



# ENGLISH GUIDEBOOK

GRADES  
3-5



---

# CONTENTS

INTRODUCTION .....	5
• Louisiana Believes.....	5
• How to Use the English Language Arts Guidebook .....	6
ENGLISH LANGUAGE ARTS OVERVIEW .....	8
• Texts.....	9
• The Importance of Text .....	9
• Text Quality .....	9
• Text Sets .....	10
• Standards and Assessments .....	11
• The Standards Shifts .....	11
• Assessment .....	13
• Instruction.....	15
• Whole Class Instruction.....	15
• Small-Group Reading Instruction .....	16
• Small-Group Writing Instruction .....	17
• Independent Reading .....	18
TOOLS FOR TEACHING.....	19
YEAR-LONG PLANS .....	20
• Create a plan for the year .....	20
• Sample Year-Long Plan .....	23
UNIT PLAN OVERVIEW .....	25
• How to Use the Unit Plans .....	25
• How to Read the Unit Plans .....	27
3RD GRADE UNIT PLANS .....	31
• 3rd Grade Units at a Glance .....	33
4TH GRADE UNIT PLANS.....	181
• 4th Grade Units at a Glance .....	183
5TH GRADE UNIT PLANS.....	325
• 5th Grade Units at a Glance .....	327
APPENDIX (3-5 ENGLISH LANGUAGE ARTS STANDARDS) .....	449

This public document was published at a cost of \$7,758.97. Six hundred fifty (650) copies of this public document were published at this first printing at a cost of \$7,758.97. The total cost of all printings of this document, including all reprints, was \$4,398.94. This document was printed by the Office of Content; Louisiana Department of Education; P.O. Box 94064, Baton Rouge, LA 70804-9064. This material was printed in accordance with the standards for printing by State agencies established pursuant to R.S. 43:31.

The Louisiana Department of Education (LDE) does not discriminate on the basis of sex in any of the education programs or activities that it operates, including employment and admission related to such programs and activities. The LDE is required by Title IX of the Education Amendments of 1972 (Title IX) and its implementing regulations not to engage in such discrimination. LDE's Title IX Coordinator is Chris Fruge, Office of the General Counsel, LDE, Exec. Office of the Supt.; PO Box 94064, Baton Rouge, LA 70804-9064; 877-453-2721 or customerservice@la.gov. All inquiries pertaining to LDE's policy prohibiting discrimination based on sex or to the requirements of Title IX and its implementing regulations can be directed to Mr. Fruge or to the USDE, Asst. Sec. for Civil Rights.



# INTRODUCTION

## Louisiana Believes...

**Louisiana students...**are **just as capable as students anywhere. They deserve high expectations** with support to reach them so that they are prepared to complete college and attain a professional career.

**Louisiana teachers...**will understand those expectations and work with their peers to make individual decisions to **meet their students' needs through planning and instruction.**

**Louisiana principals and schools...**will **create and lead meaningful structures of feedback and collaboration** to ensure teachers are able to learn and grow with support and guidance.

**Louisiana districts...**will **choose strong assessment and curricular** plans and **build systems that support school leaders** with goal setting, feedback, and collaboration.

**Louisiana's Department of Education...**will continue to shift away from prescribing local decisions and instead **provide resources, data, models, and direct teacher, principal, and district support.**

At the heart of these beliefs is good classroom teaching and learning. Effective instruction stems from the constant cycle of setting an ambitious goal, planning and teaching, and evaluating results. Our Teacher Support Toolbox in Louisiana is built to support these core actions of teachers. This instructional guidebook is a printed companion to our Teacher Support Toolbox. The guidebooks and the Teacher Support Toolbox, when used together, should support teachers and schools to make informed but independent decisions about how to provide rigorous but unique instruction in each classroom around the state.



<http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox>

# How to Use the English Language Arts Guidebook

This guide is meant to support teachers in creating yearly, unit, and daily instructional plans for students. Each group of students has a unique set of needs, and thus the department is not mandating that teachers use the instructional models shared in this guide. Instead, the models are provided as a starting point for teams of teachers to use in planning for the unique needs of their students.

This guide provides:

- An explanation of how to structure an English language arts classroom centered around authentic texts
- Plans aligned to the state standards for English language arts
- Yearly and unit instructional plans that can be adapted by teams of teachers
- Examples of daily whole-class instruction

This guide **does not** provide:

- A set of plans that should be taught exactly the same in every classroom
- Daily lesson plans that all English language arts teachers must use in their classroom

## How to Read This Guide

There are two sections of this guide, which function differently.

- **English Language Arts Overview** ([page 8](#)): This section describes how teachers can structure an English Language Arts (ELA) classroom to ensure students meet Louisiana’s standards.
- **Tools for Teaching** ([page 19](#)): This section provides grade-level plans for instruction. These plans are meant to serve as a model for how teachers can structure their year and their units. Teachers should collaborate to adjust these plans to meet the needs of their students.

In addition, this guide is a companion to a series of resources that can only be accessed virtually through the Teacher Support Toolbox. Thus, throughout the guide you will see the following icons that highlight key connections.



**Online Teacher Toolbox Resources:** Notes a recommendation to find more available resources in the Teacher Support Toolbox.



**Multimedia Components:** Notes a recommendation to find a resource or video hosted on an outside Internet site.



**Statewide Assessment:** Illustrates how a component of this guide connects to the statewide assessment students will take.



**Compass Connections:** Illustrates the connections between instructional content and the Compass rubric.


As always, we welcome questions and feedback on these materials. If you need any support, do not hesitate to contact us at [classroomsupporttoolbox@la.gov](mailto:classroomsupporttoolbox@la.gov).



# ENGLISH LANGUAGE ARTS OVERVIEW



# ENGLISH LANGUAGE ARTS OVERVIEW

Engaging students with grade-level text is central in an effective ELA classroom. Research has shown that the key factor in determining student learning in ELA is students' ability to read and understand grade-level  [texts](#).<sup>1</sup>

As such, Louisiana's new ELA standards demand:

- All students regularly access at or above grade-level texts and
- All students express their understanding of those texts through writing and speaking.

To support teachers with this, the department is releasing an online  [ELA instructional framework](#)<sup>2</sup> and these guidebooks.

The online ELA instructional framework illustrates a vision of text- and standards-based classroom instruction. Students must have access to quality texts during whole-class and small-group settings. Meaningful texts, use of standards, and ongoing assessment must integrate in each component of ELA instruction. The online framework helps illustrate what this looks like for teachers.

The ELA guidebooks accompany the online framework and provide an overview of this vision of instruction. These guidebooks include full unit plans for every grade level K through 12.



<sup>1</sup> ACT released a study showing the importance of grade-level text:  
[http://www.act.org/research/policymakers/pdf/reading\\_summary.pdf](http://www.act.org/research/policymakers/pdf/reading_summary.pdf)

Tim Shanahan released "Letting the Text Take Center Stage" highlighting similar findings:  
<http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf>


"Text Complexity Is the New Black" from *Text Complexity* by Douglas Fisher, Nancy Frey, and Diane Lapp (2012):  
<http://www.reading.org/Libraries/Books/bk478-samplechapter.pdf>

<sup>2</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>



# TEXTS




## The Importance of Text

Quality texts are critical for English language arts instruction. “Quality” means a text’s language is at or above grade level and the content of the text is appropriately complex and connected to themes, concepts, or topics students are learning. All students, even the most struggling readers, must regularly have access to texts that are at or above grade level. This does not mean students do not also engage with texts on their reading level (they may during small groups) but whole-group instruction must remain rigorous and  **complex**.<sup>3</sup>

Texts should be varied and include fiction or literary texts, nonfiction or informational texts, and nonprint texts (e.g., art, film, songs, etc.). Students should have the opportunity to formulate their own ideas about these texts and communicate them either in writing or orally to their peers. Grade-level standards provide the criteria for reading, formulating ideas, and expressing those ideas about quality texts. **As such, the text, use of standards with that text, and connection of that text to other texts are among the most important choices an ELA teacher will make.**

## Text Quality<sup>4</sup>

Texts must be both linguistically complex and instructionally useful based on the grade-level standards. Teachers use the following criteria to ensure texts are appropriate and meaningful for their students:

- **Texts are complex.**
  - » Use this guide to determine if your text meets the  **complexity expectations**<sup>5</sup> of Reading Standard 10 and Reading Standard 4 in grades K-1 for student-read texts.
  - » Review all of the texts already reviewed and listed by grade bands in  **Appendix B**<sup>6</sup> of the standards.
- **Texts are instructionally useful.**
  - » Texts build student knowledge about universal themes, diverse cultures, and other perspectives (e.g., [RL.2.9](#), [RI.5.6](#), or [RL.9-10.6](#).)
  - » Texts are  **available**<sup>7</sup> and include commonly read authors or genres that are mentioned in grade-specific standards (e.g., Shakespeare or mysteries, [RL.4.9](#), [RL.6.9](#), [RI.11-12.9](#), [Grade 3 overview](#), [Grade 7 overview](#).)
  - » Texts represent major historical events and time periods, popular science, music, and art or connect to other content areas (e.g., [RI.1.9](#), [RI.3.3](#), or [RI.8.9](#)). Texts interest students or provide opportunities for building reading stamina and perseverance.
- **Texts include age-appropriate content.** Decisions about content appropriateness must be made locally. While text titles are provided in the sample units, local districts, schools, and teachers should make the final determination of which texts will be read in Louisiana classrooms.
- **Texts are authentic.** They are written by a published author and/or are high-quality and contain accurate information as opposed to short passages expressly written for the purpose of teaching a discrete ELA skill.

<sup>3</sup> [http://www.act.org/research/policymakers/pdf/reading\\_summary.pdf](http://www.act.org/research/policymakers/pdf/reading_summary.pdf)  
<http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf>

<sup>4</sup> [http://www.parcconline.org/sites/parcc/files/E0928\\_PassageSelectionSlidesFinal%28SueP%29.ppt](http://www.parcconline.org/sites/parcc/files/E0928_PassageSelectionSlidesFinal%28SueP%29.ppt)

<sup>5</sup> <http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?sfvrsn=5>  
[http://www.textproject.org/assets/text-matters/Text-Matters\\_7-Actions-Text-Complexity.pdf](http://www.textproject.org/assets/text-matters/Text-Matters_7-Actions-Text-Complexity.pdf)

<sup>6</sup> [http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf)

<sup>7</sup> <http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=5>


## Text Sets

The unit plans included in this guidebook (page 25) illustrate quality text choice and are organized as a text set. The anchor text is the focus text for the unit—a quality text that students read and understand and then express their understanding of as they work with the grade-level standards. The supporting texts help students make meaning of the themes, concepts, or topics highlighted in the anchor text.

Here is a sample of a text set from grade 3.

Strong Text Set, Grade 3	
<b>Unit Focus:</b> Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. <i>Students will also learn that sharing stories can build relationships and connect them to others.</i>	
<b>ANCHOR TEXT</b> <i>The Stories Julian Tells</i> , Ann Cameron (literary)	
<b>RELATED TEXTS</b> <u>Literary Texts (Fiction)</u> <ul style="list-style-type: none"><li><i>The Bee Tree</i>, Patricia Polacco</li><li><i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, William Joyce</li><li>"I Learn Firefighting" from <i>More Stories Julian Tells</i>, Ann Cameron</li></ul> <u>Informational Texts (Nonfiction)</u> <ul style="list-style-type: none"><li>"<i>A Page Is a Door</i>," Remy Charlip</li><li><i>My Librarian Is a Camel: How Books Are Brought to Children Around the World</i>, Margriet Ruurs</li></ul> <u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u> <ul style="list-style-type: none"><li><i>The Fantastic Flying Books of Mr. Morris Lessmore</i> (film)</li><li><i>The Red Book</i>, Barbara Lehman</li></ul>	

- 1 Students explore universal themes.
- 2 Anchor text is complex, authentic, and instructionally useful for grade 3.
- 3 This text set contains both literary and informational texts.
- 4 Related texts coordinate with other content areas.
- 5 This text set contains different formats and mediums of text.

If you choose to build your own units or access another curriculum, we recommend that you review the  [guidance](#)<sup>8</sup> in the Teacher Support Toolbox that illustrates the steps to find and assess the quality of the texts you are using.

To learn more about how to find quality texts, review this  [guidance](#)<sup>9</sup> in the toolbox.

<sup>8</sup> <http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=9>

<sup>9</sup> <http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=7>

# STANDARDS AND ASSESSMENTS

## The Standards Shifts

Louisiana's ELA standards help students make meaning of text and communicate about text. They are the skills that help students process the content of text. These new standards ask students to go deeper in their exploration of ELA content, and thus require teachers to shift their instruction.

These major shifts include:

**Shift 1:**  **Practice with complex and varied text and its academic language.**

**Definition of this shift.** In careers, college, and life, students will regularly have to read complex and varied materials, make meaning of them, and act on what they have read. The standards call for students to practice these real-life skills so they are prepared to excel outside of a K-12 classroom. Research shows one factor that distinguishes a college- and career-ready student from one who is not ready is the ability to read and understand grade-level complex text. It is essential, then, that students have access to text with academic language, including rich vocabulary and complex sentence structure. Students should also read varied texts, including a balance of informational and literary texts in ELA classrooms across the year. Informational texts include content-rich nonfiction in history/social studies, science, the arts, and literary texts include fictional texts such as novels, short stories, and poetry. To be clear, the standards do require substantial attention to literature throughout K-12, at least 50% of the time in ELA classes.

**Illustration from the unit plans.** All of the included unit plans use anchor texts at or above the complexity level of that grade level and provide teachers with guidance in how to support students in reading and understanding those complex texts. To support teachers and students exploring rigorous texts, the sample daily instructional tasks include guidance on how to help students (1) read the text, (2) understand the text, (3) express the meaning of the text. The first two sections of these tasks help all students engage with grade-level text. Below is an example of a daily task from the [grade 3 unit for The Stories Julian Tells](#) that integrates standards to help all students read grade-level text.

**READ THE TEXT:** Read aloud the text once for students to hear how the plot develops. The middle section of this text follows a predictable pattern. Provide pairs of students a copy of the text that has been marked with phrase breaks (e.g., [Phrase-Cued Text Lessons](#)<sup>10</sup> or [Chunk It Up](#)<sup>11</sup>) in order to develop reading fluency and comprehension. Model for students the reading of the phrase-cued passage. Read the passage chorally; then have student pairs practice reading the phrase-cued text aloud and circulate around the room to monitor students' oral reading accuracy and fluency. Finally, have students individually read aloud the original passage without the phrase-cue marks. ([RF.3.4b](#)) After this lesson is complete, place the text in a classroom library for independent reading. ([RF.3.4a](#), [RF.3.4c](#)) **Note for Small-Group Reading:** As particular students struggle with meeting these reading foundation standards, follow up with them during small-group reading time to work more specifically on these standards.<sup>12</sup>

**6** Assessments will measure whether students can read sufficiently complex texts independently. Research shows that the ability to read and understand complex text is what differentiates high performers from low performers and indicates readiness for college and careers. Assessment passages will be sufficiently complex for the grade level and will represent a range of complexity from readily accessible to very complex.

<sup>10</sup> <http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons>

<sup>11</sup> [http://www.fcrr.org/studentactivities/F\\_013c.pdf](http://www.fcrr.org/studentactivities/F_013c.pdf)

<sup>12</sup> During small-group reading time, use a full reading foundational curriculum, such as the Core Knowledge Skills Strand (<http://www.coreknowledge.org/ckla-files#!/grade-3/skills>) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research ([http://www.fcrr.org/studentactivities/3\\_5.htm](http://www.fcrr.org/studentactivities/3_5.htm)), and/or Building the Foundation from the Center on Instruction

## Shift 2: Writing and speaking should connect to and support the reading of text.

**Definition of this shift:** Just as students must read complex and varied text given expectations for college, careers, and life, students must also communicate effectively about that text. Writing and speaking are not meant to happen in isolation—they help students and adults communicate their ideas about the information they are taking in (from text and other sources). Thus, in classrooms, the standards push teachers and students to connect reading, writing, speaking and listening, and language, as every input (reading, listening, and language) must have an output (writing, speaking, and language) and vice versa. Even more, the standards place a premium on students writing to sources, i.e., using evidence from texts to present careful analyses, well-defended claims, and clear information.

**Illustration from the unit plans:** Throughout the plans, students are asked to express their understanding of text through writing or speaking. From the same lesson noted above from *The Stories Julian Tells*, the daily task then asks students to write in response to the text with this culminating daily activity.

**EXPRESS UNDERSTANDING:** Conduct a class discussion in which each group presents the initial lesson or message they determined. (SL.3.1a-b, SL.3.6) As a class, refine the statements to develop an agreed-upon theme written as a complete sentence (e.g., The message of *The Fantastic Flying Books of Mr. Morris Lessmore* is that books are important. They help people enjoy life and connect with others.) Sample discussion prompts:

- Describe Morris Lessmore and his opinion of books.
- Why are Mr. Lessmore's books important?
- What words or phrases let us know that books are significant to Morris and the other characters?

Ask students to work in their small groups to locate details from the text that relate to or convey the class theme. Then, as a class, conduct a [shared writing](#)<sup>13</sup> exercise to develop a whole-class written explanation of how that theme is conveyed through key details in the text. Refer to the text as the basis for answers. (RL.3.1; RL.3.2; W.3.1a-d; SL.3.1c-d; L.3.1b-i; L.3.2a, d-g; L.3.3a)


## Shift 3: The goal is comprehension of text, not mastery of a skill or strategy.


**Definition of this shift:** Students must use the standards in connection with each other to make meaning of text. The standards are not meant to be addressed once in isolation and then checked off, never to be addressed again. Teachers must identify what needs to be taught with each particular text and then select the most important related standards that will help a student make meaning of that particular text. Students use combinations of skills and strategies to help them read, understand, and express their understanding about text. Thus, the standards are not isolated skills that can be mastered through individual, disconnected lessons. Rather, the standards represent outcomes for reading, understanding, and expressing understanding of quality complex texts. Throughout a given year, then, students will work with the same standards again and again in the context of different texts to build independence in reading and understanding grade-level complex texts.

**Illustration from the unit plans:** The unit plans (and the examples above) provide tasks that illustrate how students use the skills of the standards to understand complex texts. Students are being asked to work with the same standards again and again with different texts.

Standards are the tools students use to make meaning of and communicate about text. Louisiana's new standards, the plans included in this guidebook, and the online ELA instructional framework help teachers make these shifts.

To find your grade-level standards, go to the ["Appendix"](#) of this document.

To find learning modules to help you better understand the standards, go to the  [standards page](#)<sup>14</sup> in the Teacher Support Toolbox.

The new ELA standards are well  [researched](#).<sup>15</sup> Do not miss out on reviewing the research behind this approach to ELA instruction.

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/standards>

<sup>15</sup> <http://www.achievethecore.org/dashboard/2/search/1/1/0/1/2/3/4/5/6/7/8/9/10/11/12/page/405/ela-literacy-research-and-articles>

## Assessment

Given the important role of text in instruction, quality texts are critical in high-quality ELA assessment. Strong ELA assessments measure a students' ability to comprehend meaningful text and effectively express their understanding of that text. This is best done in two settings:


- (1) with texts they have studied and/or texts related to topics they are exploring and thus have context for, and
- (2) with texts they have not read previously and/or that communicate new information.

Students will encounter both settings in college, careers, and life and should be exposed to both settings throughout their K-12 education.

### Assessments of Known Texts

Since students have read and studied these texts prior to the assessment, these assessments can tell a teacher about student performance on particular standards, as a student's ability to read the text (e.g., decode the words, have sufficient background knowledge and fluency, etc.) is less of a factor.



The unit plans included in this guidebook connect all writing, speaking, listening, and language tasks to text, and offer teachers multiple tasks (both end-of-unit and daily tasks) that integrate a set of standards for determining student performance on those standards. For example, every unit plan in this guidebook includes a culminating writing task and extension task, along with daily instructional tasks that can inform a teacher's understanding of student performance.


- **Culminating Writing Task:** Students are asked to express their final understanding of the anchor text and demonstrate  **meeting the expectations of the standards through a written essay.** These tasks were created to assess the content and standards of the unit in an integrated and authentic way for students.
- **Extension Task:** Students are asked to connect and extend their knowledge learned through text in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.
- **Daily Instructional Tasks:** These tasks are divided into "Read the Text," "Understand the Text," and "Express Understanding." While any of these tasks can be used to inform teachers about student performance, the tasks for Express Understanding are likely to be most useful for ongoing classroom assessment tasks. These tasks vary from writing to speaking tasks, but they can be used to assess the content and standards of a lesson in an integrated and authentic way for students.

### Assessments of New Texts

Since students have not read or studied these texts prior to the assessment, these assessments can tell a teacher about a student's ability to read and comprehend a particular level of complex text independently. This type of assessment is similar to the type of assessment students are likely to encounter on the statewide assessments, and can be useful for tracking student readiness for those assessments. Assessments of new texts help teachers identify student success with reading and applying skills independently. It is important to note that just because a student does not do well in this context does not mean the student has not mastered a standard. It means that with a text at this grade level, he or she cannot apply the standard and make meaning of the text.

The unit plans included in this guidebook include a cold-read assessment that can inform teachers about how well their students are able to read and comprehend complex text independently.

- **Cold-Read Assessment Task:** Students are asked to  read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit.  Texts may also be multimedia texts, e.g., videos, interactive graphics, etc.

