /i/ | /o/ | /u/ | | 37/47 |
| /ae/ | /ee/ | /ie/ | /oe/ | /ue/ | | 25/31 |
| /ə/ | /oo/ | /oo/ | /aw/ | /ou/ | | 22/28 |
| /oi/ | /ar/ | /er/ | /or/ | /aer/ | /ə/+/l/ | 22/28 |
| Syllabication (words with 2 or more syllables) | | | | | | |
| Closed Syllable/short | | | | | | 39/49 |
| Open Syllable/long | | | | | | 13/17 |
| Magic E and Digraph Syllable | | | | | | 21/26 |
| R-Controlled Syllable | | | | | | 16/20 |
| ə Syllable | | | | | | 7/9 |
| -le Syllable | | | | | | 4/4 |

WORD READING IN ISOLATION REMEDIATION GUIDE

Write the names of students who missed questions under each header. This will help you determine what kind of remediation is needed.

Refer to the Table of Contents in the **Decoding and Encoding Remediation Supplement** to locate information about specific phonemes and syllabication for remediation purposes.

| Phonemes—Consonants (Item numbers in parentheses) | | |
|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| /b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b) | /d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e) | /f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d) |
| | | |
| | | |
| | | |
| /g/ (4e, 6d, 13a) | /h/ (9b) | /j/ (1c, 12c, 12d) |
| | | |
| | | |
| | | |
| /k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c) | /l/ (1b, 1d, 1e, 2d, 3c, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a) | /m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e) |
| | | |
| | | |
| | | |
| /n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e) | /p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c) | /r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7d, 7e, 11b, 11d, 12c, 13a, 13c) |
| | | |
| | | |
| | | |
| /s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e) | /t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e) | /v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b) |
| | | |
| | | |
| | | |
| /w/ (2b, 6a, 9d, 9e, 10e, 11a, 11c) | /x/ (1c, 7b) | /y/ (7a, 13d) |
| | | |
| | | |
| | | |
| /z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b) | /ch/ (6b, 10e, 11a) | /sh/ (2b, 12b) |
| | | |
| | | |
| | | |
| /th/ (1e, 9e, 13d) | /th/ (7c) | /ng/ (7a, 9d, 11d, 11e) |
| | | |
| | | |
| | | |
| /qu/ (6e) | | |
| | | |
| | | |
| | | |

| Phonemes—Vowels (Item numbers in parentheses) | | |
|-----------------------------------------------|----------------------------------------------|-----------------------------------------------------------------------------------------------|
| /a/ (1b, 8b, 9a, 12a, 12b) | /e/ (1a, 5d, 7b, 9e, 10d) | /i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e) |
| | | |
| | | |
| | | |
| /o/ (1c, 2a, 2b, 3c, 5c, 6a, 6e, 11c) | /u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c) | /ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a) |
| | | |
| | | |
| | | |
| /ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c) | /ie/ (2d, 6e, 7b, 7d, 12e) | /oe/ (2a, 5e, 7c, 8e, 13e) |
| | | |
| | | |
| | | |
| /ue/ (3a, 8c, 9b, 12a) | / / (1c, 2d, 3a, 4b, 4e, 9a, 9b, 10b, 12e) | /oo/ (2c, 3e, 7e, 8b, 8e, 13d) |
| | | |
| | | |
| | | |
| /oo/ (9c, 10e) | /aw/ (1b, 8a, 8d) | /ou/ (2e, 10a) |
| | | |
| | | |
| | | |
| /oi/ (10b, 10c) | /ar/ (4a, 12c, 13b) | /er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c) |
| | | |
| | | |
| | | |
| /or/ (3d, 4d, 9d, 10d) | /aer/ (4e, 5b) | / / + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e) |
| | | |
| | | |
| | | |

| Syllabication (words with 2 or more syllables; Item numbers in parentheses) | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e) | Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e) | Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d) |
| | | |
| | | |
| | | |
| R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b) | Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d) | -le Syllable (3b, 11d, 13a, 13e) |
| | | |
| | | |
| | | |

FLUENCY ASSESSMENT (ONGOING)

- Begin to administer the Fluency Assessment individually to all students.
- This section of the BOY Assessment assesses students' fluency in reading, using the selection "Paul Bunyan" (literary text) located on the next page of the Teacher Guide.

Administration Instructions

- Turn to the student copy of "Paul Bunyan" in the Teacher Resources section of this Teacher Guide. Students will read from this copy.
- Using the Recording Copy of "Paul Bunyan" (from students' Activity Page A.4) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at his or her regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

| | |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| Words read correctly | No mark is required. |
| Omissions | Draw a long dash above the word omitted. |
| Insertions | Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted. |
| Words read incorrectly | Write an "X" above the word. |
| Substitutions | Write the substitution above the word. |
| Self-corrected errors | Replace original error mark with an "SC." |
| Teacher-supplied words | Write a "T" above the word (counts as an error). |

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.