The cold-read assessments offer a range of text types (fiction, nonfiction, and multimedia) and complexity (readily accessible, moderately complex, very complex) throughout the unit, but teachers and districts may choose to offer additional opportunities for student practice with new texts during small-group instructional time, tutoring, remediation, etc. to monitor student progress toward end-of-year goals. Additional resources, including EAGLE, PARCC sample items, and other sites, are available for teachers in the  [Teacher Support Toolbox](#).<sup>16</sup>

With both sets of assessments (with known texts and with new texts), teachers may choose to omit, add, or adjust tasks.

---

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>

# INSTRUCTION

The goal for students in English language arts (ELA) is to regularly access at- or above-grade-level text and express their understanding of those texts through writing and speaking.

After teachers select quality texts, identify how they will use standards to help students engage in texts, and identify how they will assess student mastery, teachers must then plan for their instruction. Effective ELA instruction is structured so that students receive the right amount of support through whole-class activities, small-group reading, small-group writing, and independent reading. This blended approach helps students build the skills necessary to increase their reading proficiency level while pushing them to explore complex ideas at their grade level. This combination of reading and writing allows students to practice in authentic settings similar to how they will perform in college and careers.



The above instructional model illustrates the components necessary to support students. To find sample schedules and hear video testimonials from real middle school teachers about how they make this structure work in their classroom, check out the [Teacher Support Toolbox](#).<sup>17</sup>

## Whole Class Instruction

Whole-class time is for grade-level instruction. All students should meet standards for reading, writing, speaking and listening, and language with complex texts. The sample unit plans included in this guidebook provide tasks that illustrate what meeting standards at each grade level may look like. Even if their skills are not always at grade level, students are capable of thinking at grade level. Thus, whole-class instruction provides a space for students to think about meaningful text, talk with other students to develop and refine their thinking about text, and write about their knowledge and understanding of text.

### ***Whole-class instruction includes:***


- Complex, grade-level **texts**
- Grade-level **standards** integrated throughout text sets
- Ongoing **assessments** during and at the end of instruction

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>



### ***During whole-class instruction:***

Students	CC Teachers
<ul style="list-style-type: none"><li>• Build knowledge and skill to read, write, and speak about texts and meet grade-specific standards</li><li>• Engage with complex texts collaboratively and independently to develop understanding of key ideas, language and structure, and text connections</li><li>• Apply learning to new texts and situations throughout the unit; demonstrate learning via formative and summative performance-based tasks</li></ul>	<ul style="list-style-type: none"><li>• Establish clear outcomes for student reading, writing, speaking, listening, and language study with texts</li><li>• Design tasks that promote intellectual engagement of students, who demonstrate complex thinking about texts through writing and discussion</li><li>• Assess student learning informally to determine student progress toward instructional outcomes and formally to measure student learning toward end-of-year goals</li></ul>

There are a variety of whole-class instructional strategies that support students in meeting grade-specific standards with complex texts. To see how to use these strategies to teach content, [read the sample unit plans \(page 27\)](#). To learn more about these strategies and access related resources and videos, check out the  [Teacher Support Toolbox](#).<sup>18</sup>


## **Small-Group Reading Instruction**

Small-group reading time is for supporting student needs that cannot be met during whole-class instruction. This may be intervention for students below grade level with texts at their reading level (NOT a leveled version of a whole-class text) or targeted instruction for different learners using grade-level texts to support whole-class instruction. This allows students to practice and build the fluency and comprehension skills necessary to grow their reading proficiency over time. All students need small-group support. For advanced readers, this is a place to challenge each other and explore above-grade-level texts and skills.

### ***Small-group reading includes:***

- Various levels of **texts** selected to support and challenge students' growing reading ability
- Support for meeting grade-level **standards** with complex texts during whole-class instruction
- Various **assessments** to establish flexible groups

Students	CC Teachers
<ul style="list-style-type: none"><li>• Receive support for growing reading fluency and extend learning with texts selected based on their reading needs</li><li>• Receive additional targeted instruction with whole-class texts, concepts, and standards</li><li>• Engage in related small-group or independent work when not engaged in teacher-led instruction</li></ul>	<ul style="list-style-type: none"><li>• Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student reading ability</li><li>• Design teacher-led tasks that develop student knowledge and skill and support students' ability to meet grade-level standards with complex texts during whole-class instruction</li><li>• Create and change groups based on assessment results, either formal or informal</li></ul>

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group reading instruction. To learn about these strategies and access related resources and videos, check out the  [Teacher Support Toolbox](#).<sup>19</sup>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>


<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>


# Small-Group Writing Instruction

Small-group writing time is for supporting student needs that cannot be met during whole-class instruction. Students may receive individual feedback on their writing, receive additional instruction on specific writing or language skills, and practice mastering unique skills they are struggling with.

## Small-group writing includes:

- Various **texts** used as models for improving writing
- Support for meeting grade-level **standards** with complex texts during whole-class instruction
- Various **assessments** to establish flexible groups

Students	 Teachers
<ul style="list-style-type: none"><li>• Engage in teacher-led writing practice focused around a specific writing concept or skill based on needs, or collaborate to discuss, reflect, and develop more complex writing skills</li><li>• Receive support to meet standards during whole-class instruction independently</li><li>• Engage in related small-group or independent work when not engaged in teacher-led instruction</li></ul>	<ul style="list-style-type: none"><li>• Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student writing ability</li><li>• Design teacher-led tasks that develop student knowledge and skill and support students' ability to engage in whole-class instruction, demonstrating complex thinking about texts through writing and discussion</li><li>• Create and change groups based on assessment results, either formal or informal</li></ul>

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group writing instruction. To learn about these strategies and access related resources and videos, check out the  [Teacher Support Toolbox](#).<sup>20</sup>


<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-writing>


# Independent Reading

Independent reading time is for increasing the volume and range of student reading. Students may read books at their reading level to support their growing reading ability. These texts may or may not be related to the unit text set, but research has shown that student vocabulary growth is best supported by reading a large volume of texts about related concepts. To encourage reading enjoyment and build reading stamina and perseverance, students are encouraged to select their own texts in addition to reading teacher-selected texts.

## Independent reading includes:

- **Texts** based on student interest and reading level
- Volume and range of reading for students to meet grade-level **standards**
- Holding students accountable for their reading via various **assessments**

Students	 Teachers
<ul style="list-style-type: none"><li>• Are able to select texts for reading independently based on their individual interests and goals for independent reading</li><li>• Read their independent reading books throughout the school day and at home</li><li>• Demonstrate their understanding and enjoyment of the text</li></ul>	<ul style="list-style-type: none"><li>• Establish clear outcomes for independent reading that vary from student to student; these include showing students how to select texts and supporting them in setting individual goals</li><li>• Provide access to a large variety of books via a classroom, school, or local library and provide time (even if it is not a set time) for reading and student discussion and interaction about books</li><li>• Hold students accountable for their independent reading comprehension through student reading journals, monitored discussions, student presentations, etc.</li></ul>

There are a variety of instructional strategies that support teachers in developing an independent reading program. To learn about these strategies and access related resources and videos, check out the  [Teacher Support Toolbox](http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/independent-reading).<sup>21</sup>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/independent-reading>



# TOOLS FOR TEACHING

---

# YEAR-LONG PLANS

This section of the guidebook includes unit plans to help teachers use meaningful text with students. To begin using these plans you will need to (1) determine which units you will use this year (create a plan for the year), (2) prepare to use the unit plans, and (3) read the unit plans. This guidance prepares you for those steps.

## Create a plan for the year

Five to six units are included for each grade level. On average, teachers and students will complete four units in one year, as each unit is designed to be approximately nine weeks long. This means teachers can choose the units to include.

If your district has not already done so, determine the units for your classroom following the steps below.

***Step 1: Review the units included for your grade band.***

***Step 2: Choose four units to teach.***

Consider:

- **Text complexity and type:** Do the anchor texts address a variety of complexity levels? Do the anchor texts include a variety of fiction and nonfiction texts?
- **Unit focus:** Which units will your students most enjoy? What ELA knowledge and skill do you want your students to gain this year? Which topics fit with other topics you or your colleagues in other content areas are teaching this year?
- **Text availability:** Do you have access to certain anchor texts but not others?

***Step 3: Order your units.***

Consider:

- **Text complexity and type:** Does the text complexity level increase as the year progresses? Is there a balance in fiction and nonfiction texts across the year?
- **Unit focus:** Does the unit topic connect to a specific time of year or an additional instructional topic in another content area (e.g., science, social studies, or the arts)?

That's it! You have built a year-long scope and sequence for your upcoming year in English language arts!

Below, you'll find an overview of all of the units included in this guidebook.

## Grade 3 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>The Stories Julian Tells,</i></b> Ann Cameron ( <a href="#">Page 35</a> )	Reading, storytelling	Readily accessible	Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	Beginning of the year
<b>"A Log's Life,"</b> Wendy Pfeffer ( <a href="#">Page 58</a> )	Trees, cycles, and balance in nature	Readily accessible	Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text	Beginning of the year
<b><i>The Louisiana Purchase: Would You Close the Deal?,</i></b> Elaine Landau ( <a href="#">Page 80</a> )	The Louisiana Purchase	Moderately complex	Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing	Middle of the year
<b><i>Because of Winn-Dixie,</i></b> Kate DiCamillo ( <a href="#">Page 105</a> )	Unexpected friendships	Moderately complex	Theme development through character actions and changes, how language and dialogue reveal meaning in a text	Middle of the year
<b><i>Lapin Plays Possum,</i></b> Sharon Arms Doucet ( <a href="#">Page 128</a> )	Folktales, trickster tales	Moderately complex	Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors	Middle of the year
<b><i>Treasure Island (Great Illustrated Classics),</i></b> Robert Louis Stevenson ( <a href="#">Page 155</a> )	Treasures	Very complex	Describe characters' changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text	End of the year

## Grade 4 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>Pushing Up the Sky,</i></b> Joseph Bruchac ( <a href="#">Page 185</a> )	Storytelling, culture	Readily Accessible	Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures	Beginning of the year
<b><i>The Whipping Boy,</i></b> Sid Fleischman ( <a href="#">Page 212</a> )	The Middle Ages	Moderately complex	Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research	Beginning of the year

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>If You Lived at the Time of the American Revolution,</i></b> Kay Moore ( <a href="#">Page 243</a> )	The American Revolution	Moderately to very complex	Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	Middle of the year (Coordinate with social studies)
<b><i>The Lightning Thief,</i></b> Rick Riordan ( <a href="#">Page 272</a> )	Mythology, quests	Moderately complex	Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing	Middle of the year
<b><i>Hurricanes: Earth's Mightiest Storms</i></b> Patricia Lauber ( <a href="#">Page 296</a> )	Hurricanes and their impact on Louisiana	Very complex	Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events	End of the year

## Grade 5 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>"The Making of a Scientist,"</i></b> Richard Feynman ( <a href="#">Page 329</a> )	Scientific theories	Readily Accessible	Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas	Beginning of the year
<b><i>Wonderstruck,</i></b> Brian Selznick ( <a href="#">Page 352</a> )	Language, education, and effective communication	Moderately complex	Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure	Middle of the year
<b><i>The Birchbark House,</i></b> Daniel Keyes ( <a href="#">Page 373</a> )	Native American way of life and exploration, European impact on land and indigenous groups	Moderately complex	Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event	Middle of the year (Coordinate with social studies)
<b><i>The Lion, the Witch, and the Wardrobe,</i></b> C.S. Lewis ( <a href="#">Page 398</a> )	Fantasy literature	Very complex	Development of fantastical characters and settings and how authors use them to teach life lessons	End of the year
<b><i>Shutting Out the Sky,</i></b> Deborah Hopkinson ( <a href="#">Page 423</a> )	Immigration, community	Very complex	Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect	End of the year

\* **Readily accessible text:** The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level, or the language is at grade level and the content is less complex.


**Moderately complex text:** The language is at grade level, and the content is suitable for the grade level.

**Very complex text:** The language is at or slightly above grade level, and the content is significantly complex.



## Sample Year-Long Plan

Unit One Approximately 9 Weeks	Unit Two Approximately 9 Weeks	Unit Three Approximately 9 Weeks	Unit Four Approximately 9 Weeks
<i>The Stories Julian Tells</i> , Ann Cameron Literary Text (Fiction)	<i>The Louisiana Purchase: Would You Close the Deal?</i> , Elaine Landau Informational Text (Nonfiction)	<i>Because of Winn-Dixie</i> , Kate DiCamillo Literary Text (Fiction)	<i>Lapin Plays Possum</i> , Sharon Arms Doucet Literary Text (Fiction)
<p><b>Text Complexity:</b> Readily accessible</p> <p><b>Rationale:</b> The anchor text is toward the beginning middle of the grade-level complexity band. It is suitable for the beginning of grade 3.</p> <p>Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.</p>	<p><b>Text Complexity:</b> Moderately complex</p> <p><b>Rationale:</b> The anchor text has a readability level slightly higher than the previous anchor text. The related text in the set are more complex.</p> <p>Students learn about the Louisiana Purchase and the characteristics of pioneers during this time period. While exploring literary and informational texts including quotes from primary source documents, students discuss elements of narrative writing and apply these to their own writing. Students also learn about words that signal spatial and temporal relationships and the logical connections between sentences and paragraphs in a text.</p>	<p><b>Text Complexity:</b> Moderately complex</p> <p><b>Rationale:</b> The readability of this anchor is similar to the previous anchor. The concepts are more complex and there is more independent reading in this unit.</p> <p>Students learn about the value of companionship, the joy of finding friends in unexpected places, and the significance of building a community of different perspectives. They explore how authors develop the reader's understanding of these ideas through word choice and character actions. While reading literary and nonfiction texts, students also learn about the role of dialogue in text and apply this learning to their own practices as writers.</p>	<p><b>Text Complexity:</b> Moderately complex</p> <p><b>Rationale:</b> The readability of the anchor text is toward the end of the grades 2-3 complexity band, which means it is suitable for the end of grade 3.</p> <p>Through the study of "trickster" tales from various cultures, including the classic Cajun character "Lapin the Rabbit," students learn how storytelling can be entertaining as well as educational. Students build an understanding of Louisiana history and culture, character and theme development, and compare settings, plots, and themes across different texts with similar characters. Students write stories modeled after the anchor and related texts using information gained about Louisiana. This unit connects to social studies.</p>

- 1 Texts **increase in complexity** across the year.
- 2 There is a  **balance of literary and informational texts**.
- 3 The units are sequenced so the topics make sense based on the time of year.
- 4 The units connect to other content areas.
- 5 Students engage with multiple standards to build knowledge and skill with complex texts across different sets.

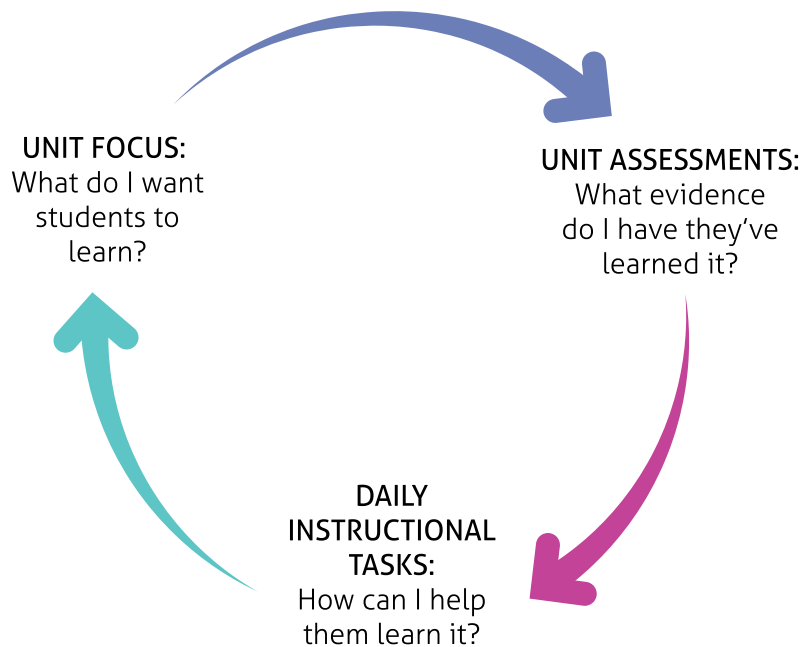


# UNIT PLAN OVERVIEW

## How to Use the Unit Plans

In order to prepare for effective instruction, teachers will need to engage in a series of steps as they use these unit plans. Throughout the school year, grade-specific webinars will help teachers take these steps. Those webinars will be available in August and posted on the website as well.

### Each unit includes:



That said, teachers will need to take the following steps to use the unit plans.

1. **Read the texts and the unit focus.** Because text is so critical, teachers must read their texts before instructing. To ask meaningful questions of texts and engage students, teachers should be clear on the following:
  - a. **Unit focus:** This explains how all of the texts connect to each other and what content knowledge, themes, and/or concepts students will build or understand as a result of engaging in this unit.
  - b. **Text focus:** Teachers should read the texts of the unit and consider: (1) How does this text help students accomplish the unit focus? and (2) How does this text connect to and deepen understanding of other texts in the unit?
  - c. **Standards use:** How do the standards recommended in this unit help students engage with this text?
2. **Identify what mastery of the content and standards looks like for students.** Once teachers have reviewed the unit texts, they should review the sample unit assessments in the plan. Exploring the sample unit assessments will help teachers adjust and build their lesson plans, by identifying the content they must teach to prepare students for success.
  - a. **Mastery of text and content:** What content knowledge must students build in this unit in order to perform well? What texts and portions of texts must they deeply understand?
  - b. **Meeting standards:** What do reading, understanding, writing, and speaking about texts look like at this grade level? How do the standards help students understand and write or speak about complex texts?

3. **Adapt and create daily instructional tasks that prepare students for the end-of-unit assessment.** With this knowledge, teachers are prepared to adapt and create their lesson plans. Teachers should consider the following:
- a. **Using recommended tasks:** Which tasks are already built out that will matter most for the students in my classroom? Will I need to adjust or omit any of those tasks?
  - b. **Building additional plans:** The unit plans do not include tasks for every text. What additional texts, content, and standards must my students practice before the culminating assessment? How will I build a lesson to help them do that?
  - c. **Learning from others:** The grade-level ELA Edmodo site, virtual book clubs, and the [online instructional framework](#)<sup>22</sup> are all places where teachers can find additional resources and support to help them build and adjust plans.

---

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

# How to Read the Unit Plans

The unit plans are built around the instructional framework illustrated in the front section of this guide. They help teachers use high-quality texts and use the standards for students to understand and to express understanding of those texts.

These plans model standards-aligned whole-class instruction. Instruction for small-group reading, small-group writing, and independent reading must be unique to the individual students in your classroom and support your students in meeting grade-level standards during whole-class instruction. To learn more about how to support individual student needs in those instructional areas, visit the [Teacher Support Toolbox](#).<sup>23</sup>

## SAMPLE UNIT PLAN

### UNIT: THE STORIES JULIAN TELLS

ANCHOR TEXT	UNIT FOCUS
<p><i>The Stories Julian Tells</i>, Ann Cameron (literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"><li><i>The Bee Tree</i>, Patricia Polacco</li><li><i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, William Joyce</li><li>"I Learn Firefighting" from <i>More Stories Julian Tells</i>, Ann Cameron</li></ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"><li>"A Page Is a Door," Remy Charlip</li><li><i>My Librarian Is a Camel: How Books Are Brought to Children Around the World</i>, Margriet Ruurs</li></ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"><li><i>The Fantastic Flying Books of Mr. Morris Lessmore</i> (film)</li><li><i>The Red Book</i>, Barbara Lehman</li></ul>	<p>Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person's actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.</p> <p><b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.3a-d</a>, <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-j</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.4a-d</a>; <a href="#">L.3.5a-c</a>; <a href="#">L.3.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 1:</b> Text Set and Unit Focus</p> <p><b>Page 2:</b> <i>The Stories Julian Tells</i> Overview</p> <p><b>Pages 3-6:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 7:</b> Instructional Framework</p> <p><b>Pages 8-24:</b> Text Sequence and Sample Whole-Class Tasks</p>

1 The anchor and related texts were selected based on text selection criteria on [page 9](#).

2 The unit focus identifies the knowledge and skills students will build by **reading complex texts**.

3 There is a **balance of literary and informational texts** within this unit.

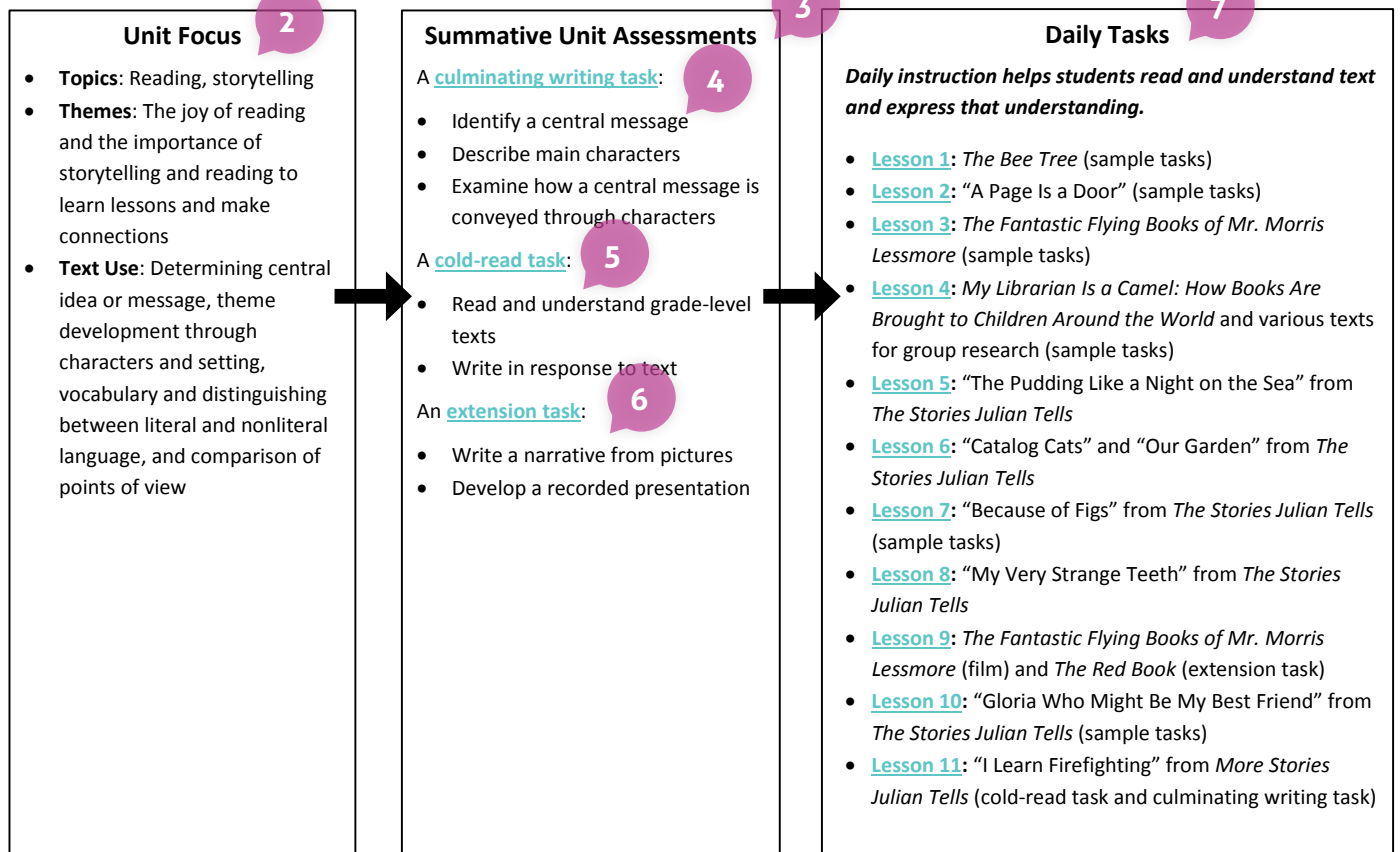
4 Units include print texts and nonprint **multimedia texts**.

5 The texts are rich and complex so that students have opportunities to meet many of the standards in a single unit.

6 The related texts offer opportunities for coordination across content areas.

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## The Stories Julian Tells Unit Overview



- 1 All units have a unit focus, summative unit assessments, and daily tasks.
- 2 The unit focus answers the question: "What do I want my students to learn from texts?"
- 3 The summative unit assessments answer the question: "How will I determine if my students can read grade-level texts and meet standards?"
- 4 The culminating writing task ask students to **write in response to a text**.
- 5 The cold-read assessment measures **students' ability to read and understand sufficiently complex texts**.
- 6 The extension task incorporates **research about related unit topics**.
- 7 The daily tasks answer the question: "How will I help students read and understand texts and express their understanding?"

## SUMMATIVE UNIT ASSESSMENTS

1

### CULMINATING WRITING TASK<sup>1</sup>

What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. ([RL.3.2](#), [RL.3.3](#)) Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions. ([RL.3.1](#); [RL.3.2](#); [RL.3.3](#); [W.3.1a, b, d](#); [W.3.10](#))

**Teacher Note:** The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. ([W.3.1c](#), [L.3.6](#)) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.3.1b, c, d, e, h, i](#); [L.3.2a, d, e, f, g](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2g](#), [L.3.3a](#))

3

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li><b>Topics:</b> Reading, storytelling</li> <li><b>Themes:</b> The joy of reading, and the importance of storytelling and reading to learn lessons and make connections</li> <li><b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>Identifying a central message</li> <li>Describing main characters</li> <li>Examining how a central message is conveyed through characters</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 2</a> (sample tasks)</li> <li><a href="#">Lesson 8</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 1</a> (sample tasks)</li> <li><a href="#">Lesson 3</a> (sample tasks)</li> <li><a href="#">Lesson 11</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

- Each unit includes three summative unit assessments: culminating writing task, cold-read assessment, and extension task.
- This chart, included with each assessment task, explains how the assessment measures what students are expected to learn in the unit.
- This column shows the tasks that most directly prepare students for success on the unit assessments.



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 4:</b></p> <p><i>My Librarian Is a Camel: How Books Are Brought to Children Around the World</i>, Margriet Ruurs</p> <p>Various texts for group research</p>	<p><b>TEXT DESCRIPTION:</b> This text depicts the many different ways in which children are provided access to literature. This is a complex informational text.</p> <p><b>TEXT FOCUS:</b> Students should not be expected to read the entire text independently. Consider reading one of the entries aloud as students follow along with the projected text. Then have students read another entry in collaborative groups. Use this text as the basis for a short research project about the importance of books in other parts of the world.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Determine a country of study as a class. Read the selected text aloud. Have students work in groups to summarize key details of the text. Gather additional information via research. Groups present new information.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Determine which entry to read from <i>My Librarian Is a Camel</i> by engaging students with the text features (e.g., the map, table of contents) to select a country to study as a whole class. (RI.3.5)</li> <li>Project the text and read aloud the introduction and the selected excerpt as students follow along.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students to record the following information in their interactive notebook or reading log. <ul style="list-style-type: none"> <li>As a class, recount the key details from the text. Have students write those details in their journals.</li> <li>Develop a class <u>summary</u><sup>28</sup> of the information gathered that students write down. (RI.3.2, W.3.10, SL.3.2)</li> <li>Divide the class into pairs. Have each pair read the class summary and refer to the projected text. Model for each pair how to use the summary and information in illustrations and other key text features (e.g., sidebars) to determine a main idea of the excerpt. (RI.3.2, RI.3.7)</li> <li>Review the key details in the excerpt and model an explanation of how each key detail works to develop the main idea. (RI.3.3) Point out when you use language that pertains to sequence or cause and effect. (L.3.6)</li> </ul> </li> </ul>

color. This makes Morris look even sadder. He then sees a girl with flying books. She shares a book with Morris Lessmore. The book leads him to a library. This isn't any library, though. The books are alive! They make Morris very happy, and the color comes back to the pictures. He repairs and takes care of the books and writes his own book. Then he shares the books with others. When he shares the books, all the other people become colorful as well. This must mean that they are enjoying the books and what they learn from them. Morris grows old. In the end, he flies away, but the books he wrote lead a little girl to the library. She reads Morris's book and turns into color. This teaches me that the lesson of the story is that books and what is in them are important and something we all should take care of and share with others.

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

- This column presents a suggested sequence and pairing of complex texts over the course of the unit.
- This column provides guidance for using texts so students meet the standards.
- Text Description provides a summary of the texts used in the unit.
- Text Focus describes how the texts can be used for students to meet ELA standards.
- Lesson Overview provides a summary of the model tasks and suggested order of instruction.
- Each Model Task provides guidance for teachers to support students in reading, understanding, and expressing their understanding of complex texts.
- A lesson does not equal one day of instruction. Teachers must determine the length of each lesson based on each unique class of students.



# 3RD GRADE UNIT PLANS



# 3RD GRADE UNIT PLANS

## 3rd Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>The Stories Julian Tells,</i></b> Ann Cameron ( <a href="#">Page 35</a> )	Reading, storytelling	Readily accessible	Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view	Beginning of the year
<b>"A Log's Life,"</b> Wendy Pfeffer ( <a href="#">Page 58</a> )	Trees, cycles, and balance in nature	Readily accessible	Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text	Beginning of the year
<b><i>The Louisiana Purchase: Would You Close the Deal?,</i></b> Elaine Landau ( <a href="#">Page 80</a> )	The Louisiana Purchase	Moderately complex	Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing	Middle of the year
<b><i>Because of Winn-Dixie,</i></b> Kate DiCamillo ( <a href="#">Page 105</a> )	Unexpected friendships	Moderately complex	Theme development through character actions and changes, how language and dialogue reveal meaning in a text	Middle of the year
<b><i>Lapin Plays Possum,</i></b> Sharon Arms Doucet ( <a href="#">Page 128</a> )	Folktales, trickster tales	Moderately complex	Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors	Middle of the year
<b><i>Treasure Island (Great Illustrated Classics),</i></b> Robert Louis Stevenson ( <a href="#">Page 155</a> )	Treasures	Very complex	Describe characters' changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text	End of the year

\* **Readily accessible text:** The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

**Moderately complex text:** The language is at grade level and the content is suitable for the grade level.

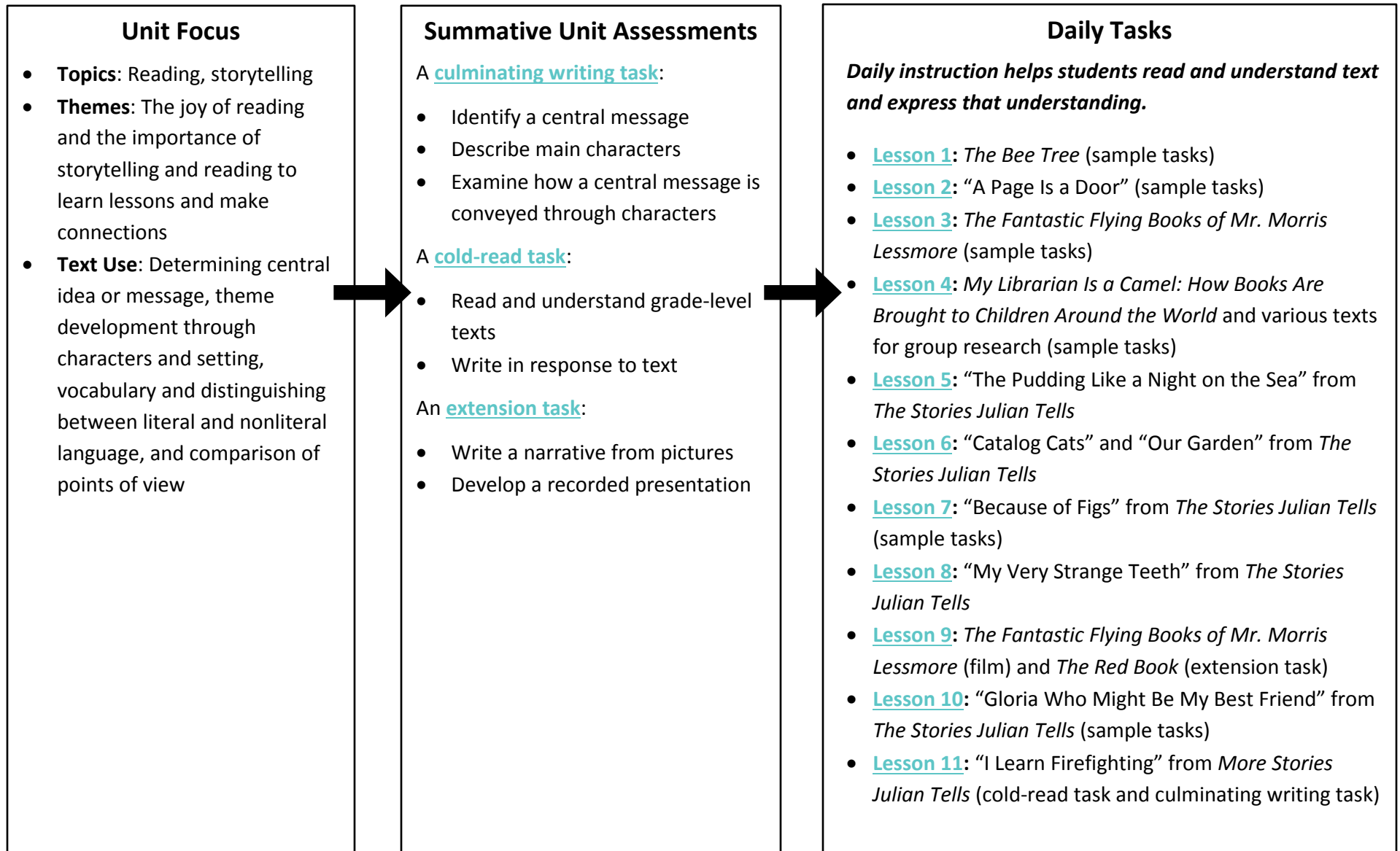
**Very complex text:** The language is at or slightly above grade level and the content is significantly complex.



## UNIT: THE STORIES JULIAN TELLS

<p><b>ANCHOR TEXT</b></p> <p><i>The Stories Julian Tells</i>, Ann Cameron (literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>The Bee Tree</i>, Patricia Polacco</li> <li>• <i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, William Joyce</li> <li>• “I Learn Firefighting” from <i>More Stories Julian Tells</i>, Ann Cameron</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">A Page Is a Door</a>,” Remy Charlip</li> <li>• <i>My Librarian Is a Camel: How Books Are Brought to Children Around the World</i>, Margriet Ruurs</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li>• <i>The Fantastic Flying Books of Mr. Morris Lessmore</i> (film)</li> <li>• <i>The Red Book</i>, Barbara Lehman</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students learn that stories and books are important for learning about themselves and others. This unit allows students to learn how storytelling can be a way to learn about other cultures, pass on family history and traditions, and build a strong identity. Putting the same character in different situations can teach readers about how motivations, feelings, and a person’s actions affect events and other people. Students will also learn that sharing stories can build relationships and connect them to others.</p> <p><b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.3a-d</a>, <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-i</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.4a-d</a>; <a href="#">L.3.5a-c</a>; <a href="#">L.3.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 35:</b> Text Set and Unit Focus</p> <p><b>Page 36:</b> <i>The Stories Julian Tells</i> Overview</p> <p><b>Pages 37-40:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 41:</b> Instructional Framework</p> <p><b>Pages 42-57:</b> Text Sequence and Sample Whole-Class Tasks</p>
--	--

## The Stories Julian Tells Unit Overview





## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

What is a central message or lesson that can be learned by reading *The Stories Julian Tells*? Explain how that message is conveyed through the main characters in the text. ([RL.3.2](#), [RL.3.3](#)) Write an opinion essay with an introduction that identifies a central message or lesson that is learned from *The Stories Julian Tells* and a body paragraph that describes how that message is conveyed through Julian, Huey, and his father. Make sure to refer to the text to provide reasons that support your opinions. ([RL.3.1](#); [RL.3.2](#); [RL.3.3](#); [W.3.1a, b, d](#); [W.3.10](#))

**Teacher Note:** The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. ([W.3.1c](#), [L.3.6](#)) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.3.1b, c, d, e, h, i](#); [L.3.2a, d, e, f, g](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2g](#), [L.3.3a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Reading, storytelling</li> <li>• <b>Themes:</b> The joy of reading, and the importance of storytelling and reading to learn lessons and make connections</li> <li>• <b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Identifying a central message</li> <li>• Describing main characters</li> <li>• Examining how a central message is conveyed through characters</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks)</li> <li>• <a href="#">Lesson 8</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks)</li> <li>• <a href="#">Lesson 3</a> (sample tasks)</li> <li>• <a href="#">Lesson 11</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Independently read “Superboy and Me,” and “Huey Makes the Leap.” Then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text and in comparison to the other texts in the unit. Sample questions:

1. Describe what Huey does to become strong. Why does he want to be strong? Refer to details from the text in your answer. ([RL.3.1](#), [RL.3.3](#), [W.3.10](#))
2. Why is the talk between Julian and his father “surprising”? Refer to details from the text in your answer. ([RL.3.1](#), [RL.3.3](#), [W.3.10](#))
3. Identify two ways that Huey “makes the leap.” What lesson does Huey’s “leap” reveal? ([RL.3.1](#), [RL.3.3](#), [RL.3.4](#), [L.3.5a](#))
4. How do the chapters “Superboy and Me” and “Huey Makes the Leap” build on each other? What information from “Superboy and Me” is necessary for understanding “Huey Makes the Leap”? ([RL.3.5](#))
5. What lesson is learned from “Superboy and Me” and “Huey Makes the Leap”? What details in the texts convey this message? ([RL.3.1](#), [RL.3.2](#))
6. Compare and contrast *The Stories Julian Tells* and *More Stories Julian Tells*, focusing on Julian. How has Julian changed? Why do you think he has changed? Refer to details from each text in your answer. ([RL.3.1](#), [RL.3.3](#), [RL.3.9](#), [W.3.10](#))
7. How does storytelling help Mary Ellen, Morris Lessmore, and Julian? Identify a detail from each text that supports your response. ([RL.3.1](#), [RL.3.2](#), [RL.3.3](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topics:</b> Reading, storytelling</li><li>• <b>Themes:</b> The joy of reading, the importance of storytelling and reading to learn lessons and make connections</li><li>• <b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level texts</li><li>• Writing in response to text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks)</li><li>• <a href="#">Lesson 5</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 7</a> (sample tasks)</li><li>• <a href="#">Lesson 11</a> (use this task)</li></ul>

<sup>2</sup> **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

### **EXTENSION TASK<sup>4</sup>**

Write a story based on the illustrations in *The Red Book*. Establish the situation, introduce a narrator, and organize the events. Use dialogue and descriptions of the thoughts and feelings of the characters to show how they respond to different events. Use grade-appropriate words and phrases, including those that signal time and order, such as *before*, *during*, and *after*. Provide closure to your story. ([W.3.3a](#), [b](#), [c](#), [d](#); [W.3.10](#); [L.3.6](#))

Use the following process with students:

1. View *The Red Book* as a whole class. Discuss how the pictures tell a story, establish a setting, convey a mood, or emphasize certain aspects of a character. ([RL.3.1](#), [RL.3.7](#))
2. Model for students how to develop ideas from the pictures (use *The Fantastic Flying Books of Mr. Morris Lessmore* as a model).
3. Have students work in pairs to brainstorm ideas about what could be happening in each picture in *The Red Book*. ([SL.3.1a](#)) Have them select a particular section of the book as the basis for the story and use sticky notes or storyboards to outline the events in the story. Sticky notes allow students to move the order of details and ideas around easily without feeling like they have to rewrite and/or start over. ([W.3.4](#))
4. Monitor student products and verify that the initial outline of the story connects to and reflects the illustrations in *The Red Book* (e.g., students are telling the story of the illustrations, not an unrelated story).
5. Have students draft their stories.
6. Once the stories are written, have students return to their partner to receive guidance and support to revise and edit the story. ([W.3.5](#)) Work with students to make sure the completed writing demonstrates command of proper grammar and usage, punctuation, and spelling. ([L.3.1b](#), [c](#), [d](#), [e](#), [h](#), [i](#); [L.3.2c](#), [d](#), [e](#), [f](#), [g](#))
7. Provide an opportunity for students to publish their stories using technology. ([W.3.6](#))
8. Have students present and/or record their story using *The Red Book* and any other created visual displays to enhance the presentation. (**Note for Small-Group Reading:** *Students struggling with reading fluency should work during small-group reading time to build fluency in preparation for the audio recording.*) ([RF.3.4b](#), [SL.3.4](#), [SL.3.5](#), [SL.3.6](#))
9. Lastly, make sure each student develops a set of questions about the story and presentation to ask the audience. Allow the audience to ask questions about the various decisions each student made in the story and presentation. ([SL.3.1c](#), [SL.3.3](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Reading, storytelling</li> <li>• <b>Themes:</b> The joy of reading, and the importance of storytelling and reading to learn lessons and make connections</li> <li>• <b>Text Use:</b> Determining central idea or message, theme development through characters and setting, vocabulary and distinguishing between literal and nonliteral language, and comparison of points of view</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Writing a narrative from pictures</li> <li>• Developing a recorded presentation</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks)</li> <li>• <a href="#">Lesson 10</a> (sample tasks)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks)</li> <li>• <a href="#">Lesson 9</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>5</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>5</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>6</sup></p> <p><i>The Bee Tree</i>, Patricia Polacco</p>	<p><b>TEXT DESCRIPTION:</b> Mary Ellen is tired of her studies and reading, so Grampa leads her on a chase with the whole town. In the end, Grampa compares the chase to the discoveries that can be made in reading books.</p> <p><b>TEXT FOCUS:</b> This text presents the excitement of storytelling and how it connects us to people and ideas that we can't always experience in everyday life. Some of the vocabulary words and the names of the characters will be difficult for students to decode. However, this text, which provides an analogy for the reading process, is a good guide as students learn to read texts more analytically in grade 3. The vocabulary in this text can be studied in context to make real-life connections (<a href="#">L.3.5b</a>) and to understand the difference between literal and nonliteral language. (<a href="#">RL.3.4</a>, <a href="#">L.3.1a</a>, <a href="#">L.3.5a</a>, <a href="#">L.3.6</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Read the text aloud. Students reread the text multiple times to define key vocabulary and determine order of events. Students discuss comprehension questions as a class. Students write a response to comprehension questions.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud the text once for students to hear how the plot develops.</li> <li>• The middle section of this text follows a predictable pattern. Provide pairs of students a copy of the text that has been marked with phrase breaks (e.g., <a href="#">Phrase-Cued Text Lessons</a><sup>7</sup> or <a href="#">Chunk It Up</a><sup>8</sup>) in order to develop reading fluency and comprehension. Model for students the reading of the phrase-cued passage. Read the passage chorally; then have student pairs practice reading the phrase-cued text aloud and circulate around the room to monitor students' oral reading accuracy and fluency. Finally, have students individually read aloud the original passage without the phrase-cue marks. (<a href="#">RF.3.4b</a>) After this lesson is complete, place the text in a classroom library for independent reading. (<a href="#">RF.3.4a</a>, <a href="#">RF.3.4c</a>)</li> <li>• <b>Note for Small-Group Reading:</b> As particular students struggle with meeting these reading foundation standards, follow up with them during small-group reading time to work more specifically on these standards.<sup>9</sup></li> </ul>

<sup>6</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>7</sup> <http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons>

<sup>8</sup> [http://www.fcrr.org/studentactivities/F\\_013c.pdf](http://www.fcrr.org/studentactivities/F_013c.pdf)

<sup>9</sup> During small-group reading time, use a full reading foundational curriculum, such as the Core Knowledge Skills Strand (<http://www.coreknowledge.org/ckla-files#!/grade-3/skills>) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research ([http://www.fcrr.org/studentactivities/3\\_5.htm](http://www.fcrr.org/studentactivities/3_5.htm)), and/or *Building the Foundation* from the Center on Instruction (<http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf>).