Recording Copy

Paul Bunyan

Even as a baby, Paul Bunyan was mighty big. How big? Well, he was so big that 17
his parents had to use a covered wagon for his cradle. 28

As you might imagine, young Paul Bunyan had a big appetite. He gobbled up 42
five barrels of porridge a day, and his parents had to milk four dozen cows every 58
morning and evening just to keep his baby bottle filled. 68

Paul was so big it caused some problems in the little town in Maine where he 84
grew up. When he sneezed, he blew the birds from Maine to California. When he 99
snored, the neighbors ran out of their houses hollering, “Earthquake! Earthquake!” 110

After that, Paul’s father thought it might be better if Paul didn’t sleep in town. 125
He built a cot on a large raft for Paul and floated it off the coast. Paul slept on the 145
raft for a few nights, but the floating cot didn’t work out. When Paul turned over in 162
his sleep, he created gigantic waves that knocked down houses along the coast. 175

Eventually, Paul’s father decided that the East Coast was just too small for Paul 189
Bunyan. The only sensible thing to do was to move out West. So the Bunyan family 205
moved to Minnesota. In those days Minnesota was full of logging camps, sawmills, 218
and lumberjacks. Americans were moving west and “building the country.” They 229
had to cut down a lot of trees to make their homes, not to mention their schools, 246
churches, boats, and furniture. 250

Word Count: 250

- Assess the student's comprehension of the selection by asking him or her to respond orally to the following questions:

1. **Literal.** What did Paul Bunyan's parents have to do to keep his baby bottle filled?

- » milk four dozen cows every morning and evening

2. **Inferential.** Why did Paul's father think it would be better if Paul didn't sleep in town?

- » When Paul snored, neighbors thought an earthquake was happening, so it would be better if Paul didn't sleep near neighbors and cause that kind of problem.

3. **Literal.** What happened when Paul slept on a large raft?

- » When he turned over in his sleep, he created gigantic waves that knocked down houses along the coast.

4. **Inferential.** Why was moving out West the best plan for the Bunyan family?

- » Americans were moving west and building things as they moved so they would have schools, churches, and furniture. All these new things were built because they didn't exist yet, which meant there was a lot of space out West. Paul needed a lot of space.

- Continue administering the Fluency Assessment as time permits, throughout Day 2 and Day 3.
- You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

GUIDELINES FOR FLUENCY ASSESSMENT SCORING

Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears in each student's BOY Assessment Summary (Activity Page A.2).

To calculate a student's Words Correct Per Minute (W.C.P.M) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. **Count Words Read in One Minute.** This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.

2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 5 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 5 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the fall of Grade 5, and a student scored 100 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms for Grade 5 from Hasbrouck and Tindal (2006)

| Percentile | Fall W.C.P.M | Winter W.C.P.M. | Spring W.C.P.M |
|------------|--------------|-----------------|----------------|
| 90 | 166 | 182 | 194 |
| 75 | 139 | 156 | 168 |
| 50 | 110 | 127 | 139 |
| 25 | 85 | 99 | 109 |
| 10 | 61 | 74 | 83 |

ANSWER KEYS

NAME: _____
DATE: _____

A.5 ASSESSMENT

Beginning-of-Year Grammar Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

The following question has two parts. Answer Part A and then answer Part B.

1. **Part A:** Write *n.* above the nouns in each sentence and *adj.* above the adjectives in each sentence.

adj. *n.* *adj.* *n.* *adj.* *n.*
Strong storms caused extensive damage to the new bank.

n. *adj.* *n.* *adj.* *n.* *adj.* *n.*
Scientists may be able to provide advance warning if an active volcano showed signs of imminent eruption.

Part B: Draw an arrow from each adjective to the noun it describes.

2. Change the adjective in parentheses to an adverb and identify the verb it describes in the sentence.

Damion waved (excited) when he saw his friend walking down the sidewalk toward him.

Adverb: excitedly

Verb the adverb describes: waved

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3. Write a sentence using the verb and adverb provided.

verb: *looked*

adverb: *quickly*

Answers may vary, but should be a complete sentence including

looked and quickly appropriately.

The following question has two parts. Answer Part A and then answer Part B.

4. **Part A:** Draw a line separating the subject from the predicate in each sentence.

Paul Revere and others | warned people the British soldiers were on the move.

The Bayeux Tapestry | tells the story of the Norman Conquest.

Part B: Underline the entire subject in each sentence. Draw a wiggly line under the entire predicate in each sentence.

5. Correct the following sentence fragments by rewriting each one to be a complete sentence.

Fragment: *missed soccer practice*

Corrected Sentence:

Answers may vary, but should be a complete sentence including

missed soccer practice.

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A.5 ASSESSMENT
CONTINUED

Fragment: *the new family on our street*

Corrected Sentence:

Answers may vary, but should be a complete sentence including the
new family on our street.

6. Correct the following run-on sentences by breaking each into two sentences.

We didn't go to school for a week after the massive snowstorm dumped so much snow we made snowmen and went sledding.

Corrected Sentences:

We didn't go to school for a week after the massive snowstorm
dumped so much snow. We made snowmen and went sledding.

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Becoming a monk took many years men started the process by learning to read and write.

Corrected Sentences:

Becoming a monk took many years. Men started the process by
learning to read and write.

7. Which type of sentence is the following?

Why did colonists boycott British tea?

- A. declarative
B. imperative
☒ C. interrogative
D. exclamatory

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NAME: _____
DATE: _____

A.5
CONTINUED ASSESSMENT

The following question has two parts. Answer Part A and then answer Part B.

8. **Part A:** Which of the following is a declarative sentence?

- A. Did you finish your history project over the weekend?
- ☒ B. I finished my history project over the weekend.
- C. I finished my history project over the weekend!
- D. You have to finish your history project over the weekend.

Part B: Write the letter of the answer choice in Part A that is an example of an imperative sentence.

D

9. Write an exclamatory sentence.

Answers may vary, but should be a complete exclamatory sentence
including an exclamation point.

10. Which of the following sentences shows the correct way to use commas to separate items in a series?

- ☒ A. Kendra put her homework, math book, and lunch in her backpack.
- B. Kendra put her homework math book and lunch in her backpack.
- C. Kendra put her homework, math book and lunch in her backpack.
- D. Kendra put her homework math book, and lunch in her backpack.

11. Add a comma to show the correct way to use it when writing a date.

July 4, 1776

12. Which of the following shows the correct use of a comma in an address?

- ☒ A. Marcus Wilhelm
1326 Bellevue Lane
Fayetteville, NC 28301
- B. Marcus Wilhelm
1326, Bellevue Lane
Fayetteville NC 28301
- C. Marcus Wilhelm
1326 Bellevue Lane
Fayetteville NC, 28301
- D. Marcus Wilhelm
1326 Bellevue, Lane
Fayetteville NC 28301

NAME: _____
DATE: _____

A.5
CONTINUED ASSESSMENT

13. Which of the following is the correct way to use a comma and quotations marks to note a quotation from a text?

- A. On page 14, the author states I couldn't tell if my dad was joking or serious when he mentioned the baseball game.
- B. On page 14, the author states, I couldn't tell if my dad was joking or serious when he mentioned the baseball game.
- C. On page 14, the author states "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."
- ☒ D. On page 14, the author states, "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."

14. Choose the answer that demonstrates the correct way to use a comma and quotation marks when quoting direct speech from a text.

- A. In the story, Ramon was serious when he said "I shouted across the room, I think you should go talk to Mr. Barnes before you make a decision!"
- ☒ B. In the story, Ramon was serious when he said, "I shouted across the room, 'I think you should go talk to Mr. Barnes before you make a decision!'"
- C. In the story, Ramon was serious when he said, I shouted across the room, "I think you should go talk to Mr. Barnes before you make a decision!"
- D. In the story, Ramon was serious when he said, 'I shouted across the room, 'I think you should go talk to Mr. Barnes before you make a decision!'"

The following question has two parts. Answer Part A and then answer Part B.

15. **Part A:** Circle the words in the following list that are adjectives.

the
ball
☒ green
category
darkness
☒ huge

Part B: Put the adjectives you circled in Part A in the correct order to describe the following noun.

huge green bug

16. Which of the following sentences contains an adverb that describes the verb?

- A. Rabbits hop quietly in the meadow.
- B. We hung our towels outside so the warm breeze would dry them.
- C. The strong winds shook the tent at the campsite.
- D. Water rushes over the edge of the tall waterfall.

The following question has two parts. Answer Part A and then answer Part B.

17. **Part A:** Identify the subject and the verb in the following sentence and write each on the lines that follow the sentence.

We were first in line for tickets to the new movie.

Subject: We

Verb: were

Part B: Write a new subject or a new verb to agree with the following changes to the previous sentence.

New Sentence: He/She/Proper Name is first in line for tickets to the new movie.

New Sentence: I was/am/will be first in line for tickets to the new movie.

NAME: _____
DATE: _____

A.5
CONTINUED ASSESSMENT

18. Write the correct form of the verb to agree with the subject and complete the sentence.

Verb: *choose*

Maria chooses nonfiction books each time she goes to the library.

19. Which of the following words best completes the sentence?

You _____ check your coat pockets to see if the missing key is in one of them.

- ☒ A. should
B. are
C. have
D. would

20. Identify the linking verb in the following sentence.

We are going to learn about types of rocks when we study geology.

Linking Verb: when

21. Circle the relative pronoun that references what the sentence is about.

Our class visited the fire station, which has space for four fire engines and all the necessary equipment.

The following question has two parts. Answer Part A and then answer Part B.

22. **Part A:** Circle the conjunction in the following sentence.

Scientists can't give much warning before an earthquake, but they can give more warning for a tsunami.

Part B: Add a comma to the correct place in the above sentence related to the conjunction you circled.

The following question has two parts. Answer Part A and then answer Part B.

23. **Part A:** Circle the two prepositions in the following sentence.

General Washington fooled British troops by sending fake messages about attacking New York.