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Read the text again and project or display the text so students can follow along as the text is read aloud.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students identify the various ways that the group chases the bee in <i>The Bee Tree</i> (e.g., “<i>chortled</i> as she <i>huffed</i> past,” “<i>wailed</i> as she <i>streaked</i> by,” “<i>scurried</i> by,” “<i>galloped</i> up over,” <i>crossed</i>, <i>clattered</i>, “<i>clambered</i> through,” “<i>sprinted</i> along,” “<i>waddled</i> after”). Ask students to work in pairs to define the various words using context clues and verify their definitions using a dictionary. Then have students illustrate the various word relationships through <a href="#">semantic mapping</a>.<sup>10</sup> (<a href="#">RL.3.4</a>; <a href="#">L.3.4a</a>, <a href="#">d</a>; <a href="#">L.3.6</a>)</li> <li>Reinforce the meaning of the words by asking students to make real-life connections between the words and their use by acting out the various meanings of the words.</li> <li>Then begin building a <a href="#">word display</a>.<sup>11</sup> Display these words for students to use when they write, focusing on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>)</li> <li>Analyze the difference between literal and nonliteral meanings of phrases in <i>The Bee Tree</i>. For example, the phrases “catch their breath” and “blinding speed.” (<a href="#">L.3.5a</a>) Have students discuss the multiple meanings of those phrases and illustrate the various definitions. Then discuss the nonliteral meaning of the following excerpts and their impact on student understanding of the text: “There was music, dancing, tall tales and raucous laughter as they all buzzed about the sweet adventure of that day” and “Mary Ellen <u>savored</u> the honey on her book. ‘There is such sweetness inside of that book too!’ he said thoughtfully. ‘Such things...adventure, knowledge, and wisdom. But these things do not come easily. You have to <u>pursue</u> them.’” (<a href="#">RL.3.4</a>, <a href="#">L.3.6</a>)</li> <li>Divide the class into pairs. Project or display the text. Read aloud every other page and have students partner to read the other pages (e.g., <a href="#">I Read, You Read</a><sup>12</sup> or <a href="#">Reading Twosome</a><sup>13</sup>). (<a href="#">RF.3.3c</a>, <a href="#">RF.3.3d</a>, <a href="#">RF.3.4a-c</a>)</li> <li>Provide pairs with index cards labeled with specific events from the text. Have them place the events in sequenced order. Then have each pair recount the story and discuss how each event in the text builds on the previous and leads to the next. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>)</li> <li>Provide each pair with a graphic organizer to complete about the characters in the text. This can also be part of an <a href="#">interactive notebook</a><sup>14</sup> or reading log kept throughout the unit. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)The graphic organizer should include:</li> </ul>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>12</sup> [http://www.fcrr.org/studentactivities/F\\_024b.pdf](http://www.fcrr.org/studentactivities/F_024b.pdf)

<sup>13</sup> [http://www.fcrr.org/studentactivities/F\\_015c.pdf](http://www.fcrr.org/studentactivities/F_015c.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Column 1: Character Name</li> <li>○ Column 2: Description (traits, motivations, feelings)</li> <li>○ Column 3: Evidence (quotations from the text to support Column 2)</li> <li>○ Column 4: Contributions and Connections (explain in complete sentences how the characters' actions contribute to the sequence of events)</li> </ul> <ul style="list-style-type: none"> <li>• Display the following sentences: <ul style="list-style-type: none"> <li>○ He loosened the lid of the jar.</li> <li>○ He let one bee escape.</li> <li>○ It stayed on the mouth of the jar.</li> <li>○ It flew straight up.</li> <li>○ It buzzed toward the cornfield.</li> <li>○ "Quick now, RUN!"</li> <li>○ Grampa called out.</li> <li>○ He began to chase the bee.</li> </ul> </li> </ul> <p>Have students combine the sentences, ensuring pronoun-antecedent agreement and using coordinating or subordinating conjunctions. (<a href="#">L.3.1f</a>, <a href="#">L.3.1h</a>, <a href="#">L.3.1i</a>) Ask students to share their sentences with their partner to verify that they make sense and have correct usage, punctuation, and spelling. (<a href="#">W.3.5</a>, <a href="#">L.3.2c</a>, <a href="#">L.3.2g</a>) Then project or display the original sentences<sup>15</sup> and ask students to compare their sentences to the originals. After they identify differences between the sentences, discuss as a class the function of nouns, pronouns, verbs, adjectives, and adverbs, focusing on the effect of the different words and phrases. (<a href="#">L.3.1a</a>, <a href="#">L.3.3a</a>) Repeat this exercise with other sentences in the text.</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion about <i>The Bee Tree</i>. Engage students in asking and answering questions to demonstrate their understanding of the text. (<a href="#">RL.3.10</a>) Encourage students to ask questions by providing <a href="#">question stems or conversation starters</a><sup>16</sup> and developing a routine to monitor all students to ensure they are participating in asking and answering questions. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Sample discussion questions:</li> </ul>

<sup>14</sup> <http://prezi.com/lfduej83ji6/interactive-student-notebook-intro-set-up-englishlanguage-arts/>

<sup>15</sup> "Then he slowly loosened the lid of the jar and let one single bee escape. It stayed on the mouth of the jar for a moment, flew straight up, then buzzed toward the cornfield. 'Quick now, RUN!' Grampa called out as he began to chase the bee."

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What can we learn about the setting (i.e., time and place) from the illustrations? Refer to the details from the text in your answer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.7</a>)</li> <li>○ Reread the first and last page of the text. How did Mary Ellen’s feelings change over the course of the story? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>)</li> <li>○ Why did Grampa suggest they find a bee tree? How does he reveal his purpose? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>○ Determine a central message or lesson that can be learned from reading this text. How is this message revealed? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>● Have students work with their partner to write a response to one of the discussion questions. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.10</a>) Provide them with an <a href="#">answer frame</a><sup>17</sup> to support them in organizing their writing. Prompt students to use the sentences they reviewed from <i>The Bee Tree</i> as models for structuring their sentences. (<a href="#">L.3.1b-f</a>, <a href="#">h-i</a>; <a href="#">L.3.2a</a>, <a href="#">e-g</a>; <a href="#">L.3.3a</a>) Also ensure they use words from the word display in their written responses. (<a href="#">L.3.6</a>)</li> <li>● <b>Note for Small-Group Writing:</b> If a selected group of students need additional targeted writing or grammar support, provide this support during small-group writing.</li> </ul>
<p><b>LESSON 2:</b></p> <p>“<a href="#">A Page Is a Door</a>,” Remy Charlip</p>	<p><b>TEXT DESCRIPTION:</b> This essay, though simple in form, is complex in meaning; it describes the structure of a book and Charlip’s feelings associated with reading.</p> <p><b>TEXT FOCUS:</b> “A Page Is a Door” provides opportunities for exploration into various text types and discussions on how similar messages (experiences, traditions, storytelling, life lessons) can be conveyed through different texts. (<a href="#">RI.3.9</a>) Students may also compare and contrast the author’s point of view to Grampa’s point of view in <i>The Bee Tree</i> and to their own point of view. (<a href="#">RL.3.6</a>, <a href="#">RI.3.6</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Read the text aloud. Examine vocabulary and language in groups. Students summarize the text in writing. Conduct a class discussion to deepen student comprehension.</p> <p><b>READ THE TEXT:</b></p>

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Read aloud the essay once to the class.</li> <li>• Continue building the <a href="#">word display</a><sup>18</sup> started in lesson 1 that students can rely on for their own writing. <ul style="list-style-type: none"> <li>○ Provide students with a chart of suffixes (e.g., -ment, -ly, -al, -ous, -ion, -ful, -ize) and their meanings.</li> <li>○ Explain that words are like a code—readers have to know what each part of a word means to determine the word’s meaning. Readers word parts (e.g., suffixes) can decode many more words. (<a href="#">RF.3.3a</a>)</li> <li>○ Have students decode and define unknown, multiple-meaning, and multisyllabic words from “A Page Is a Door” (e.g., <i>fantasize</i>, <i>incidental</i>, <i>sequential</i>, and <i>momentous</i>) based on their prefixes, suffixes, and known root words, as well as by using context clues. (<a href="#">RI.3.4</a>; <a href="#">RF.3.3b</a>, <a href="#">c</a>; <a href="#">L.3.2e</a>; <a href="#">L.3.4a-c</a>)</li> <li>○ Add those words to the word display, and then have students create a <a href="#">semantic map</a><sup>19</sup> for each word.</li> </ul> </li> <li>• Provide students with a copy of “A Page Is a Door” and a <a href="#">blank word list</a>.<sup>20</sup> Ask them to record the multisyllabic words from the text and then practice reading the word list and the essay with a partner. (<a href="#">RF.3.3c-d</a>, <a href="#">RF.3.4a-c</a>)</li> <li>• <b>Note for Small-Group Reading:</b> As students struggle with the reading foundation standards, follow up with them during small-group reading time. Do an additional <a href="#">fluency activity</a><sup>21</sup> using sentences from “A Page Is a Door.”</li> <li>• Read the essay aloud again as students follow along.</li> <li>• Engage students in analyzing the syntax and meaning of various phrases and sentences in “A Page Is a Door.” <ul style="list-style-type: none"> <li>○ Ask students to locate a long sentence in the text.<sup>22</sup> (Ensure students select different sentences.)</li> <li>○ Have them break the sentence into shorter sentences, and rewrite the shorter sentences in their own words.</li> <li>○ Have them reread the original sentence and rewrite the sentence in their own words.</li> <li>○ Ask a few students to share their sentences with the class. Discuss the differences between the two sentences—which sentence has more effect and is more interesting to read? Why? How do the words and phrases build interest? (<a href="#">L.3.1h</a>, <a href="#">L.3.3a</a>)</li> </ul> </li> </ul>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>20</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>21</sup> [http://www.fcrr.org/studentactivities/F\\_015b.pdf](http://www.fcrr.org/studentactivities/F_015b.pdf)

<sup>22</sup> For example: “A thrilling picture book not only makes beautiful single images or sequential images, but also allows us to become aware of a book’s unique physical structure, by bringing our attention, once again, to that momentous moment: the turning of the page.”

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Select one of the original sentences from the essay. Using different colored highlighters, ask students to identify the subject and verb (or compound verb) adjectives, and adverbs in the sentence. Then, as a class, discuss the meaning of and explain the function of the nouns, pronouns, verbs, adjectives, and adverbs in the sentence. (<a href="#">L.3.1a</a>)</li> </ul> <ul style="list-style-type: none"> <li>• As a warm-up, have students combine the following sentences, ensuring pronoun-antecedent agreement and using coordinating or subordinating conjunctions: <ul style="list-style-type: none"> <li>○ I read a book.</li> <li>○ I sometimes wish I didn't have to hold it up.</li> <li>○ It gets so heavy.</li> <li>○ I fantasize a sea of type automatically unrolling.</li> <li>○ It unrolls one word in focus at a time.</li> <li>○ It unrolls at just the right speed.</li> <li>○ It is on a moving screen or scroll.</li> </ul> <p>As a class, discuss the various choices students made to combine the sentences, explaining the function of each part of speech used in the sentence. (<a href="#">L.3.1a</a>, <a href="#">e</a>, <a href="#">f</a>, <a href="#">h</a>, <a href="#">i</a>)</p> </li> <li>• Divide the class into pairs. Have students work with their partner to identify figurative phrases throughout the text and discuss the difference between literal and nonliteral and the various meanings of the phrases. (<a href="#">RI.3.1</a>, <a href="#">L.3.1a</a>, <a href="#">L.3.5a</a>)</li> <li>• Ask pairs to reread the text and <a href="#">summarize</a><sup>23</sup> each section in an interactive notebook or reading log. (<a href="#">RF.3.3d</a>, <a href="#">RF.3.4a</a>)</li> <li>• Have students write answers to the questions below prior to discussing them as a class. As they write, prompt students to use the structures they analyzed from "A Page Is a Door" as models for sentences to include in their writing (e.g., use simple verb tenses and coordinating or subordinating conjunctions; ensure subject-verb agreement; and produce simple, compound, and complex sentences). (<a href="#">L.3.1e-f</a>, <a href="#">h-i</a>) <ul style="list-style-type: none"> <li>○ At the beginning and end of the essay, how does Charlip describe <i>excitement</i> in a book? (<a href="#">RI.3.1</a>, <a href="#">RI.3.4</a>, <a href="#">SL.3.2</a>, <a href="#">W.3.10</a>)</li> <li>○ In paragraphs 2-5, what words does Charlip use to describe turning a page? (<a href="#">RI.3.1</a>, <a href="#">RI.3.3</a>, <a href="#">SL.3.2</a>, <a href="#">W.3.10</a>)</li> <li>○ How does Charlip feel about turning the pages in a book? What examples does he provide that describe his feelings? Does Charlip like or not like to read? How does he support his idea? (<a href="#">RI.3.1</a>, <a href="#">RI.3.8</a>, <a href="#">SL.3.2</a>, <a href="#">W.3.10</a>)</li> </ul> </li> </ul>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What does the title “A Page Is a Door” mean? Illustrate both the literal and nonliteral meanings of the title. (<a href="#">RL.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">L.3.5a</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion comparing and contrasting the author’s point of view in “A Page Is a Door” to Grampa’s point of view in <i>The Bee Tree</i> and to their own point of view. <ul style="list-style-type: none"> <li>○ Before the discussion, set the ground rules based an established routine developed with the students (e.g., <a href="#">conversation starters or accountable talk</a><sup>24</sup>). (<a href="#">SL.3.1b</a>)</li> <li>○ Begin the discussion as a class by developing two or three sentences for Charlip and two or three sentences for Grampa that identify what they believe about reading based on the words, events, and details in the texts. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">SL.3.1a</a>, <a href="#">SL.3.2</a>)</li> <li>○ Use <a href="#">sentence frames</a><sup>25</sup> (targeting simple, compound, and complex sentences) for students to complete as a class and to use a reference for speaking in complete sentences during the discussion. (<a href="#">SL.3.6</a>, <a href="#">L.3.1i</a>, <a href="#">L.3.2a</a>)</li> <li>○ Then have students identify the similarities and differences between the points of view described in the sentences. Record their ideas on a class chart.</li> <li>○ As students refer to additional details or ideas not included in the sentences, revise the sentences as a class to incorporate the additional information, focusing on modeling how to use conjunctions. (<a href="#">L.3.1h</a>)</li> <li>○ Have students discuss their opinions of reading, staying on topic and linking their comments to the remarks of others. (<a href="#">SL.3.1c</a>) Record the information on a separate chart.</li> <li>○ Ask students to distinguish their various points of view about reading from those of Charlip and Grampa by identifying where there are similarities and differences, using the charts created during the discussion and details from the texts read, and explaining their own ideas and understanding about reading in light of the discussion. (<a href="#">RL.3.6</a>, <a href="#">RL.3.6</a>, <a href="#">SL.3.1d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</li> </ul> </li> </ul>
<p><b>LESSON 3:</b></p> <p><i>The Fantastic Flying Books of Mr. Morris Lessmore,</i></p>	<p><b>TEXT DESCRIPTION:</b> This text depicts the curative power of stories and books. Morris Lessmore loves stories and books, but he loses them all in a huge storm. When he is reunited with books, his world is made better. He is then able to share that magic with others around him.</p>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p>William Joyce</p> <p>(There is an <a href="#">application</a> for projecting the story rather than providing a written copy for each student.)</p>	<p><b>TEXT FOCUS:</b> This text is suitable for determining a central message or lesson and explaining how it is conveyed through key details in the text. In addition, students can analyze how illustrations contribute to what is conveyed by the words on the page. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.7</a>) Students should be able to read <i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, but are encouraged to engage in multiple reads, as this text is layered, and determining meaning requires making multiple inferences. (<a href="#">RL.3.10</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Read the text aloud. Students reread the text in groups to explore language and use the illustrations to understand the text. Conduct a class discussion requiring students use evidence from the text to support their claims.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud the entire text as students follow along with projected text or their own individual copies.</li> <li>• Reread various phrases and sentences in <i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, focusing on the difference between literal and nonliteral meanings (e.g., “his life was a book” and “every story has its upsets”). Discuss as a class the multiple meanings of those phrases. (<a href="#">RL.3.1</a>, <a href="#">RL.3.4</a>, <a href="#">L.3.5a</a>)</li> <li>• Ask students to identify the words that have the most effect on them: Why are those words particularly effective? (<a href="#">RL.3.1</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5c</a>) Ask them to record those words or phrases in their interactive notebooks or reading logs.</li> <li>• Divide the class into small groups. Have each group reread <i>The Fantastic Flying Books of Mr. Morris Lessmore</i> and recount the story. (<a href="#">RL.3.2</a>, <a href="#">RL.3.10</a>, <a href="#">RF.3.4a</a>, <a href="#">SL.3.2</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Working in the same small groups, have students determine an initial lesson or message of the text. (<a href="#">RL.3.2</a>)</li> <li>• Have students reread various portions of the text in groups and focus each rereading on a different purpose. <ul style="list-style-type: none"> <li>○ On one rereading, have students review the illustrations and describe their relation to the text. (<a href="#">RL.3.7</a>)</li> <li>○ Ask them to notice any patterns or contrasts within the illustrations (e.g., when books are in a person’s life, there is color; when books are gone, it is black and white).</li> <li>○ Ask students, “Why would the author develop this pattern or contrast? What feelings do you have from viewing the illustrations that you do not have from reading the words?”</li> <li>○ In interactive notebooks or reading logs, have students answer questions such as, “What patterns and/or contrasts did you notice in the illustrations? How do the illustrations contribute to the words on the page? How</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<p>do they emphasize and/or convey a feeling or an idea that is important in this story?” (<a href="#">W.3.10</a>)</p> <ul style="list-style-type: none"> <li>○ Conduct a class discussion about their findings, prompting students to make connections among the illustrations, setting, mood, and theme. (<a href="#">RL.3.2</a>; <a href="#">RL.3.10</a>; <a href="#">SL.3.1a</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.3.4</a>; <a href="#">SL.3.6</a>)</li> <li>● Provide students with other purposes for additional readings of the text that may include: <ul style="list-style-type: none"> <li>○ Describe Morris (e.g., traits, motivations, feelings) and identify and then explain how each of his actions adds to the sequence of events in the story. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ Analyze how each part of the story builds on the next by creating a timeline or cause-and-effect map to chart the plot of the story. Refer to specific events and portions of the text on the organizer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.5</a>)</li> <li>○ Reread the last few pages of the book. What happens at the end of the story? Why is this key detail important to the meaning of the story? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">SL.3.2</a>, <a href="#">RL.3.10</a>)</li> <li>○ Compare the points of view of Morris, Mary Ellen, and Grampa. How do their opinions of books differ? How are their various points of view different from your own point of view? (<a href="#">RL.3.1</a>, <a href="#">RL.3.6</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Conduct a class discussion in which each group presents the initial lesson or message they determined. (<a href="#">SL.3.1a-b</a>, <a href="#">SL.3.6</a>) As a class, refine the statements to develop an agreed-upon theme written as a complete sentence (e.g., The message of <u>The Fantastic Flying Books of Mr. Morris Lessmore</u> is that books are important. They help people enjoy life and connect with others.) Sample discussion prompts: <ul style="list-style-type: none"> <li>○ Describe Morris Lessmore and his opinion of books.</li> <li>○ Why are Mr. Lessmore’s books important?</li> <li>○ What words or phrases let us know that books are significant to Morris and the other characters?</li> </ul> </li> <li>● Ask students to work in their small groups to locate details from the text that relate to or convey the class theme. Then, as a class, conduct a <a href="#">shared writing</a><sup>26</sup> exercise to develop a whole-class written explanation of how that theme is conveyed through key details in the text. Refer to the text as the basis for answers.<sup>27</sup> (<a href="#">RL.3.1</a>; <a href="#">RL.3.2</a>; <a href="#">W.3.1a-d</a>; <a href="#">SL.3.1c-d</a>; <a href="#">L.3.1b-i</a>; <a href="#">L.3.2a</a>, <a href="#">d-g</a>; <a href="#">L.3.3a</a>)</li> </ul>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>27</sup> Sample answer: The message of The Fantastic Flying Books of Mr. Morris Lessmore is that books are important. They help people enjoy life and connect with others. Morris Lessmore loves his books and the information he gets from them, but he loses all of them in a storm. He is sad about losing his books. I know this because all of the pictures are in black and white. They are not in

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 4:</b></p> <p><i>My Librarian Is a Camel: How Books Are Brought to Children Around the World,</i> Margriet Ruurs</p> <p>Various texts for group research</p>	<p><b>TEXT DESCRIPTION:</b> This text depicts the many different ways in which children are provided access to literature. This is a complex informational text.</p> <p><b>TEXT FOCUS:</b> Students should not be expected to read the entire text independently. Consider reading one of the entries aloud as students follow along with the projected text. Then have students read another entry in collaborative groups. <a href="#">(RI.3.10)</a> Use this text as the basis for a short research project about the importance of books in other parts of the world.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Determine a country of study as a class. Read the selected text aloud. Have students work in groups to summarize key details of the text. Gather additional information via research. Groups present new information.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Determine which entry to read from <i>My Librarian Is a Camel</i> by engaging students with the text features (e.g., the map, table of contents) to select a country to study as a whole class. <a href="#">(RI.3.5)</a></li> <li>• Project the text and read aloud the introduction and the selected excerpt as students follow along.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Ask students to record the following information in their interactive notebook or reading log. <ul style="list-style-type: none"> <li>○ As a class, recount the key details from the text. Have students write those details in their journals.</li> <li>○ Develop a class <a href="#">summary</a><sup>28</sup> of the information gathered that students write down. <a href="#">(RI.3.2, W.3.10, SL.3.2)</a></li> <li>○ Divide the class into pairs. Have each pair read the class summary and refer to the projected text. Model for each pair how to use the summary and information in illustrations and other key text features (e.g., sidebars) to determine a main idea of the excerpt. <a href="#">(RI.3.2, RI.3.7)</a></li> <li>○ Review the key details in the excerpt and model an explanation of how each key detail works to develop the main idea. <a href="#">(RI.3.3)</a> Point out when you use language that pertains to sequence or cause and effect. <a href="#">(L.3.6)</a></li> </ul> </li> </ul>

color. This makes Morris look even sadder. He then sees a girl with flying books. She shares a book with Morris Lessmore. The book leads him to a library. This isn't any library, though. The books are alive! They make Morris very happy, and the color comes back to the pictures. He repairs and takes care of the books and writes his own book. Then he shares the books with others. When he shares the books, all the other people become colorful as well. This must mean that they are enjoying the books and what they learn from them. Morris grows old. In the end, he flies away, but the books he wrote lead a little girl to the library. She reads Morris's book and turns into color. This teaches me that the lesson of the story is that books and what is in them are important and something we all should take care of and share with others.