Part B: Write the prepositional phrases related to the prepositions you identified in the above sentences

Prepositional phrases:

by sending fake messages

about attacking New York

NAME: _____
DATE: _____

A.5
CONTINUED ASSESSMENT

24. Read the sentence and answer the question that follows.

Tectonic plates are slowly colliding.

What verb tense does this sentence show? Circle the correct answer.

past progressive

☒ present progressive

future progressive

25. Write a sentence using the following information.

Verb: *reading*

Verb tense: *past progressive*

Answers may vary, but should be a complete sentence including

reading used in past progressive (e.g., was, had been).

Beginning-of-Year Grammar Assessment total _____ of 25 points
To receive a point for a two-part question (i.e., 1, 4, 8, 15, 17, 22, and 23), students must correctly answer both parts of the question.

Beginning-Of-Year Assessment

Assessment Day 3

LESSON AT A GLANCE

| | Time | Materials |
|-------------------------------------------------------------|---------|----------------------------------------------------------------------------------------|
| Beginning-of-Year Assessment | | |
| Morphology Assessment | 45 min. | <input type="checkbox"/> Activity Page A.6 |
| Word Reading in Isolation Assessment;
Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2–A.4
<input type="checkbox"/> stop watch |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- During the third day of the three-day assessment, all students will complete the Morphology Assessment, independently. It includes twenty items assessing knowledge of the prefixes *un-*, *non-*, *en-*, *im-*, *re-*, and *pre-*; suffixes *-y*, *-ly*, *-able*, *-ible*, *-ful*, *-less*, and *-ment*; and roots *arch*, *graph*, *rupt*, *port*, *bio*, and *loc*, all of which were taught in CKLA prior to Grade 5. Have students work independently to complete the Morphology Assessment on Activity Page A.6. Enter all student scores into the Morphology Assessment Scoring Sheet.
- For the remainder of the class period, allow students time to complete the Reading Comprehension Assessment (Activity Page A.1) they began on Day 1, if needed.
- Continue to administer the Word Reading in Isolation Assessment and the Fluency Assessments, as described on Day 2.

MORPHOLOGY ASSESSMENT (45 MIN.)

- Have students work independently to complete the Morphology Assessment on Activity Page A.6, then enter all scores into the Morphology Assessment Scoring Sheet on the following page.

[illegible]

Morphology Assessment Scoring Sheet

[illegible]

INTERPRETING BEGINNING-OF-YEAR ASSESSMENT SCORES

You should use the results of three assessments to determine students' preparedness for Grade 5 CKLA instruction: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 5 Beginning-of-Year Assessment Summary (Activity Page A.2) and consider students' performance on these three assessments, in combination.

It is most **challenging to analyze results for students** with ambiguous or borderline scores. In particular, you may have some students who are right on the border between being strong enough readers to benefit from Grade 5 instruction and not having adequate preparation. This might include students who answered most questions correctly on one story of the Reading Comprehension Assessment but not other stories, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the **Reading Comprehension Assessment**, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have students with borderline scores read the selection(s) aloud to you and then discuss it with you so you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the **Word Reading in Isolation Assessment**, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation beyond what can likely be provided in a Grade 5 classroom.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students (or your class) may benefit from certain Grammar and Morphology skills taught in CKLA prior to Grade 5.

ANSWER KEYS

NAME: _____
DATE: _____

A.6 ASSESSMENT

Beginning-of-Year Morphology Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

- If you come across something that is *uncommon*, what does that mean?
 - The item is not rare.
 - ☒ The item is not usual.
 - The item is well-known.
 - The item is easy to find.
- If someone is speaking in a *nonthreatening* way, describe how that person is speaking.
Answers may vary, but should accurately describe *nonthreatening*.
- Which of the following words correctly completes the sentence below?

The tour guide _____ my brother with reading the map for the group during the hike.

- disabled
- disliked
- endangered
- ☒ entrusted

Core Knowledge Language Arts | Grade 5

Activity Book | Unit 1 127

- Choose the sentence that demonstrates an example of what the word *patriarch* means.
 - ☒ My grandfather is the head of our family.
 - The king is the leader of the country.
 - The archbishop is the most important leader in the Church.
 - My mother is the head of our family.
- Someone who is skilled in *calligraphy* is skilled at doing what?
 - writing his or her signature
 - ☒ the art of beautiful handwriting
 - the art of making pictures to provide information
 - telling the story of his or her life

The following question has two parts. Answer Part A and then answer Part B.

- Part A:** When you add the suffix *-y* to the word *taste*, what new word do you create?
 New Word: tasty

Part B: What is the part of speech of the root word *taste* and the new word from Part A?
 Part of Speech of *taste*: noun
 Part of Speech of new word: adjective
- Which of the following words with the suffix *-ly* means in a way that indicates something is for a limited time?
 - easily
 - speedily
 - ☒ temporarily
 - daily

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Grade 5 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.6 ASSESSMENT

- If you *interrupt* someone while he or she studies, what are you doing?
Answers may vary, but should accurately describe *interrupt*.
- Which word pair shares the same root and means the opposite of each other?
 - ☒ import and export
 - unable and disable
 - erupt and rupture
 - monarchy and hierarchy

The following question has two parts. Answer Part A and then answer Part B.

- Part A:** Circle the correct prefix to add to the root word in the following sentence.

The bus driver got _____ *patient* with me as I dug in my bag for correct change for the fare.

 - un-*
 - non-*
 - ☒ *im-*
 - in-*

Part B: Identify the word you created in Part A by adding the prefix and write its meaning.
 New Word: _____

Meaning: Answers may vary, but should accurately define *impatient*.

Core Knowledge Language Arts | Grade 5

Activity Book | Unit 1 129

- Complete the following sentence:
 If my homework is *incomplete*, that means it is _____.
Answers may vary, but should complete the sentence with an accurate description of *incomplete*.

- A laptop is a portable computer. What does *portable* mean?
 - able to be eaten
 - able to bend
 - ☒ able to be carried around
 - able to be seen

- Which of the following items is *edible*?
 - paint
 - folder
 - poison ivy
 - ☒ broccoli

The following question has two parts. Answer Part A and then answer Part B.

- Part A:** Which of the following roots means "life?"

 - rupt
 - ☒ bio
 - graph
 - loc

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Grade 5 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.6
CONTINUED

ASSESSMENT

Part B: Choose the word with the root that means "life" and write a sentence using the word.

- A. disrupt
- ☒ B. biography
- C. autograph
- D. relocate

Sentence:

Answers may vary, but should be a complete sentence accurately using *biography*.

15. Which of the following demonstrates the meaning of the word *purposeful*?

- A. having the TV on in the background while you finish math homework
- ☒ B. working hard to finish a science project so you can go to a friend's house the next day
- C. asking your dad if you can ride your bike to the park
- D. throwing your backpack on the floor by the door

16. Circle the correct suffix to add to the root word in the following sentence.

There were *end* _____ possibilities for who to choose as the topic of the biography project.

| | | | | | |
|----|-----|------|----------------------------------------|-------|-------|
| -y | -ly | -ful | <input checked="" type="radio"/> -less | -able | -ible |
|----|-----|------|----------------------------------------|-------|-------|

17. Complete the following sentence:

My *disappointment* showed when Answers may vary, but should complete the sentence with an accurate example for *disappointment*.

18. If you need to *rearrange* things in your closet, what do you need to do?

- A. look at things beforehand
- B. look at things again
- C. organize things beforehand
- ☒ D. organize things again

19. Explain what the following statement means.

The preamble *precedes* the Constitution.

Answers may vary, but should be an accurate description of *precede*.

20. Which of the following words with the root *loc* means "the place where something happens?"

- ☒ A. locale
- B. locate
- C. allocate
- D. dislocate

Beginning-of-Year Morphology Assessment total _____ of 20 points
To receive a point for a two-part question (i.e., 6, 10, and 14), students must correctly answer both parts of the question.

Pausing Point

PERSONAL NARRATIVES

Please use the final four days to address students' performance in this unit. Use your observations of student performance in class (including observations recorded on the Speaking and Listening Observational Checklist) and completion of Activity Book pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Grammar and Morphology, Spelling, and Writing, refer to the Program Guide.

ENRICHMENT

If students have mastered the skills in the Personal Narratives unit, their experience with the concepts may be enriched by the activities on the Pausing Point pages described below.

Pausing Point 1 (Activity Page PP.1)

The first Pausing Point page contains a personal narrative about the San Francisco earthquake and fire of 1906, "One Boy's Experience," by Lloyd Head. You may have students read the narrative individually or in any grouping that is convenient.

Pausing Point 2 (Activity Page PP.2)

- Literal and inferential close-reading questions about "One Boy's Experience"
- A personal narrative writing prompt based on Head's narrative

Pausing Point 3 (Activity Page PP.3)

This page helps facilitate a game called “Spot the Fake,” which reinforces writing and speaking and listening skills. Give students a personal narrative writing prompt (some suggestions are below). Then break the class into groups of three or four. Give all students except for one in each group a slip of paper on which the letter “T” is written. Simultaneously, give one student in each group an “F” slip. Instruct students not to reveal their letter.

Instruct all “T” students to write a personal narrative in response to a prompt. Instruct “F” students to write a false but *believable* narrative in response to the same prompt. After students have written their narratives, have each group present them to the class. Allow a few students to ask questions about details to try to determine which narrative is a fake.

You may assign a single prompt to the whole class or a different prompt to each group.

Consider asking students to incorporate a writing skill (e.g., a distinct tone, a simile or metaphor, or dialogue) into their narratives.

Some suggested prompts:

- Describe your favorite part of your room.
- Describe a memorable holiday experience.
- Who do you admire? Why?
- Describe a time you were very dirty.