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Have student pairs describe the connection between particular paragraphs in the text: How does the author organize the information to support the main idea? (<a href="#">RI.3.8</a>)</li> <li>○ Have each pair partner up with another pair to form a group of four. Assign each group another entry from the text (each group will have a different entry) and repeat a similar process. (<a href="#">RI.3.1</a>, <a href="#">RI.3.10</a>, <a href="#">W.3.10</a>, <a href="#">SL.3.1a</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Engage student groups in a short research project to gather additional information about the country, the children who live there, their educational systems, and their access to books. (<a href="#">W.3.7</a>) <ul style="list-style-type: none"> <li>○ Provide students with specific questions to answer for their research.</li> <li>○ While researching, have students take notes and sort the gathered information into categories based on which teacher-provided question it answers. (<a href="#">W.3.8</a>)</li> <li>○ Have students survey family members, classmates, adults around school, etc. about their favorite books, what they learned from those books, and where they get books and information. (<a href="#">SL.3.6</a>)</li> </ul> </li> <li>● Have student groups prepare a brief presentation, including a visual display, of the information gathered from their additional reading of <i>My Librarian Is a Camel</i>, their research, and their surveys. Present the findings to the class. (<a href="#">W.3.2a</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</li> <li>● As each group presents, prompt students to record the information shared (asking questions as necessary). Compare and contrast the most important points and key details that each group presented. (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a>, <a href="#">SL.3.3</a>)</li> <li>● Ask each group to create an informational report that explains the different ways books are viewed throughout the world. (<a href="#">RI.3.1</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.9</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.10</a>, <a href="#">L.3.6</a>) Have students work together to revise the report. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>) Ensure groups review for the following: <ul style="list-style-type: none"> <li>○ The report has an introduction and conclusion. (<a href="#">W.3.2a</a>, <a href="#">d</a>)</li> <li>○ The report develops the topic with facts, definitions, and details from the text, research, and surveys. (<a href="#">W.3.2b</a>)</li> <li>○ The report uses linking words and phrases. (<a href="#">W.3.2c</a>, <a href="#">L.3.1h</a>)</li> <li>○ The report uses grade-appropriate words from the word display that have an effect on the reader. (<a href="#">L.3.3a</a>, <a href="#">L.3.6</a>)</li> <li>○ The report demonstrates standard English grammar and usage, punctuation, and spelling. (<a href="#">L.3.1b</a>, <a href="#">c</a>, <a href="#">d</a>, <a href="#">e</a>, <a href="#">i</a>; <a href="#">L.3.2a</a>, <a href="#">d</a>, <a href="#">e</a>, <a href="#">f</a>, <a href="#">g</a>)</li> <li>○ The report is typed. (<a href="#">W.3.6</a>)</li> </ul> </li> </ul>



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 5:</b></p> <p>“The Pudding Like a Night on the Sea” from <i>The Stories Julian Tells</i>, Ann Cameron</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Stories Julian Tells</i> provides opportunities for discussion about the value of storytelling and how it can enrich our lives by teaching us lessons and helping us relate to others. Each chapter of the book begins a new storytelling adventure, but each adventure develops a different aspect of the characters and their interactions, which adds to the reader’s understanding of the family relationships and the importance of storytelling. Chapter 1 focuses on the relationships in Julian’s family (particularly the relationship between Julian and Huey) and how Julian uses storytelling to get himself into and out of trouble.</p> <p><b>TEXT FOCUS:</b> The text provides opportunities for vocabulary study and explorations of how the structure of a sentence reflects and emphasizes its ideas. (<a href="#">RL.3.4</a>, <a href="#">L.3.1a</a>, <a href="#">L.3.4a</a>) Focus on pages through 13-15 for students to read along to determine word relationships. Highlight the figurative language and word choices throughout. (<a href="#">L.3.5a-c</a>) Throughout the reading of this text, keep track of the development of events and characters in an interactive notebook or reading log. Following the reading of each chapter, have students recount the key details and then describe each character (e.g., his/her traits, motivations, and feelings). Create a new entry for each chapter and discuss how the actions and experiences of each character contribute to the sequence of events. (<a href="#">RL.3.3</a>)</p>
<p><b>LESSON 6:</b></p> <p>“Catalog Cats” and “Our Garden” from <i>The Stories Julian Tells</i>, Ann Cameron</p>	<p><b>TEXT DESCRIPTION:</b> These chapters continue to build on the family relationships, particularly the relationship between Julian and his brother.</p> <p><b>TEXT FOCUS:</b> These chapters can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through group discussion. (<a href="#">RL.3.10</a>) Ask questions (samples below) that focus on recounting events of the chapters, describing and analyzing characters and how their actions affect the sequence of events, and determining lessons learned from the text and how those lessons connect to the unit focus, requiring students to refer to details from the texts in their oral or written answers. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</p> <ul style="list-style-type: none"> <li>• Sample questions for “Catalog Cats”: <ul style="list-style-type: none"> <li>○ Recount the events of this chapter. Why might Huey suspect that Julian is not being truthful about the catalog? Why might Huey believe Julian is telling the truth? How do you know this? How does information in the previous chapter help you understand the events and relationships in this chapter? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>)</li> <li>○ Describe what Julian’s father thinks of Julian’s actions. How does he show his feelings? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ What does Julian learn from his father? What can we learn from that lesson? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> </ul> </li> <li>• Sample questions for “Our Garden”: <ul style="list-style-type: none"> <li>○ What is Julian’s father’s motivation for having Julian and Huey plant and take care of a garden? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ How are Huey and Julian able to enjoy their vegetables? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 7:</b></p> <p>“Because of Figs” from <i>The Stories Julian Tells</i>, Ann Cameron</p>	<p><b>TEXT DESCRIPTION:</b> “Because of Figs” from <i>The Stories Julian Tells</i> continues to develop an ongoing theme. It provides readers with opportunities to examine Julian as a character and to follow his experiences from story to story.</p> <p><b>TEXT FOCUS:</b> This chapter can be read independently and then discussed in collaborative groups or as a whole class, preparing students for the Cold-Read Assessment. (<a href="#">RL.3.10</a>; <a href="#">RF.3.4a, c</a>) Continue developing vocabulary, analyzing the language and the characters, and considering a theme of the text. As this is a later chapter in the anchor text, it provides opportunities to analyze how each chapter builds on the information in previous chapters to help the reader understand the events and relationships in later chapters. (<a href="#">RL.3.5</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the text independently. Students identify key events and characters. Students write and then discuss comprehension questions.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read “Because of Figs” independently. Stop and listen to individual students to determine their ability to read and understand text at this point in the unit. (<a href="#">RL.3.10</a>; <a href="#">RF.3.4a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students to continue creating entries in either their interactive notebook or their reading log (as begun in Lesson 5), focusing on recording the development of events and characters in “Because of Figs.” (<a href="#">RL.3.3</a>)</li> <li>Before discussing the text as a class, ask students to write answers to two to three questions about the text (e.g., Why does Julian eat the fig leaves? What happens as a result? What does Julian learn from this experience? ), referring to details from the text in answers. Use these answers as a check for understanding at this point in the novel. (<a href="#">RL.3.10</a>; <a href="#">RF.3.4a, c</a>; <a href="#">W.3.10</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion to explain how the actions and experiences of each character contribute to the sequence of events. Possible discussion questions: <ul style="list-style-type: none"> <li>How does Julian’s “storytelling” get him into and out of trouble?</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>How does he use stories to make sense of situations and to relate to others? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">W.3.10</a>)</li> </ul> <p>Before the discussion, set the ground rules based on an established routine developed with the students (e.g., <a href="#">conversation starters or accountable talk</a><sup>29</sup>). (<a href="#">SL.3.1b</a>) Use <a href="#">sentence frames</a><sup>30</sup> (targeting simple, compound, and complex sentences) for students to use as a reference for speaking in complete sentences during the discussion. (<a href="#">SL.3.6</a>)</p>
<p><b>LESSON 8:</b></p> <p>“My Very Strange Teeth” from <i>The Stories Julian Tells</i>, Ann Cameron</p>	<p><b>TEXT DESCRIPTION:</b> This chapter can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through whole-class or smaller, collaborative group discussion. (<a href="#">RL.3.10</a>)</p> <p><b>TEXT FOCUS:</b> In preparation for the culminating writing task, have students write an opinion essay that describes how Julian has changed in the text. (<a href="#">RL.3.3</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.10</a>) Students can focus on how he interacts with Huey, what his father teaches him, and what he learns (or doesn’t) from the lessons his father teaches him. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>) Guide students through the writing process and engage them in peer revision and editing, focusing on using grade-appropriate words and phrases for effect, and demonstrating proper grammar, usage, conventions, and spelling. (<a href="#">W.3.5</a>; <a href="#">L.3.1b-i</a>; <a href="#">L.3.2a</a>, <a href="#">d-g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.6</a>)</p> <p><b>MODEL TASK</b></p> <ul style="list-style-type: none"> <li><b>Note for Small-Group Reading:</b> “My Very Strange Teeth” can be used during small-group reading to reinforce grade-level phonics and word analysis skills in decoding words, specifically focusing on reading grade-appropriate irregularly spelled words. Have students refer to the chapter and search for words that contain the /-oo/ sound. List the words as a group (e.g., <i>Huey, you, tooth, do, two, new, to, loose</i>). (<a href="#">RF.3.3d</a>) Identify the various spelling patterns that produce the /-oo/ sound (ue, ou, oo, o, wo, ew). Discuss which patterns are common and which are not. Then brainstorm and build word lists reflective of the most common spelling patterns. (<a href="#">L.3.2f</a>)</li> </ul>
<p><b>LESSON 9:</b></p> <p><i>The Fantastic Flying Books of Mr. Morris Lessmore</i>, William Joyce (Film)</p> <p><i>The Red Book</i>, Barbara Lehman</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Fantastic Flying Books of Mr. Morris Lessmore</i> is a wordless film that tells the story of Morris Lessmore. <i>The Red Books</i> is a wordless picture book.</p> <p><b>TEXT FOCUS:</b> Since neither text contains words, students can create stories based on the images. Use the short film as a model for how to compose stories from images. This is in preparation for the Extension Task.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMMATIVE TASK:</b> <a href="#">Extension Task</a></p>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 10:</b></p> <p>“Gloria Who Might Be My Best Friend” from <i>The Stories Julian Tells</i>, Ann Cameron</p>	<p><b>TEXT DESCRIPTION:</b> In “Gloria Who Might Be My Best Friend” from <i>The Stories Julian Tells</i>, Julian meets a new neighbor, Gloria, who earns his trust (even though Gloria is a girl), and they quickly build a friendship.</p> <p><b>TEXT FOCUS:</b> This chapter offers the reader more interaction with Julian and his storytelling and offers new lessons. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>) This chapter can be read independently, and then discussed in collaborative groups or as a whole class. (<a href="#">RL.3.10</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE TASK:</b> <a href="#">Questions, vocabulary, and writing task</a><sup>31</sup> for “Gloria Who Might Be My Best Friend”</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>After reading all the chapters in <i>The Stories Julian Tells</i>, have students work in groups to use the entries for each chapter to create a visual that compares and contrasts the characters and their experiences. The visual should outline the following: <ul style="list-style-type: none"> <li>Describe each character’s decisions and actions.</li> <li>Determine whether the results of their decisions and actions are positive or negative.</li> <li>Determine the lesson that can be learned from the character’s experience.</li> </ul> </li> <li>Ask groups to review the visual and determine a central message or lesson from <i>The Stories Julian Tells</i> and explain in complete sentences how it is conveyed through how the characters’ actions and the course of events. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">SL.3.1a</a>) Write the response under the visual. (<a href="#">W.3.10</a>, <a href="#">L.3.1i</a>, <a href="#">L.3.2a</a>, <a href="#">L.3.2d</a>, <a href="#">L.3.6</a>)</li> <li>Publish the visual using technology and display it for the class to view. (<a href="#">W.3.6</a>) Some sites for loading visuals into a virtual space for collaboration are <a href="#">My Big Campus</a><sup>32</sup> and <a href="#">Blendspace</a>.<sup>33</sup></li> <li>Use the various visuals and written responses to conduct a class discussion in which students compare and contrast the various messages and lessons determined from the text. (<a href="#">RL.3.9</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Prompt students to review, ask questions about, and provide feedback on the visuals and written responses. (<a href="#">SL.3.1c-d</a>, <a href="#">SL.3.3</a>) Conclude the discussion by asking students to consider the importance of storytelling and books: <ul style="list-style-type: none"> <li>What is the value of storytelling in <i>The Stories Julian Tells</i>?</li> </ul> </li> </ul>

<sup>31</sup> <http://www.achievethecore.org/file/567>

<sup>32</sup> <http://www.mybigcampus.com/>

<sup>33</sup> <https://www.blendspace.com/>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How is storytelling similar in the other books we've read?</li> <li>○ Why do we tell stories and read books?</li> </ul>
<p><b>LESSON 11:</b></p> <p>"I Learn Firefighting" from <i>More Stories Julian Tells</i>, Ann Cameron</p>	<p><b><u>TEXT DESCRIPTION:</u></b> This section from <i>More Stories Julian Tells</i> emphasizes changes in both Julian and Huey. While Julian told stories in <i>The Stories Julian Tells</i> to get himself out of trouble, he now recognizes that he has a habit of getting in trouble and wishes to learn a way to avoid trouble from the beginning. (<a href="#">RL.3.9</a>) This section consists of "I Wish for Smokey the Bear," "Superboy and Me," and "Huey Makes the Leap."</p> <p><b><u>TEXT FOCUS:</u></b> This is a long section of the text, but students must read all of it for full understanding. Read aloud and teach "I Wish for Smokey the Bear." Focus on analyzing Julian's motivations and feelings and how his actions are contributing to the sequence of events. (<a href="#">RL.3.3</a>) Also examine the structure of the chapter, specifically how it builds on the idea of comparing trouble to a fire, as well as the multiple meanings of "firefighting" as used in this text (<a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">L.3.5a</a>) Then have students independently read "Superboy and Me" and "Huey Makes the Leap" and answer the assessment questions. (<a href="#">RL.3.10</a>; <a href="#">RF.3.4a</a>, <a href="#">c</a>)</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a> and <a href="#">Culminating Writing Task</a></p>

## UNIT: A LOG'S LIFE

<p><b>ANCHOR TEXT</b></p> <p><i>A Log's Life</i>, Wendy Pfeffer (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">Prayer of the Woods</a>,” Unknown</li> <li>• “<a href="#">Windy Tree</a>,” Aileen Fisher</li> <li>• <i>The Lorax</i>, Dr. Seuss</li> <li>• <i>The Giving Tree</i>, Shel Silverstein</li> <li>• <i>The Great Kapok Tree</i>, Lynne Cherry</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• <i>One Small Place in a Tree</i>, Barbara Brenner</li> <li>• <i>A Tree Is Growing</i>, Arthur Dorros</li> <li>• <i>Tell Me, Tree: All about Trees for Kids</i>, Gail Gibbons</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students learn about the interdependence of animals and trees in nature and the cycles of growth and decay. Students also learn about the importance of preserving balance in nature and what happens when we upset that balance. While exploring literary and nonfiction texts, students learn about the effect word choice and illustrations have on writing and apply this learning to their own writing practices as they build their individual vocabularies.</p> <p><b>Text Use:</b> Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-i</a>; <a href="#">L.3.2a</a>, <a href="#">c-f</a>; <a href="#">L.3.3a-b</a>; <a href="#">L.3.4a-d</a>; <a href="#">L.3.5a</a>; <a href="#">L.3.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 58:</b> Text Set and Unit Focus</p> <p><b>Page 59:</b> <i>A Log's Life</i> Unit Overview</p> <p><b>Pages 60-63:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task</p> <p><b>Page 64:</b> ELA Instructional Framework</p> <p><b>Pages 65-79:</b> Text Sequence and Use for Whole-Class Instruction</p>
--	--

## A Log's Life Unit Overview

### Unit Focus

- **Topic:** Trees, cycles, and balance in nature
- **Themes:** The importance of preserving balance in nature; how humans and nature interact and the benefits and drawbacks of those interactions
- **Text Use:** Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text

### Summative Unit Assessments

A [culminating writing task](#):

- Connect ideas across literary and informational texts
- Understand a topic and how it is presented in various texts
- Write and present a persuasive speech using evidence from texts

A [cold-read task](#):

- Read and understand a grade-level text
- Understand academic vocabulary
- Write in response to text

An [extension task](#):

- Conduct topical research
- Create and present an advertisement based on research

### Daily Tasks

*Daily instruction helps students read and understand text and express that understanding.*

- [Lesson 1](#): “Windy Tree” (sample tasks)
- [Lesson 2](#): A Log’s Life (sample tasks)
- [Lesson 3](#): A Tree Is Growing and A Log’s Life (sample tasks)
- [Lesson 4](#): A Log’s Life; Tell Me, Tree: All about Trees for Kids; and A Tree Is Growing (sample tasks)
- [Lesson 5](#): A Log’s Life; Tell Me, Tree: All about Trees for Kids; and A Tree Is Growing
- [Lesson 6](#): “Prayer of the Woods” and The Giving Tree (sample tasks)
- [Lesson 7](#): The Lorax (sample tasks)
- [Lesson 8](#): The Lorax and A Log’s Life (sample tasks)
- [Lesson 9](#): One Small Place in a Tree (cold-read task)
- [Lesson 10](#): A Log’s Life; One Small Place in a Tree; Tell Me, Tree: All about Trees for Kids; and various texts selected by students to further research the topic (extension task)
- [Lesson 11](#): The Great Kapok Tree
- [Lesson 12](#): A Log’s Life and The Lorax (culminating writing task)

## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Consider the effect of trees on the survival of animals as depicted in *A Log's Life* and *The Lorax*. Pretend you are the Lorax. ([RL.3.6](#)) What would you say to convince the Once-ler to stop cutting down the trees? Write a speech that convinces the Once-ler to allow trees to live, grow, and die in the forest without interference or removal. ([RI.3.3](#), [RI.3.7](#), [RI.3.9](#)) Use details and examples from both texts. ([RL.3.1](#), [RI.3.1](#)) Introduce your topic, provide reasons to support your opinion, use linking words and phrases to connect ideas (e.g., *therefore*, *because*, *since*, *for example*, *as a result*, *when*, etc.), and provide a concluding statement or section. ([W.3.1a](#), [b](#), [c](#), [d](#); [W.3.10](#); [L.3.1h](#); [L.3.6](#))

Present your speech to the class. Include visual displays to enhance your opinion. Speak clearly in complete sentences to convince your audience of your points. ([SL.3.4](#), [SL.3.5](#), [SL.3.6](#))

**Teacher Note:** The completed writing should use grade-appropriate words and phrases chosen for effect. ([W.3.1c](#); [L.3.1b-d](#), [g-h](#); [L.3.3a](#); [L.3.6](#)) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.1 e](#), [i](#); [L.3.2a](#), [d](#), [e](#), [f](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li><b>Topic:</b> Trees, cycles, and balance in nature</li> <li><b>Themes:</b> The importance of preserving balance in nature; how humans and nature interact and the benefits and drawbacks of those interactions</li> <li><b>Text Use:</b> Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>Connecting ideas across literary and informational texts</li> <li>Understanding a topic and how it is presented in various texts</li> <li>Writing and presenting a persuasive speech using evidence from texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 2</a> (sample tasks)</li> <li><a href="#">Lesson 6</a> (sample tasks)</li> <li><a href="#">Lesson 7</a> (sample tasks)</li> <li><a href="#">Lesson 11</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 4</a> (sample tasks)</li> <li><a href="#">Lesson 8</a> (sample tasks)</li> <li><a href="#">Lesson 12</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.