Pausing Point 4 (Activity Page PP.4)

Use this page to facilitate “Switcheroo on Point of View,” a fun writing activity to reinforce the lessons on point of view. Have students select a narrative they wrote during the unit that involves themselves and at least two other people. Break the class into pairs and have partners read their narratives to one another. Then have students rewrite their partner’s narrative from the point of view of another person involved.

Pausing Point 5 (Activity Page PP.5)

Have students use this page to revise one of their narratives to include more showing description. If there is a particular showing skill you would like to emphasize (e.g., describing emotion through behavior, breaking down action into moments, etc.), consider a five-minute review of the skill prior to having students write. Alternatively, consider having students prepare brief reviews of writing skills to present to a small group.

ENRICHMENT ACTIVITIES

Activity Page PP.1

On April 18, 1906, at 5:12 in the morning, an earthquake struck northern California. The quake itself was devastating, killing hundreds of people, but the worst was yet to come. As a result of the earthquake, dozens of gas lines ruptured in San Francisco, causing over 30 fires that killed thousands more and left hundreds of thousands homeless. In an attempt to keep the fire from spreading from one building to the next, firefighters and the military blew up hundreds of city blocks with dynamite. Within a few days, the disaster destroyed over 80% of San Francisco, then the ninth largest city in the country.

In July of 1906, Lloyd Head, a boy who survived the earthquake, published the following personal narrative in the newsletter of his Boys Club.

One Boy's Experience

by Lloyd Head

It was between five and half-past five Wednesday morning the **tremblor** came: backwards, forwards, sideways it shook, making things dance on the **bureau** as if they were alive, while the dishes in the **pantry** and the china closet rattled about at a great rate. I guess no one had time to think what had happened, at least I didn't. I just held on to the side of the bed to keep from falling out and ducked my head in the pillow, for I was so scared I couldn't even yell. When the shaking had somewhat subsided I jumped up and ran into my mother's room where my father and mother and my small sister slept. My father didn't seem scared very much but I guess he was all the same, and so were all of us except the baby; she just sat up in bed and didn't even cry, but I'll bet she thought it was kind of funny whenever we heard a rumble we all piled down into the back yard as fast as we could.

When we went upstairs again we looked in the pantry—what a scene! broken cups, saucers, plates; on the floor, in the sink and everywhere. It was the same way in the parlor where some of our vases had broken. At first we thought that a number of things had been broken but we soon found out that we had come off very lucky

Activity Page PP.1



for the things that had broken had gone into so many pieces that it looked more than it really was. When we had cleaned up the broken **crockery** and **bric-a-brac** and eaten some sandwiches that my oldest sister had been going to take to a picnic with her that day, we all felt better and went to the window to look out.

People lined the sidewalks and everything was confusion. Looking up the street we could see where a large plate glass window had been broken in a store at the corner and when we looked away down town to see where the City Hall was you could see right through it. A fire was blazing further down town and rumors were spread around that the **Cliff House** had fallen into the water and that certain cities along the coast were under water.

Nobody knew what to do and everybody seemed rattled. The fire was rapidly increasing and at intervals slight earthquakes would cause small sized panics. People would rush to the middle of the street between the car tracks and stay there quite a while after the shock had passed away. We had stayed in the house and ran down stairs at every slight shock and we soon got tired of that so my mother and sister sewed some sacks together and my father and I made a tent in the back yard and began a camp there; we made a brick fireplace in the yard by digging a hole in the dirt and placing bricks around it, leaving a place for a draft and then put a piece of tin over the bricks for a stove top. My mother then went after some stuff to eat so that we wouldn't be without something if we had to go up to the hills to get away from the fire. By the this it was gaining **headway** and cinders from the fire came floating down on us until there was a thin layer of them all over the yard.

The sun shone blood-red through a thick haze of smoke and people began coming in a steady stream from the district near the fire. Some carried all they had saved in little carts or wagons which had before been only playthings. Hatless, coatless, mothers and fathers, with children all packing something **trudged** on in the direction of the hills. Night came and my father and two sisters and I slept until morning in our tent. My mother stayed up all night watching the fire with my aunt, mother and grandmother who had

come over to stay with us and had brought ample provisions for two or three days. Our little brick stove now came in handy for we cooked all our food on it and if it had not been for the circumstances under which it occurred I believe we should all have enjoyed our camping out; but as it was it was anything but pleasant. There was no water and the noise of buildings being blown up continually startled us.

We went home and for two or three days after the fire we had not much to do but get **provisions**, cook (now out in the street for there were no more fires allowed in back yards), sleep and eat. The people seemed to take this all in good humor and when you walk around you see the most comical names on some of the camps: such names as Camp Thankful, Camp Grateful, etc.

Core Vocabulary for “One Boy’s Experience”

temblor, n. earthquake

bureau, n. chest of drawers

pantry, n. a room or closet for storing food

crockery, n. dishes

bric-a-brac, n. small decorative items

Cliff House, n. a San Francisco restaurant perched on a cliff overlooking the Pacific Ocean

headway, n. progress; momentum

trudged, v. walked wearily

provisions, n. supplies



Activity Page PP.2

Reading Questions

Read “One Boy’s Experience” by Lloyd Head and answer the questions below.

1. Look for an example of personification in the first paragraph and answer the following questions.
 - a. Copy a quote from the text that demonstrates personification:
“It was between five and half-past five Wednesday morning the temblor came: backwards, forwards, sideways it shook, making things dance on the bureau as if they were alive.”
 - b. What nonhuman thing is personified?
» items on the bureau
 - c. What human quality or action does the author use to describe the thing?
» He describes them as dancing as if they were alive.
2. Head writes that “when we looked away down town to see where the City Hall was you could see right through it.” What do you think he means? Why was he able to see through City Hall?
» He means that City Hall was no longer standing; it was destroyed by the earthquake.
3. Why did people rush out of their homes and into the middle of the street at every “slight earthquake” and “slight shock”?
» because they were afraid that the shocks would cause buildings to collapse
4. Head writes that refugees from the fire transported “all they had saved in little carts or wagons which had before been only playthings.” Why do you think he includes this detail? What does it show about the situation in San Francisco?
Some possible answers:
 - » The detail shows how suddenly the disaster struck. No one had time to prepare to leave their homes.
 - » The detail shows the great losses suffered by the refugees. If a family is able to fit all their belongings into a child’s toy wagon, they have very little. People lost not just their homes, but almost everything they owned.
5. Write a personal narrative describing a time you and your friends or family worked together in the face of a difficult situation.

Note: The Activity Page provides space for students to complete the assignment.

Activity Page PP.3

Spot the Fake

1. Write a narrative in response to the prompt your teacher gives you.

Note: The Activity Page provides space for students to complete the assignment.

2. For each group that presents, guess whose narrative is not truthful.
 - A.
 - B.
 - C.
 - D.
 - E.
 - F.
-

Activity Page PP.4

Switcheroo on Point of View

1. Whose narrative are you rewriting?
2. Whose point of view are you writing from?

Switcheroo Narrative:

Note: The Activity Page provides space for students to complete the assignment.

Activity Page PP.5

Revision

In this exercise, you will revise one of your personal narratives from this unit. Write your revised narrative in the space below.

Note: The Activity Page provides space for students to complete the assignment.



Teacher Resources

In this section you will find:

- Dialogue Starter Page
- Story Slips
- Speaking and Listening Observational Checklist
- Glossary

Dialogue Starter Pages for Lesson 4

Following are five dialogue starter pages to be used for the Dialogue Telephone Game in Lesson 4. As described under Advance Preparation for Lesson 4, photocopy a set of all five pages to distribute to each group.

Story Slips for Lesson 10

Photocopy the following pages and cut each sentence into a separate Story Slip.

Story V

The young panda was hungry.

She began climbing a tree for a bamboo snack.

She looked down from the tree and became too frightened to move.

Papa Panda climbed up the tree and helped the young panda down.

Finally, he climbed the tree himself and brought a bamboo snack down to the young panda.

Story W

Last year, I decided to memorize the definition of every single word in the dictionary.

In order to accomplish this, I began spending a half hour every morning reading the dictionary.

After two weeks, I still only knew about ten new words.

Then my uncle reminded me the whole point of a dictionary is that you don't need to memorize the definition of every single word.

Now I just try to learn one new word every day.

Story X

I read that if you start lifting a calf every day starting right after it's born, eventually you'll be able to lift a cow.

When our cow had a new calf, I decided to see if what I read was true.

Therefore, every morning before school, I went out to the barn and lifted up the calf.

But no one wanted to sit next to me on the bus because they said I smelled like cow manure.

After that, I decided lifting a cow was not so important after all.

Story Y

Bella did not pay much attention to the homeless people in her town.

In autumn, Bella lost her sweater at school and was cold walking home without it.

Bella then began to worry about how the homeless people would keep warm when winter came.

So Bella organized a drive at school to collect winter clothing.

Bella's favorite holiday memory is handing out coats and gloves to the homeless on Thanksgiving.

Story Z

Zolflik of the planet Qrrrrn was determined to conquer Earth.

She appealed to the high council of Qrrrrn for permission to launch a massive attack on Earth.

The high council of Qrrrrn denied her permission.

Zolflik set out in a small spaceship to conquer Earth all by herself.

After a few hours, she became homesick and returned to Qrrrrn.