## **COLD-READ TASK<sup>2</sup>**

Read *One Small Place in a Tree* by Barbara Brenner independently and answer a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. What is one main idea of *One Small Place in a Tree*? Which detail from the article best supports the main idea? ([RI.3.1](#), [RI.3.2](#))
2. Create a graphic to illustrate the life cycle of a tree as described in *One Small Place in a Tree*. ([RI.3.1](#), [RI.3.3](#))
3. Compare and contrast the most important points and key details presented in *A Log's Life* and *One Small Place in a Tree*. ([RI.3.1](#), [RI.3.9](#))

**Teacher Note:** For additional possible questions, including questions for academic vocabulary, click [here](#).<sup>4</sup>

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b> <ul style="list-style-type: none"><li>• <b>Topic:</b> Trees, cycles, and balance in nature</li><li>• <b>Themes:</b> The importance of preserving balance in nature; how humans and nature interact and the benefits and drawbacks of those interactions</li><li>• <b>Text Use:</b> Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text</li></ul>	<b>What shows students have learned it?</b> <p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding a grade-level text</li><li>• Understanding academic vocabulary</li><li>• Writing in response to text</li></ul>	<b>Which tasks help students learn it?</b> <p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 2</a> (sample tasks)</li><li>• <a href="#">Lesson 3</a> (sample tasks)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 4</a> (sample tasks)</li><li>• <a href="#">Lesson 9</a> (use this task)</li></ul>

<sup>2</sup> **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

<sup>4</sup> <http://www.achievethecore.org/file/505>

## EXTENSION TASK<sup>5</sup>

In *The Lorax*, the Once-ler takes advantage of the natural environment and doesn't worry about how it might affect the land of the Lorax in the future. At the end, the Lorax leaves a warning: UNLESS. The Once-ler learns the meaning of the message when he says, "UNLESS someone like you cares a whole awful lot, nothing is going to get better. It's not."

What are some ways that you can protect the environment and our natural resources in Louisiana? Research the biggest environmental issues in Louisiana. Some possible sites to visit:

- <http://www.americaswetland.com/>
- <http://www.americaswetland.com/custompage.cfm?pageid=28&cid=183>
- <http://www.habitat.noaa.gov/protection/wetlands/whatyoucando.html>
- <http://www.nature.org/ourinitiatives/regions/northamerica/unitedstates/louisiana/>
- <http://www.deq.louisiana.gov/portal/>
- <http://coastal.la.gov/>

Then create an advertisement (e.g., poster, flier, brochure, commercial, etc.) that explains why we need to protect our environment and natural resources in Louisiana and ways to do that. ([W.3.2a-d](#), [W.3.4](#), [W.3.10](#)) Include at least one illustration or graphic and use grade-appropriate words and phrases, including those that connect ideas (e.g., *also*, *another*, *and*, *more*, *but*). ([W.3.2a](#), [W.3.2c](#), [SL.3.5](#), [L.3.1h](#), [L.3.6](#)) Present your advertisement to the class and be prepared to answer questions about your presentation. ([SL.3.4](#), [SL.3.6](#))

### Teacher Note:

- Research can be done in small groups, pairs, or individually using the Internet, school library, and information from the texts read in class. Provide questions for students to answer as they research to help guide them to use the various resources. ([W.3.7](#)) Ask students to take notes from their research and divide their information into two categories: WHY Should We Protect the Environment? and HOW Can We Protect the Environment? ([W.3.8](#))
- When students present their advertisement, provide the audience with [question sentence frames](#)<sup>6</sup> for students to ask questions of the student presenter. ([SL.3.3](#))
- Ensure the completed writing demonstrates command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.1b-i](#); [L.3.2a](#), [d](#), [e](#), [f](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2g](#), [L.3.3a](#), [b](#))

---

<sup>5</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Trees, cycles, and balance in nature</li> <li>• <b>Themes:</b> The importance of preserving balance in nature; how humans and nature interact and the benefits and drawbacks of those interactions</li> <li>• <b>Text Use:</b> Understanding connections between ideas within and across texts, point of view, word choice, how illustrations enhance written text</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting topical research</li> <li>• Creating and presenting an advertisement based on research</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks)</li> <li>• <a href="#">Lesson 7</a> (sample tasks)</li> <li>• <a href="#">Lesson 8</a> (sample tasks)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 6</a> (sample tasks)</li> <li>• <a href="#">Lesson 10</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>7</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth.

***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

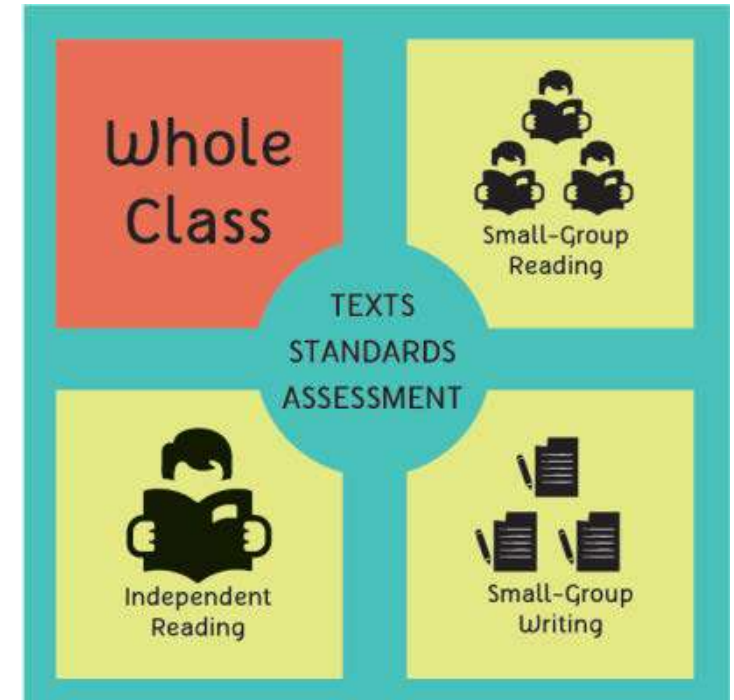
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>8</sup></p> <p>“<a href="#">Windy Tree</a>,” Aileen Fisher</p>	<p><b>TEXT DESCRIPTION:</b> “Windy Tree” provides a poetic description of the parts of a tree by comparing them to the parts of the body.</p> <p><b>TEXT FOCUS:</b> Students can use the tree metaphor provided to visualize parts of a tree and compare this nonliteral representation to the literal description of a tree provided later in the unit through the reading of <i>A Log’s Life</i> or to their prior knowledge of trees. (<a href="#">RL.3.2</a>, <a href="#">RI.3.9</a>, <a href="#">L.3.5a</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students engage in oral readings of “Windy Tree” in order to build fluency. These readings will be followed by discussion of the meaning of the poem and audio recordings by students demonstrating desired read-aloud components.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Engage students in repeated oral readings of “Windy Tree” to build oral reading fluency. Model for students the reading of the poem before having them read the passage <a href="#">chorally</a>.<sup>9</sup> Then have student pairs practice reading the poem using <a href="#">paired reading</a>.<sup>10</sup> Circulate around the room to monitor student oral reading accuracy and fluency. Finally, have students read the poem aloud individually. (<a href="#">RF.3.4b</a>) After this lesson is complete, place the poem in a classroom library for independent reading. (<a href="#">RF.3.4a</a>, <a href="#">RF.3.4c</a>)</li> <li><b>Note for Small-Group Reading:</b> As particular students struggle with meeting these reading foundation standards, follow up with those students during small-group reading time to work more specifically on these standards.<sup>11</sup></li> <li>Prompt students to define <i>hustles</i> and <i>tussels</i> [sic] using context clues. Have them verify their definitions using a dictionary (they will need to look up <i>tussle</i> rather than <i>tussel</i>). Then have students illustrate the meaning of the words in the context of the poem by drawing a tree when the wind is <i>hustling</i> and <i>tussling</i>. (<a href="#">RL.3.4</a>; <a href="#">L.3.4a</a>, <a href="#">d</a>; <a href="#">L.3.6</a>) Reinforce the meaning of the words by asking students to make real-life connections between the words and their use by acting out the various meanings of the words. Then begin building a <a href="#">word display</a>.<sup>12</sup> Display these words for students to use when they write, focusing on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>)</li> </ul>

<sup>8</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>9</sup> [http://www.readingrockets.org/strategies/choral\\_reading](http://www.readingrockets.org/strategies/choral_reading)

<sup>10</sup> [http://www.fcrr.org/studentactivities/F\\_021c.pdf](http://www.fcrr.org/studentactivities/F_021c.pdf)

<sup>11</sup> During small-group reading time, use a full reading foundational curriculum such as the Core Knowledge Skills Strand (<http://www.coreknowledge.org/ckla-files#!/grade-3/skills>) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research ([http://www.fcrr.org/studentactivities/3\\_5.htm](http://www.fcrr.org/studentactivities/3_5.htm)) and/or *Building the Foundation* from the Center on Instruction (<http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf>).

<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students work in pairs to determine the comparison being made in the poem. What is the poet saying a tree is like? What does the poet want us to think about a tree? (<a href="#">L.3.5a</a>)</li> <li>Create a class T-chart with “Literal” on the left side and “Nonliteral/Figurative” on the right side. Ask students to locate words or phrases that are used literally and those that used figuratively in the poem. For the figurative phrases, determine what the poet is referring to (e.g., “in its leg, its foot,/its wide-spread toes—” is referring to a tree’s trunk, base, and roots.)</li> <li>Then ask students to determine the central message of the poem and write two to three sentences with correct subject-verb agreement. (<a href="#">L.3.1f</a>, <a href="#">i</a>) Model how to refer to the T-chart and the text of the poem to identify key details that support the central message and use them in a sentence. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.10</a>, <a href="#">L.3.5a</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have student pairs create a recording or live performance of “Windy Tree” that demonstrates fluid reading at an understandable pace. Ask a few students to perform their reading of the poem, acting out the meaning or providing a visual illustration of the meaning to support the reading of the poem. (<a href="#">RF.3.4b</a>, <a href="#">SL.3.5</a>).</li> </ul>
<p><b>LESSON 2:</b></p> <p><i>A Log’s Life</i>, Wendy Pfeffer</p>	<p><b>TEXT DESCRIPTION:</b> <i>A Log’s Life</i> is an expository nonfiction text that provides information about the life cycle of trees and the interdependence between plants and animals. <i>A Log’s Life</i> is found near the center of the 2<sup>nd</sup>-3<sup>rd</sup>-grade text complexity band, so it is moderately complex. The text has a narrative style with varying sentence structure, effective verb choice, and literary elements such as alliteration for effect.</p> <p><b>TEXT FOCUS:</b> Students can use the illustrations that accompany the text as powerful tools for gathering information and developing meaning. (<a href="#">RI.3.7</a>) The narrative style of the text creates opportunities for students to analyze how an author’s words contribute to developing meaning in a text. (<a href="#">L.3.3a</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will first listen to <i>A Log’s Life</i> read aloud by an expert reader and then reread the text with a partner, completing a three-column graphic organizer to demonstrate understanding of main idea, key details, and domain-specific vocabulary words presented in the text. Students will end the lesson by writing a paragraph response about the main idea of the text.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read the text aloud once as students follow along to model reading with accuracy, appropriate rate, and expression. Then strategically group readers (one more able and one less able) in a <a href="#">paired reading</a><sup>13</sup> of the text, taking turns reading alternate sentences and providing assistance to each other until the entire text has been read. Circulate throughout the classroom to monitor students' oral reading and to ensure that accuracy, appropriate rate, and expression are evident. (<a href="#">RF.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">RI.3.10</a>)</li> <li>Have student pairs create a <a href="#">three-column graphic organizer</a>.<sup>14</sup> Label the first column "Facts about Trees," the second column "Words I Don't Know," and the third column "Questions I Have." While students read the text again in pairs, have them complete the graphic organizer.</li> <li>In the third column, ensure student pairs include <a href="#">thick and thin questions</a><sup>15</sup> about the text (provide <a href="#">question stems</a><sup>16</sup> as needed) to demonstrate understanding of the main idea and key details from the text. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>)</li> <li>Following the completion of the reading, have student pairs define the unknown words they identified using a variety of strategies (i.e., using context clues, verifying their definitions using a dictionary, using known root words or affixes as a clue to meaning). (<a href="#">RI.3.4</a>; <a href="#">L.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>) Then have students share the words with the class and add to the <a href="#">vocabulary display</a><sup>17</sup> for students use when they write, focusing on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have each student pair combine with another pair to form a group of four. Ask each pair to take turns presenting the organizer as the other pair reviews their own organizer, adding relevant facts about trees and confirming similar recorded terms and questions. Prompt the alternate pair to respond to the student-created questions, referring explicitly to the text as the basis for the answers. (<a href="#">RI.3.1</a>; <a href="#">RI.3.4</a>; <a href="#">RI.3.7</a>; <a href="#">SL.3.1a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.3.3</a>) As a class, create a chart with remaining questions for future whole-class exploration in Lesson 4.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p>

<sup>13</sup> [http://www.fcrr.org/studentactivities/F\\_022b.pdf](http://www.fcrr.org/studentactivities/F_022b.pdf)

<sup>14</sup> [http://www.eduplace.com/ss/socsci/books/content/gfxorganizers/graph\\_3-col.pdf](http://www.eduplace.com/ss/socsci/books/content/gfxorganizers/graph_3-col.pdf)

<sup>15</sup> <http://anwsu.org/reading%20resource/thickthin/thickthin.pdf>

<sup>16</sup> <http://hil.troy.k12.mi.us/staff/bnewingham/myweb3/PDF%20Files/Thick%20Questions.pdf>

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students write a paragraph in response to the following prompt: Determine a main idea of <i>A Log's Life</i> and explain how specific details from the text support this main idea. Refer to information from the text to support your response. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.10</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.10</a>) Provide students with an <a href="#">answer frame</a><sup>18</sup> to support them in organizing the paragraph. Have students share their written paragraph with a partner, who will review the writing with a student-developed rubric to evaluate whether the details support the main idea and how linking words and phrases are used to connect ideas. (<a href="#">W.3.5</a>) Ensure students use regular and irregular plural nouns accurately and use conventional spelling for high-frequency words. (<a href="#">L.3.1b</a>, <a href="#">L.3.2e</a>)</li> </ul>
<p><b>LESSON 3:</b></p> <p><i>A Tree Is Growing</i>, Arthur Dorros</p> <p><i>A Log's Life</i>, Wendy Pfeffer</p>	<p><b>TEXT DESCRIPTION:</b> <i>A Tree Is Growing</i> is an expository nonfiction text about the life cycle of trees. Additionally, <i>A Tree Is Growing</i> provides factual information through the use of illustrations and captions. Students should use these text features to better understand the text.</p> <p><b>TEXT FOCUS:</b> Students can use this text as an additional source of information about trees and their importance in nature. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>) Students can use the illustrations that accompany the text as powerful tools for gathering information and developing meaning. (<a href="#">RI.3.7</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will partner read <i>A Tree Is Growing</i> then reread the text with a focus on how text features provide additional information. Then, students will discuss the key ideas presented in this text through words and text features. Students will end the lesson by comparing the life cycle of a tree as described in <i>A Tree Is Growing</i> with the life cycle described in <i>A Log's Life</i> in order to prepare for a writing task in Lesson 4.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Divide the class into pairs. Have each pair partner read <i>A Tree Is Growing</i> using the <a href="#">Say Something</a><sup>19</sup> reading strategy. As students read they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (<a href="#">RI.3.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>During a second reading of the text, ask students to examine the text features to determine their usefulness for providing or supporting meaning in the text. Have them use the <a href="#">Text Features in Nonfiction</a><sup>20</sup> graphic organizer (page 3). (<a href="#">RI.3.7</a>)</li> </ul>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>19</sup> <http://www.learningpt.org/literacy/adolescent/strategies/something.php>

<sup>20</sup> <http://www.occgate.org/conf/2010/mgriffith1.pdf>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Engage students in discussing the text in small groups or pairs. Have students ask and answer questions about <i>A Tree Is Growing</i>, referring to the text as a basis for the answer. (RI.3.1) Encourage student questioning by providing <a href="#">sentence frames</a><sup>21</sup> and developing a routine to monitor that all students are participating in the question asking and answering. (SL.3.1a, b, c, d; SL.3.2; SL.3.6) Sample questions: <ul style="list-style-type: none"> <li>What key ideas did the author teach the reader about the topic (e.g., sap or what trees need)? (RI.3.1, RI.3.2)</li> <li>How is information from the sidebar connected to the rest of the text? (RI.3.1, RI.3.5, RI.3.7)</li> <li>How does the close-up on the page about what a tree needs connect to the other information on the page? (RI.3.1, RI.3.7)</li> <li>How did the structure of the text help you understand the main idea and key details? (RI.3.2, RI.3.5, RI.3.8)</li> </ul> </li> <li>Then have student pairs compare the description of the life cycle of a tree in <i>A Tree Is Growing</i> with the description of the life cycle of a tree in <i>A Log's Life</i>. Ask them to record their thoughts on a graphic organizer (e.g., Venn diagram or T-chart) and refer explicitly to the text to support entries made on the organizer. (RI.3.1, RI.3.9, SL.3.1a)</li> <li>Prompt student pairs to partner with another pair to form a group of four and compare graphic organizers. (W.3.5, SL.3.1a-b) <ul style="list-style-type: none"> <li>Each pair takes a turn presenting their organizer while the other pair reviews their own organizer, adding relevant details and removing any irrelevant or inaccurate information.</li> <li>Students include evidence from each text on their organizer.</li> <li>Students create planning notes for the writing assignment that follows in Lesson 4.</li> </ul> </li> </ul>
<p><b>LESSON 4:</b></p> <p><i>A Log's Life</i>, Wendy Pfeffer</p> <p><i>Tell Me, Tree: All about Trees for Kids</i>, Gail Gibbons</p>	<p><b><u>TEXT DESCRIPTION:</u></b> <i>Tell Me, Tree: All About Trees for Kids</i> is an expository nonfiction text that provides students with additional information about the life cycle of trees. It also provides information through the use of illustrations.</p> <p><b><u>TEXT FOCUS:</u></b> Students can use this text as a reference source for gathering more information about the life cycle of trees and how trees are useful for people. (RI.3.1, RI.3.2, RI.3.3) Students can use the illustrations that accompany the text as powerful tools for gathering information and to aid in developing meaning. (RI.3.7)</p> <p><b><u>MODEL TASKS</u></b></p>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><i>A Tree Is Growing</i>, Arthur Dorros</p>	<p><b>LESSON OVERVIEW:</b> Students use <i>Tell Me, Tree: All about Trees for Kids</i> as an additional reference source to gather facts about trees and to define terms and answer questions created during Lesson 2. Then, students participate in a discussion about gathering information from illustrations and text features in addition to traditional text. Students end the lesson by creating a visual representation of the life cycle of a tree, including a written summary of the relationship between steps in the cycle.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• <i>Tell Me, Tree: All about Trees for Kids</i> is being used as an additional resource. Students should skim the text to locate the answers to questions (as part of the activity below). They do not need to read the text in its entirety.</li> <li>• As a class, choose three to four words from the chart of unknown words (e.g., <i>devours</i>, <i>burrow</i>, <i>blustery</i>, <i>crevices</i>, <i>lush</i>) to add to a classroom <a href="#">vocabulary display</a>.<sup>22</sup> (<a href="#">RI.3.4</a>, <a href="#">L.3.6</a>) Have students define the words in context and verify their definitions using a dictionary. (<a href="#">L.3.4a</a>, <a href="#">d</a>) Reinforce understanding of the words by having students create a <a href="#">semantic map</a><sup>23</sup> for each word. As words are continually added throughout the unit, challenge students to use the words in discussion and writing, focusing on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into heterogeneous groups of approximately four students each. Assign each group of students an equal number of questions from the class chart developed during Lesson 2. Each small group of students then responds to their assigned questions. (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.10</a>, <a href="#">RF.3.4c</a>) Ensure students use the various texts read in the unit so far (e.g., <i>A Log's Life</i> along with <i>Tell Me, Tree: All about Trees for Kids</i> and <i>A Tree Is Growing</i>) to complete answer the assigned questions. If needed, allow students to gather information from digital sources to supplement these resources. (<a href="#">RI.3.1</a>, <a href="#">W.3.8</a>)</li> <li>• Have groups present their answer to questions. (<a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Prompt audience members to take notes to ensure their own understanding of the concepts. Provide a student-developed rubric to evaluate their classmates' presentations. (<a href="#">W.3.8</a>, <a href="#">L.3.6</a>)</li> <li>• Engage in a student-led discussion about how the illustrations and text features impact understanding of <i>A Log's Life</i>; <i>Tell Me, Tree: All about Trees for Kids</i>; and <i>A Tree Is Growing</i>. Ensure students use <a href="#">accountable talk</a><sup>24</sup> <b>throughout the discussion</b>. (<a href="#">RI.3.1</a>; <a href="#">RI.3.5</a>; <a href="#">RI.3.7</a>; <a href="#">SL.3.1a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">SL.3.3</a>) Sample questions:</li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How do the illustrations on pages 13-16 of <i>A Log's Life</i> help you understand the text's description of how various living creatures inhabit the log once it has fallen to the ground? (<a href="#">RI.3.7</a>)</li> <li>○ How do the illustrations and text features found on pages 5-6 of <i>Tell Me, Tree: All about Trees for Kids</i> and pages 25-26 of <i>A Log's Life</i> help you identify and understand the life cycle of a tree? (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>)</li> <li>○ How do the text features and illustrations on page 9 of <i>Tell Me, Tree: All about Trees for Kids</i> help you understand the information in the text? (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>)</li> <li>○ What can a reader understand from the illustrations of pages 10-11 of <i>Tell Me, Tree: All about Trees for Kids</i> that is not explained in the text? (<a href="#">RI.3.7</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students create a visual representation of the life cycle of a tree using evidence from <i>A Log's Life</i>; <i>Tell Me, Tree: All about Trees for Kids</i>; and <i>A Tree Is Growing</i>. (<a href="#">RI.3.1</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">W.3.2a</a>)</li> <li>• Produce a written summary of the life cycle illustration including the relationship between steps and specific evidence gathered from each text to accompany the illustration. (<a href="#">RI.3.1</a>; <a href="#">RI.3.3</a>; <a href="#">RI.3.7</a>; <a href="#">W.3.2a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">W.3.4</a>; <a href="#">W.3.10</a>) Determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>25</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).</li> <li>• Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students develop a main idea statement that introduces the topic of a tree's life cycle.<sup>26</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.3.2a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response and visual representation two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete.</li> </ul> </li> </ul>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>26</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>1. Read the paragraph. Identify and underline the main idea sentence. (RI.3.2) If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. List at least one detail in the paragraph that supports the main idea sentence. (RI.3.2)</li> <li>3. Review the visual representation of a tree’s life cycle. Verify that the written summary matches the visual representation. (RI.3.7, W.3.2a) If the two match, put a check mark at the top of the written response. If they don’t match, write at the top of the page “Review the cycle.”</li> <li>4. Review each sentence. Locate the subject and verb, and ensure they are used properly and that they agree. (This may require a brief mini-lesson to model how this can be done.) Highlight any possible errors in green. (L.3.1b, c, d, e, f)</li> <li>5. Ensure the sentences are complete. Highlight any possible errors in pink. (This may require a brief mini-lesson to model how this can be done.) (L.3.1i)</li> <li>6. Select two sentences in the paragraph that can be joined together using a conjunction or connected by a transition (e.g., <i>therefore</i>, <i>because</i>, <i>for example</i>, <i>since</i>, <i>when</i>, <i>first</i>, <i>then</i>). Rewrite the sentences using the conjunction or adding the transition. (L.3.1h)</li> <li>7. Circle strong vocabulary words in the text, including those from the vocabulary display. If none of those words are used, make a suggestion for where they can be added. (RI.3.4, L.3.3a, L.3.6)</li> <li>8. Highlight any potential spelling or grammatical mistakes in yellow, including incorrectly forming or using possessives, or misspelling words from the vocabulary display. (This may require a brief mini-lesson on the grade-specific expectations.) (L.3.2d, e, f)</li> <li>9. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (W.3.4, W.3.5, L.3.2g) <ul style="list-style-type: none"> <li>○ Students complete a final draft.</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>• <b>Note for Small-Group Writing:</b> Ensure that student writing meets expectations and support students who are struggling to meet standards during small-group writing time.</li> </ul>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 5:</b></p> <p><i>A Log's Life</i>, Wendy Pfeffer</p> <p><i>Tell Me, Tree: All about Trees for Kids</i>, Gail Gibbons</p> <p><i>A Tree Is Growing</i>, Arthur Dorros</p>	<p><b>TEXT DESCRIPTION:</b> These texts are being read a second time with a different focus.</p> <p><b>TEXT FOCUS:</b> Students read these texts again to gather information about the interdependence of animals (including humans) and trees in nature. They focus on the relationships and connections between animals and trees. (<a href="#">RI.3.3</a>) They also focus on the cycles of growth and decay in nature. Students discuss these concepts to build a deeper understanding of the role of trees in nature and to prepare them to discuss the importance and significance of trees in nature and in literature. (<a href="#">RI.3.9</a>, <a href="#">RI.3.10</a>)</p>
<p><b>LESSON 6:</b></p> <p><a href="#">"Prayer of the Woods,"</a> Unknown</p> <p><i>The Giving Tree</i>, Shel Silverstein</p>	<p><b>TEXT DESCRIPTION:</b> "Prayer of the Woods" is used as an introduction to a tree's purpose and usefulness to humans and the interdependence of animals and plants as told from the tree's perspective. The origin of "Prayer of the Woods" is unknown, yet it appears in state parks, at the entrance of forests, and may date back a century or a millennium. <i>The Giving Tree</i> is the story of the relationship between a tree and a boy. The tree gives everything she has in order to try to make the boy happy, illustrating the dependence humans have on trees.</p> <p><b>TEXT FOCUS:</b> Through a detailed look at how human actions contribute to the sequence of events in <i>The Giving Tree</i> and human use of trees in both "Prayer of the Woods" and <i>The Giving Tree</i>, students can build a deeper understanding of the interdependence of humans and trees. They can also begin to learn about the importance of preserving balance in nature. Students can use all texts read at this point in the unit to express their understanding about the role of trees in nature and how animals rely on trees for survival and comfort.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to "Prayer of the Woods" read aloud and then read <i>The Giving Tree</i> independently. Students work with a partner to analyze the events and characters of <i>The Giving Tree</i> in preparation for a class discussion about the theme of the text. The lesson concludes with students conducting research to create a brochure detailing the uses and benefits of trees.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud "Prayer of the Woods."</li> <li>• Ask students to identify the speaker of the poem.</li> <li>• Have students create a list of all the things trees provide for humans according to the poem. (<a href="#">RL.3.2</a>)</li> <li>• Then have students read <i>The Giving Tree</i> independently. (<a href="#">RL.3.10</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have the pairs review <i>The Giving Tree</i> and create a chart to represent how the boy's actions affected the events of the story. Ask student pairs to number the boy's interactions with the tree. For each interaction, have students identify (1) What the boy wants, (2) How the tree responds, (3) The results of the interaction between the boy and the tree. For example: The boy wants a house, so the tree says, "You may cut off my branches and build a house." Then the tree has no branches. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>, <a href="#">L.3.2c</a>)</li> <li>• Then discuss the key details of the text to determine a lesson as a class: <ul style="list-style-type: none"> <li>○ What motivates the tree to give to the little boy? What does the tree want most for the boy? (<a href="#">RL.3.3</a>)</li> <li>○ What motivates the little boy to return to the tree over time? (<a href="#">RL.3.3</a>)</li> <li>○ When is the boy happy? Unhappy? When is the tree happy? Unhappy? (<a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>)</li> <li>○ What is a message of <i>The Giving Tree</i>? What lesson can be learned from reading this text? (<a href="#">RL.3.2</a>)</li> <li>○ How are the messages of "Prayer of the Woods" and <i>The Giving Tree</i> similar? (<a href="#">RL.3.2</a>) What do these similarities tell you about the interaction between trees and humans?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students conduct a short research project using the texts read throughout the unit and other sources (as needed). Ask them to gather information to support their opinion on the uses and benefits of trees. Provide students with research questions and ask them to take notes and sort their notes into Uses and Benefits. (<a href="#">RI.3.1</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.10</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>) Then have students create a brochure that presents the uses and benefits of trees with supporting reasons and examples. (<a href="#">W.3.1a</a>, <a href="#">b</a>, <a href="#">d</a>; <a href="#">W.3.10</a>) Ensure students locate at least one illustration to use in the brochure. Within the brochure, make sure students use grade-appropriate words and phrases, including those that connect opinions and reasons, such as <i>also</i>, <i>another</i>, <i>and</i>, <i>more</i>, <i>but</i>, <i>for example</i>, <i>because</i>, <i>therefore</i>. (<a href="#">W.3.1c</a>, <a href="#">L.3.1h</a>, <a href="#">L.3.1i</a>, <a href="#">L.3.2a</a>, <a href="#">L.3.6</a>) Provide students with the time and materials to publish their brochure using technology such as <a href="#">Printing Press</a>.<sup>27</sup> (<a href="#">W.3.6</a>) After publishing your brochure, present it to the class. (<a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a>)</li> </ul>
<p><b>LESSON 7:</b></p> <p><i>The Lorax</i>, Dr. Seuss</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Lorax</i> takes a deeper look into the role trees play in nature; this text is a key component as students explore the importance of preserving balance and cycles in nature. It has strong environmental themes, providing students with an opportunity to use what they have learned about animal and plant interdependence and to consider what would happen if forests were cut down.</p>

<sup>27</sup> <http://www.readwritethink.org/classroom-resources/student-interactives/printing-press-30036.html>

TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> Students can use <i>The Lorax</i> to deepen their understanding of what happens when humans upset the balance of nature. Through thorough discussion of this text, students will gather an understanding of the central message conveyed through this text and how the text’s illustrations added to the development of this message. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.10</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and annotate the text. Using their annotations, students will participate in a discussion to deepen understanding of the central message and how it is conveyed through the text and use of illustrations.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud <i>The Lorax</i> to students as they follow along so they can hear the rhythm and rhyme of the story. Be sure to read with fluency and expression.</li> <li>• Have students reread the text independently. While they are reading, ask them to define academic vocabulary (e.g., <i>glorious, skillful, useful, nuisance, gripes, gummed, dreary, weary, smeary, intend, sickening, glance, grim, trace</i>) in context or using another strategy (i.e., verifying the definitions using a dictionary, using known root words or affixes as a clue to meaning). (<a href="#">RL.3.4</a>; <a href="#">L.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>) Then add the words to the <a href="#">vocabulary display</a><sup>28</sup> so students can use the words when the write, focusing on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>) Reinforce understanding of the words by having students create a <a href="#">semantic map</a><sup>29</sup> for each word.</li> <li>• Work with students to determine the difference between English words and nonsense words. (<a href="#">RF.3.4c</a>) Discuss how <i>biggered</i> and <i>biggering</i> are not words by having students rewrite the sentences with the proper word use. (<a href="#">L.3.1g</a>)</li> <li>• Then have students reread the text independently. Prompt them to pay particular attention to the illustrations as they are reading, noting any patterns or changes they see. (<a href="#">RL.3.7</a>, <a href="#">RL.3.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Reread the text aloud to students, pausing at appropriate places to analyze the text through discussion and record the analysis through <a href="#">annotations</a>. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.10</a>)</li> <li>• Divide the class into small groups. Have each group engage in a discussion about the text. Provide them with discussion questions to begin, but encourage them to use <a href="#">accountable talk</a>.<sup>30</sup> <b>Circulate around the room and monitor student discussions to ensure they are staying on topic.</b> (<a href="#">SL.3.1a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">SL.3.3</a>) Possible discussion questions:</li> </ul>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How does the illustration on page 5 help you understand the text’s description of the Once-ler’s home? (<a href="#">RL.3.7</a>)</li> <li>○ What was the land of the Lorax like before the Once-ler arrived? (<a href="#">RL.3.5</a>) How do you know? (<a href="#">RL.3.1</a>)</li> <li>○ What motivated the Once-ler? How did his actions contribute to what happened to the land of the Lorax? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ What motivated the Lorax? How do you know? How did he try to stop the Once-ler? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>) (<a href="#">Student work samples</a><sup>31</sup>)</li> <li>○ How are the points of view of the Once-ler and the Lorax similar or different? How are those similar or different to your point of view? (<a href="#">RL.3.6</a>)</li> <li>○ What do we know from previous texts that helps us understand the effects of the Once-ler’s Super-Axe-Hacker invention? (<a href="#">RL.3.1</a>, <a href="#">RL.3.9</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>)</li> <li>○ How do the illustrations in <i>The Lorax</i> help you understand what is written in the text? (<a href="#">RL.3.7</a>)</li> <li>○ Why didn’t the Once-ler listen to the Lorax? (<a href="#">RL.3.3</a>) What caused the Once-ler to learn his lesson? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>○ What does it mean when the text says, “UNLESS someone like you cares a whole awful lot, nothing is going to get better. It’s not.” (<a href="#">RL.3.1</a>, <a href="#">RL.3.4</a>)</li> <li>○ Describe the structure of this book. Is it told in chronological order? How do the sections build on and connect to each other? (<a href="#">RL.3.5</a>)</li> <li>○ Why is the structure of the text important to the meaning of the text? What can we learn from Once-ler’s story? (<a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>)</li> <li>○ What is the central message of <i>The Lorax</i>? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>○ Compare and contrast how illustrations in <i>The Lorax</i> and <i>A Log’s Life</i> are used to present important points, key details, and add to your understanding of the text. (<a href="#">RL.3.2</a>, <a href="#">RL.3.7</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.9</a>)</li> </ul>
<p><b>LESSON 8:</b></p> <p><i>The Lorax</i>, Dr. Seuss</p> <p><i>A Log’s Life</i>, Wendy</p>	<p><b>TEXT DESCRIPTION:</b> These texts are being reread by students with a different focus.</p> <p><b>TEXT FOCUS:</b> These texts both include strong language that produces an effect. Students can begin to analyze author style and use the published writing as models for their own writing.</p>

<sup>31</sup> <http://www.achievethecore.org/file/977>



TEXT SEQUENCE	TEXT USE
Pfeffer	<p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students study the use of interesting language in <i>A Log’s Life</i> and <i>The Lorax</i> to discuss the impact of word choice on writing. Then students apply this learning to their own writing as they rewrite the summary of a tree’s life cycle from Lesson 4 as a narrative writing from a tree’s perspective.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Project or display the following sentences. Ask students to read the sentences and record words or phrases that are particularly interesting. Have them share with the class. <ul style="list-style-type: none"> <li>“A woodpecker pecks at the rough bark, searching for insects. He spears one, devours it, and hunts for more. Wood-boring beetles burrow under the bark, chewing wood and leaving tunnels. Water and air seep into the tunnels.” <i>A Log’s Life</i> by Wendy Pfeffer</li> <li>“You’re glumping the pond where the Humming-Fish hummed! No more can they hum, for their gills are all gummed. So I’m sending them off. Oh, their future is dreary. They’ll walk on their fins and get woefully weary in search of some water that isn’t so smeary.” <i>The Lorax</i>, Dr. Seuss</li> </ul> </li> <li>Then share a simply written sentence (e.g., A tree is tall and has green leaves). Ask students how they think Wendy Pfeffer or Dr. Seuss might have written this sentence. As a class, rewrite the sentence to emulate each author’s style. Use student suggestions during rewriting. (<a href="#">L.3.1a-i</a>, <a href="#">L.3.2a-g</a>, <a href="#">L.3.3a</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Distribute the student-created visual representations of the life cycle of a tree and written explanations from Lesson 4. Ask students to review their work and consider their choice of words. (<a href="#">L.3.3a</a>) Then conduct a class discussion. Ensure students use <a href="#">accountable talk</a><sup>32</sup> throughout the discussion. (<a href="#">RL.3.1</a>; <a href="#">SL.3.1a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">SL.3.3</a>; <a href="#">SL.3.4</a>; <a href="#">SL.3.6</a>) Sample discussion questions: <ul style="list-style-type: none"> <li>How does an author’s choice of words and phrases affect a text? (<a href="#">L.3.3a</a>)</li> <li>How does the selection of specific nouns, pronouns, verbs, adjectives, and adverbs affect your understanding of a text? (<a href="#">L.3.1a</a>)</li> <li>Why is it important that an author’s word choice is appropriate to the task and purpose of the text? (<a href="#">W.3.4</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p>

<sup>32</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students rewrite their summary paragraph from Lesson 4 into a narrative writing from the tree’s perspective. (<a href="#">W.3.3a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>) Assign each student a writing partner to provide guidance and support throughout the activity. Have students work with their writing partner to brainstorm ideas about what could be happening in each portion of the life cycle illustration, recording ideas throughout the discussion. Then ask each student to create a narrative that tells a tree’s life story and that includes a sequence of events that unfolds naturally, dialogue and descriptions of events, specifically chosen words and phrases, and a sense of closure. (<a href="#">L.3.2c</a>, <a href="#">L.3.3a</a>) Then, through writing conferences with writing partners and the teacher, have students develop and strengthen writing as needed by planning, revising, editing, and rewriting before producing a final draft for classroom display. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>)</li> </ul>
<b>LESSON 9:</b>  <i>One Small Place in a Tree</i> , Barbara Brenner	<p><b>TEXT DESCRIPTION:</b> As this expository nonfiction text addresses ideas and concepts similar to the anchor text and it is sufficiently complex for grade 3, this text can be used for the Cold-Read Task.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<b>LESSON 10:</b>  <i>A Log’s Life</i> , Wendy Pfeffer  <i>One Small Place in a Tree</i> , Barbara Brenner  <i>Tell Me, Tree: All about Trees for Kids</i> , Gail Gibbons  Various texts selected by students to further research the topic	<p><b>MODEL TASK</b></p> <p><b>LESSON OVERVIEW:</b> Students create an advertisement that details ways to protect the environment and our natural resources using information gathered through unit readings as well as additional research.</p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>
<b>LESSON 11:</b>  <i>The Great Kapok Tree</i> , Lynne Cherry	<p><b>TEXT DESCRIPTION:</b> <i>The Great Kapok Tree</i> is a story of a man who goes to the Amazon rain forest to chop down a great kapok tree. He falls asleep. As he sleeps, animals visit him and plead with him to spare their home.</p>

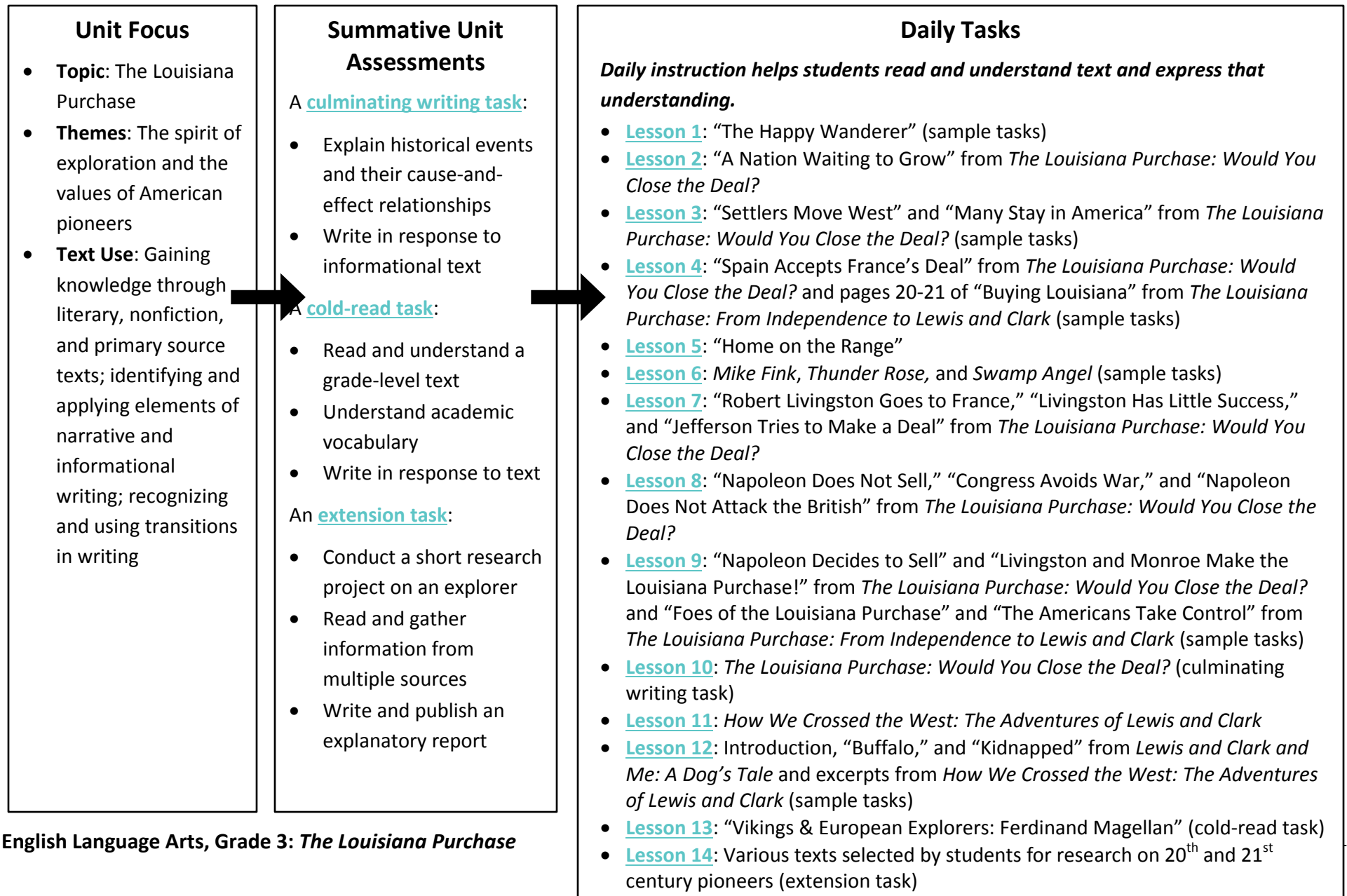
TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> In order to prepare for the culminating writing task, read this text aloud to students (or view a video of the text being read aloud <a href="#">here</a><sup>33</sup>) and discuss what the animals say and the words they use to convince the man not to cut down the kapok tree. Discuss how students can use these techniques in their own writing to convince others of their opinions.</p>
<p><b>LESSON 12:</b></p> <p><i>A Log's Life</i>, Wendy Pfeffer</p> <p><i>The Lorax</i>, Dr. Seuss</p>	<p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students use their knowledge of the interdependence of animals and trees and the importance of preserving a balance in nature to write and present a speech to convince the Once-ler in <i>The Lorax</i> to preserve the trees.</p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>