Speaking & Listening Observational Checklist

Use the following chart to note student participation in Speaking & Listening Activities. You may also measure an individual student’s progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: _____ Date: _____

| Student | Did Not Participate | Participated | Follows rules for discussion | Paraphrases and/or cites texts | Poses and responds to specific questions when applicable | Prepared having read required material | Notes |
|---------|---------------------|--------------|------------------------------|--------------------------------|----------------------------------------------------------|----------------------------------------|-------|
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Glossary

A

abuela, n. grandmother (Spanish)

airlock, n. a chamber astronauts must pass through when entering or exiting a spacecraft

amiss, adj. improper

antithesis, n. opposite

appease, v. satisfy

astrologer, n. person who predicts the future based on the positions of stars and planets

B

blurted, v. said suddenly

C

capability, n. power; ability

Caucasian, adj. white

charades, n. a game in which players act out a word or phrase without speaking

civil rights, n. protections from discrimination and other unjust treatment

conceded, v. admitted defeat

conga line, n. a popular Cuban dance

cornucopias, n. horns containing food and drink

crescendo, n. section of a song where the music becomes loud and intense

crewmates, n. members of a group that work together on a ship, aircraft, or spacecraft

culottes, n. shorts that resemble a skirt

cumin, n. a spice often used for cooking

curvature, n. bend

customized, adj. built according to individual requirements

D

detached, v. separated

detected, v. observed

discernible, adj. recognizable

ditto sheets, n. paper copies

E

ecstatic, adj. very happy

eight-track tape, n. a music player that was popular in the 1960s and 1970s

enhanced, adj. improved

España, n. Spanish word for the country of Spain

esperanza, n. hope (Spanish)

expense, n. cost

F

fair, adj. attractive; having a light complexion

fare, n. payment for public transportation

G

gladiolus, n. flowering plants in the iris family

graduate school, n. a school for post-college study

grime, n. dirt

H

haven, n. safe place

Houston, n. the control center for NASA space flights, located in Houston, Texas

Hubble Space Telescope, n. a space telescope that orbits the earth

I

incessantly, adv. without stopping

innards, n. internal parts of a body

intimidating, adj. threatening

J

jalousie windows, n. windows with adjustable blinds

John Glenn, n. one of the first seven American astronauts

jutting, v. extending outwards

M

manhandled, v. physically mistreated

mira, v. look (Spanish)

MIT, n. a university in Massachusetts famous for teaching science and engineering.

momentum, n. force of movement

N

NASA, n. the United States agency that oversees the space program

Nelson Mandela, n. a South African civil rights leader

O

orbiter, n. part of the space shuttle that carries the crew

overseer, n. supervisor

oversight, n. careless error

P

parroted, v. repeated

persevered, v. persisted in the face of obstacles

piñata, n. a papier mache figure filled with candy

plantation, n. large farm on which the laborers usually are not the owners

pothole, n. a hole in pavement

public money, n. government funds

Puritan, n. member of a branch of Protestantism

R

realization, n. a clear understanding

rectory, n. a house attached to a church

rekindled, v. reawakened, brought to life again

resolve, n. determination

S

saffron, n. a spice often used for cooking

shuffleboard, n. a game in which players push a puck with long sticks

smugly, adv. with confidence that one is correct

sombreros, n. large hats traditionally worn in Spain and Mexico

space shuttle, n. a type of spacecraft used by NASA from 1981 to 2011

spectrograph, n. a type of camera attached to the Hubble Space Telescope

spunk, n. spirit; liveliness

stepwell, n. stairway

sulking, v. behaving as if one is unhappy

swaddling, v. wrapping up tightly

T

terrazzo floor, n. tiled floor

tether, n. a cord fastening something or someone to a base

***The Right Stuff*, n.** a 1983 movie about the first seven American astronauts

thickset, adj. having a broad body

treacherous, adj. dangerous

V

vacant, adj. empty

visas, n. documents sometimes required for travel between countries

vise grips, n. tools used to hold things firmly in place

W

wafts, n. aromas

Willie Nelson, n. a famous country singer

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Acknowledgments

These materials are the result of the work, advice, and encouragement of numerous individuals over many years. Some of those singled out here already know the depth of our gratitude; others may be surprised to find themselves thanked publicly for help they gave quietly and generously for the sake of the enterprise alone. To helpers named and unnamed we are deeply grateful.

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We would like to extend special recognition to Program Directors Matthew Davis and Souzanne Wright, who were instrumental in the early development of this program.

Schools

We are truly grateful to the teachers, students, and administrators of the following schools for their willingness to field-test these materials and for their invaluable advice: Capitol View Elementary, Challenge Foundation Academy (IN), Community Academy Public Charter School, Lake Lure Classical Academy, Lepanto Elementary School, New Holland Core Knowledge Academy, Paramount School of Excellence, Pioneer Challenge Foundation Academy, PS 26R (the Carteret School), PS 30X (Wilton School), PS 50X (Clara Barton School), PS 96Q, PS 102X (Joseph O. Loretan), PS 104Q (the Bays Water), PS 214K (Michael Friedsam), PS 223Q (Lyndon B. Johnson School), PS 308K (Clara Cardwell), PS 333Q (Goldie Maple Academy), Sequoyah Elementary School, South Shore Charter Public School, Spartanburg Charter School, Steed Elementary School, Thomas Jefferson Classical Academy, Three Oaks Elementary, West Manor Elementary.

And a special thanks to the CKLA Pilot Coordinators, Anita Henderson, Yasmin Lugo-Hernandez, and Susan Smith, whose suggestions and day-to-day support to teachers using these materials in their classrooms were critical.



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ISBN 9781681612447



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