<sup>33</sup> <https://www.youtube.com/watch?v=H-j9RRSWS1U>

## UNIT: THE LOUISIANA PURCHASE

ANCHOR TEXT	UNIT FOCUS
<p><i>The Louisiana Purchase: Would You Close the Deal? (What Would You Do?)</i>, Elaine Landau (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Mike Fink</i>, Steven Kellogg</li> <li>• <i>Thunder Rose</i>, Jerdine Nolen</li> <li>• <i>Swamp Angel</i>, Anne Isaacs</li> <li>• Introduction, “Buffalo,” and “Kidnapped” from <i>Lewis and Clark and Me: A Dog’s Tale</i>, Laurie Myers</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• <i>The Louisiana Purchase: From Independence to Lewis and Clark</i>, Michael Burgan</li> <li>• <i>How We Crossed the West: The Adventures of Lewis and Clark</i>, Rosalyn Schanzer</li> <li>• “<a href="#">Vikings &amp; European Explorers: Ferdinand Magellan</a>”</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>• “<a href="#">The Happy Wanderer</a>,” Frank Weir (<a href="#">Audio</a>) (Song)</li> <li>• “<a href="#">Home on the Range</a>,” Dr. Brewster M. Higley (<a href="#">Audio</a>) (Song)</li> <li>• “<a href="#">Go West Across America with Lewis and Clark!</a>” (Website)</li> </ul>	<p>Students learn about the Louisiana Purchase and the characteristics of pioneers during this time period. While exploring literary and informational texts, including quotes from primary source documents, students discuss elements of narrative writing and apply them to their own writing. Students also learn about words that signal spatial and temporal relationships and the logical connections between sentences and paragraphs in a text.</p> <p><b>Text Use:</b> Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1b-i</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.4a-d</a>; <a href="#">L.3.5a-c</a>; <a href="#">L.3.6</a></p>
	CONTENTS
	<p><b>Page 80:</b> Text Set and Unit Focus</p> <p><b>Page 81:</b> <i>The Louisiana Purchase</i> Unit Overview</p> <p><b>Pages 82-86:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 87:</b> Instructional Framework</p> <p><b>Pages 88-104</b> Text Sequence and Sample Whole-Class Tasks</p>

## The Louisiana Purchase Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Have students respond to the following prompt: Select three events that led to the American acquisition of the Louisiana Territory. Write an essay that describes each event and explains what led to that event and the results of the event. ([RI.3.1](#), [RI.3.2](#), [RI.3.3](#), [RI.3.7](#), [RI.3.8](#)) Make sure to use words that signal sequence and cause/effect relationships. ([W.3.2a-d](#), [W.3.10](#), [L.3.1h](#), [L.3.6](#))

**Teacher Note:** The completed writing should use grade-appropriate words and phrases chosen for effect. ([L.3.1b-i](#); [L.3.3a](#); [L.3.6](#)) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.2a](#), [d](#), [e](#), [f](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Louisiana Purchase</li> <li>• <b>Themes:</b> The spirit of exploration and the values of American pioneers</li> <li>• <b>Text Use:</b> Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Explaining historical events and their cause-and-effect relationships</li> <li>• Writing in response to informational text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 7</a></li> <li>• <a href="#">Lesson 8</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## COLD-READ TASK<sup>2</sup>

Independently read “[Vikings & European Explorers: Ferdinand Magellan](#)” from ReadWorks.org. Then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. What is the main idea of “Vikings & European Explorers: Ferdinand Magellan”? ([RI.3.2](#))
2. What is the meaning of the suffix *-able* as it is used in *drinkable* in the following sentence: “The sailors ran out of food and *drinkable* water.” ([RI.3.4](#), [L.3.4c](#))
3. What is the meaning of *overcome* as it is used in the following sentence: “His ship eventually was *overcome* by bad weather.” ([RI.3.4](#), [L.3.4a](#), [L.3.4c](#), [L.3.6](#))
4. Which of the following sentences from the passage supports the meaning of *overcome*?
  - a. “The other captain disagreed and headed east.”
  - b. “Magellan’s expedition returned to Spain.”
  - c. “Most of the crew had died of malnutrition and starvation.”
  - d. “Only one ship made it back with 18 survivors.”
5. What is the meaning of the prefix *mal-* as it is used in *malnutrition* in the following sentence: “Most of the crew had died of *malnutrition* and starvation”? ([RI.3.4](#), [L.3.4c](#))
6. Select three events that happened on Ferdinand’s voyage, and complete the chart below. ([RI.3.2](#), [RI.3.3](#), [L.3.6](#))

Event	What happened?	What came before?	What were the results?
1.			
2.			
3.			

<sup>2</sup> **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

7. What led to the success of Magellan’s voyage? ([RI.3.1](#), [RI.3.3](#))
8. Read this sentence from paragraph 3: “They sailed for 98 days without seeing land.” How does this sentence connect to the sentences that follow it? ([RI.3.1](#), [RI.3.8](#))
9. What information in “Vikings & European Explorers: Ferdinand Magellan” is similar to information in *How We Crossed the West: The Adventures of Lewis and Clark*? Explain the challenges that explorers experienced on their journey. ([RI.3.1](#), [RI.3.2](#), [RI.3.9](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Louisiana Purchase</li> <li>• <b>Themes:</b> The spirit of exploration and the values of American pioneers</li> <li>• <b>Text Use:</b> Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding a grade-level text</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 8</a></li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>



## **EXTENSION TASK**<sup>4</sup>

1. Have the class create a list of all the explorers they know (either from the unit or personal knowledge). As the list is created, provide a general overview of each explorer (e.g., what they explored).
2. Have students select an explorer to research. For students who need additional support, pair or group them to research the same explorer. ([RI.3.1](#), [RI.3.2](#), [RI.3.3](#), [RI.3.4](#), [RI.3.6](#), [RI.3.8](#), [RI.3.9](#), [W.3.7](#), [W.3.10](#))
3. Provide students with a list of questions to research as well as a set of resources to use for research. Gather Internet resources and store them in a single place using [Blendspace](#)<sup>5</sup> or [Sqworl](#).<sup>6</sup> Pull books from the local, school, or classroom library.
4. Have students use the gathered texts to take notes and sort information according to the teacher-provided questions. ([W.3.8](#))

### **Student Prompt:**

During the time of the Louisiana Purchase, Meriwether Lewis and William Clark emerged as pioneers. They explored unknown lands and charted new territory for America. Throughout our history, many famous explorers have done the same. They have created a similar *legacy*. We remember them today because of what they did for us in the past.

Working individually or in small groups, conduct a short research project on a self-selected explorer, such as Daniel Boone, Henry Hudson, or Ponce de Leon, who overcame obstacles and displayed characteristics of a pioneer.

Answer the following questions about your explorer:

- What is your explorer's history? Where did he live? Why did he become an explorer?
- What did your explorer do to leave a legacy?
- What obstacles did your explorer encounter?
- What characteristics or traits most helped your explorer become successful?

Write a report about your explorer that answers all the questions.

5. Ensure students introduce their explorer; answer each question with examples or details from the texts they researched; use linking words and phrases, such as *because*, *therefore*, *also*, *another*, *more*, *but*, etc.; and conclude their essay by saying what characteristics helped the explorer be successful in his exploration. ([W.3.2a-d](#), [W.3.10](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> <https://www.blendspace.com/>

<sup>6</sup> <http://sqworl.com/index.php>

6. Engage students in peer editing to ensure the report is developed with examples; demonstrates proper grammar and usage, capitalization, punctuation, and spelling; and uses grade-appropriate words and phrases that interest the reader. ([W.3.4](#); [W.3.5](#); [L.3.1b-i](#); [L.3.2a, d-g](#); [L.3.3a](#), [L.3.6](#))
7. Have students publish the report using available technology, such as a word processor. ([W.3.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Louisiana Purchase</li> <li>• <b>Themes:</b> The spirit of exploration and the values of American pioneers</li> <li>• <b>Text Use:</b> Gaining knowledge through literary, nonfiction, and primary source texts; identifying and applying elements of narrative and informational writing; recognizing and using transitions in writing</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting a short research project on an explorer</li> <li>• Reading and gathering information from multiple sources</li> <li>• Writing and publishing an explanatory report</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 11</a></li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>7</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

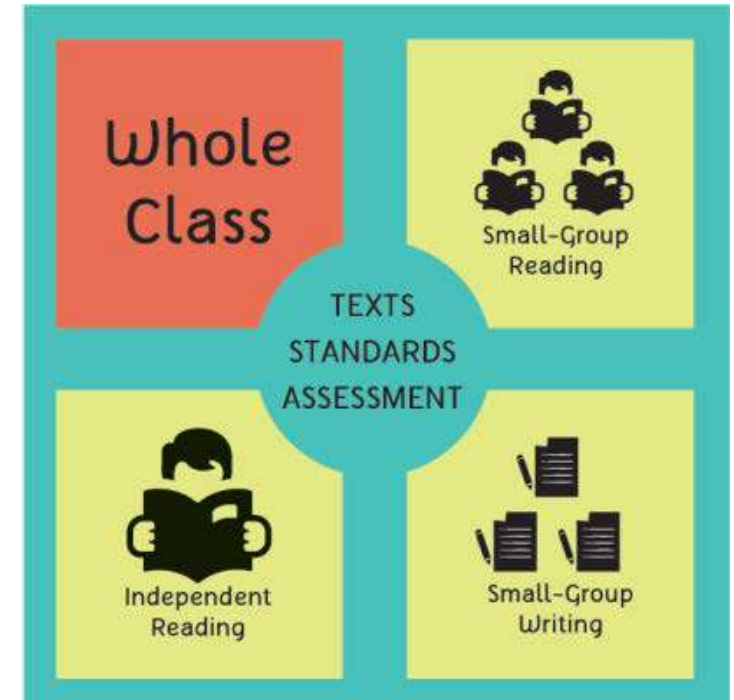
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>8</sup></p> <p><a href="#">“The Happy Wanderer,”</a> Frank Weir (<a href="#">Audio</a>)</p>	<p><b>TEXT DESCRIPTION:</b> In the song “The Happy Wanderer,” the narrator describes the joy he receives from wandering through the mountains.</p> <p><b>TEXT FOCUS:</b> Read this text to introduce the unit focus of value. Consider what motivates the narrator to “go a-wandering.” Further analyze the song lyrics to evaluate and explain what the reader learns about what the narrator values through his words and actions. (<a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) Have students consider what they value.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will engage in oral readings of “The Happy Wanderer” in order to build fluency. These readings will be followed by discussion of the meaning of the song and audio recordings by students demonstrating desired read-aloud components.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Engage students in repeated oral readings of “The Happy Wanderer” to build oral reading fluency. <ul style="list-style-type: none"> <li>Have students listen to the audio version of the song and follow along with the lyrics. Then model for students the reading of the song while they read the song lyrics <a href="#">chorally</a>.<sup>9</sup></li> <li>Form student pairs consisting of a more fluent reader (Partner A) and a less fluent reader (Partner B). Have student pairs practice reading the poem using <a href="#">paired reading</a>.<sup>10</sup> Circulate around the room to monitor student oral reading accuracy and fluency.</li> <li>Finally, have students individually read the song aloud as the class reads the chorus. (<a href="#">RF.3.4b</a>)</li> <li>After this lesson is complete, place the lyrics in a classroom library for independent reading. (<a href="#">RF.3.4a</a>, <a href="#">RF.3.4c</a>, <a href="#">RL.3.10</a>)</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students to reread each stanza (skipping the chorus) and discuss the words. Ask students to highlight words or phrases that have similar feelings or attitude, using a different color for each set of words or phrases (e.g., <i>love, happy, joyously, sweet, laugh; roam, wandering, go, “never rest”</i>). (<a href="#">RL.3.4</a>, <a href="#">L.3.4a</a>, <a href="#">L.3.5c</a>, <a href="#">L.3.6</a>)</li> </ul>

<sup>8</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>9</sup> [http://www.readingrockets.org/strategies/choral\\_reading](http://www.readingrockets.org/strategies/choral_reading)

<sup>10</sup> [http://www.fcrr.org/studentactivities/F\\_021c.pdf](http://www.fcrr.org/studentactivities/F_021c.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students determine the meaning of <i>wandering</i> in the song and identify how they determined it. What words or phrases support the meaning of <i>wandering</i>? (<a href="#">RL.3.1</a>, <a href="#">RL.3.4</a>, <a href="#">L.3.4a</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students answer the following questions in writing with a partner: <ul style="list-style-type: none"> <li>What is the speaker’s attitude toward wandering? How does he feel about it? What motivates him to go on his journey? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">W.3.10</a>)</li> <li>How do the stanzas connect to each other? How do they build your understanding of the wanderer? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">W.3.10</a>, <a href="#">L.3.5c</a>)</li> <li>What is a central message or lesson of “The Happy Wanderer”? What details develop this message? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">W.3.10</a>)</li> </ul> </li> <li>As time allows, have each pair create an audio recording of them fluently reading “The Happy Wanderer” at an understandable pace. (<a href="#">RF.3.4b</a>, <a href="#">SL.3.5</a>)</li> </ul>
<p><b>LESSON 2:</b></p> <p>“A Nation Waiting to Grow” from <i>The Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p>	<p><b>TEXT DESCRIPTION:</b> “A Nation Waiting to Grow” introduces students to America before the Louisiana Purchase. This section of <i>The Louisiana Purchase: Would You Close the Deal?</i> explains how and why many Americans wanted to expand America during this time as well as why America was limited to the land east of the Louisiana Territory. The port of New Orleans emerged as a primary reason for the need to expand America.</p> <p><b>TEXT FOCUS:</b> The anchor text prompts students to consider their opinions in response to a series of event descriptions. Then, the text provides an explanation of what really happened. Since the text engages students through the use of targeted questions and second-person point of view, students are invited to consider how their point of view is different from those described in the text. (<a href="#">RI.3.6</a>) Read “A Nation Waiting to Grow” and answer the questions along the way. Have students determine the main idea and recount key details. (<a href="#">RI.3.2</a>) Using examples from the text, conduct a class discussion about what Americans valued during the time period and the character traits they might have possessed. Additionally, use headings and the map illustration on page 4, “The United States in 1800,” to gain information about the land area that made up America before the after the Louisiana Purchase to help students understand the text. (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>)</p>
<p><b>LESSON 3:</b></p> <p>“Settlers Move West” and “Many Stay in America” from <i>The Louisiana Purchase:</i></p>	<p><b>TEXT DESCRIPTION:</b> “Settlers Move West” and “Many Stay in America” continue to develop the idea of America before the Louisiana Purchase. This section of <i>The Louisiana Purchase: Would You Close the Deal?</i> describes how settlers chose to either move into the area between the Appalachian Mountains and the Mississippi River or to stay in what was considered America at the time, and some of the benefits and risks for each choice. Students also meet Napoleon and learn of his characteristics.</p>

TEXT SEQUENCE	TEXT USE
<p><i>Would You Close the Deal?</i>, Elaine Landau</p>	<p><b>TEXT FOCUS:</b> Read “Settlers Move West” and “Many Stay in America” to determine the main idea and recount key details, including how the author uses specific words to connect important points. (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>) Using text evidence, discuss potential characteristics of Americans who moved west compared to those who stayed within the country’s borders. (<a href="#">RI.3.1</a>, <a href="#">SL.3.1</a>) Discuss how Napoleon’s characteristics are similar to or different from both groups of Americans discussed previously. (<a href="#">RI.3.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read “Settlers Move West” and “Many Stay in America” independently, and then again in small groups to discuss the texts and demonstrate understanding of each text. Students will explore how signal words are used to describe the connections between sentences within paragraphs in a text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read “Settlers Move West” and “Many Stay in America” independently. (<a href="#">RI.3.10</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. For example, have students listen to recorded versions of the texts (read and record the versions using Voice Memos or another recording device) and have them <a href="#">read along</a><sup>11</sup> with the recorded version. Do this in advance of reading the texts in class to support student reading fluency. (<a href="#">RF.3.4a-c</a>)</li> <li>• As students read the texts independently, prompt them to answer the questions in the text. Provide them with a <a href="#">graphic organizer</a><sup>12</sup> requiring them to summarize the reading, define unknown words, and write down any questions they may have. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.4</a>, <a href="#">L.3.4a</a>, <a href="#">L.3.4d</a>) This advance work ensures students are prepared for the upcoming small-group discussions. The work can also be completed digitally using programs such as <a href="#">My Big Campus</a><sup>13</sup> or <a href="#">Edmodo</a>.<sup>14</sup> (<a href="#">W.3.6</a>)</li> <li>• Divide the class into groups. Within each group, have students assign roles. Ask the groups to reread the two texts and then discuss the text based on their roles. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) <ul style="list-style-type: none"> <li>○ <b>Summarizer:</b> Presents a summary of the text to begin the discussion. (<a href="#">RI.3.2</a>)</li> <li>○ <b>Vocabulary Finder:</b> Gathers the words all group members selected, verifies the word meanings and connections, and teaches the new words to the group. (<a href="#">L.3.4a-d</a>, <a href="#">L.3.5b-c</a>)</li> </ul> </li> </ul>

<sup>11</sup> [http://www.fcrr.org/studentactivities/F\\_023c.pdf](http://www.fcrr.org/studentactivities/F_023c.pdf)

<sup>12</sup> <http://www.occgate.org/conf/2010/mgriffith1.pdf>

<sup>13</sup> <http://www.mybigcampus.com/>

<sup>14</sup> <https://www.edmodo.com/>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ <b>Question Writer:</b> Gathers the questions and selects three to five questions for the group to discuss. (<a href="#">RI.3.1</a>, <a href="#">SL.3.1c</a>, <a href="#">SL.3.3</a>) After the discussion, have the group write a written response to the questions. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.10</a>)</li> <li>○ <b>Text Structure Mapper:</b> Leads the group in a discussion about the structure of the text, making sure to identify the connections between ideas. Records ideas on a <a href="#">timeline</a>,<sup>15</sup> <a href="#">cause/effect chart</a>,<sup>16</sup> or <a href="#">graphic organizer</a><sup>17</sup> (page 9).</li> </ul> <ul style="list-style-type: none"> <li>• Explain to all groups that there are signal words that can help readers to identify compare-and-contrast or cause-and-effect relationships when they are reading text. Model for students how to identify those signal words by rereading page 10 from “Settlers Move West.” <p><b>Many settlers took a chance and went west to the area between the Appalachian Mountains and the Mississippi River. They came hoping to build a better life for themselves and their families. Some opened new businesses there. Other started large farms. More families kept coming each year. However, things did not always go well for them.</b></p> <p><b>American settlers grew very angry. They felt that Spain was being unfair. The settlers feared that they would not be able to make a living. They wanted help their government. Yet little was done for them.</b></p> <p>Model how to identify the compare/contrast signal word <i>however</i> and the cause/effect signal word <i>yet</i>, clearly communicating the effect each term has on the text and how the signal words connect the sentences within the paragraph. (<a href="#">RI.3.8</a>) Create a four-column class chart titled Signal Words Chart with the following columns: (1) Compare and Contrast, (2) Cause and Effect, (3) Sequence, and (4) Location. Record the sentences and emphasize the signal words on the chart. Have students create their own personal copy of the chart to keep throughout the unit.</p> </li> <li>• Have the groups reread “Many Stay in America,” looking for words that signal a compare/contrast and/or cause/effect relationship. Have them add those to their personal Signal Words Chart and the class four-column chart. (<a href="#">RI.3.8</a>) Discuss how these words add to the text and help the author clearly communicate her points.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Create a class H-chart or Venn diagram comparing the characteristics of Americans who moved west compared to the characteristics of those who stayed in America. (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>, <a href="#">SL.3.1a</a>)</li> <li>• Discuss Napoleon’s characteristics as a class. How are they similar to or different from both groups of Americans? (<a href="#">RI.3.3</a>)</li> </ul>

<sup>15</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

<sup>16</sup> [http://www.ecusd7.org/ehs/ehsstaff/jparkin/Academics/Medieval\\_World\\_History/Resources/Study\\_Aids/Graphic\\_Organizers/Cause\\_and\\_Effect.jpg](http://www.ecusd7.org/ehs/ehsstaff/jparkin/Academics/Medieval_World_History/Resources/Study_Aids/Graphic_Organizers/Cause_and_Effect.jpg)

<sup>17</sup> <http://www.occgate.org/conf/2010/mgriffith1.pdf>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 4:</b></p> <p>“Spain Accepts France’s Deal” from <i>The Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p> <p>Pages 20-21 of “Buying Louisiana” from <i>The Louisiana Purchase: From Independence to Lewis and Clark</i>, Michael Burgan</p>	<p><b>TEXT DESCRIPTION:</b> These two sections of text provide students with information about Spain’s acquisition of Louisiana from France and President Thomas Jefferson’s feelings about this acquisition and his future plans for Louisiana in America.</p> <p><b>TEXT FOCUS:</b> Read “Spain Accepts France’s Deal” and “Buying Louisiana” pages 20-21 to determine the main idea and recount key details. (<a href="#">RI.3.2</a>) Use a graphic organizer to gather evidence to demonstrate understanding of the key details in the text and how the illustrations in the text contribute to this understanding. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.7</a>, <a href="#">SL.3.1</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read “Spain Accepts France’s Deal” and pages 20-21 of “Buying Louisiana” in small groups. They continue to explore how signal words are used to describe the connections between sentences within paragraphs in a text. The lesson concludes with them discussing and then writing a comparison and contrast essay about Napoleon, President Jefferson, or the American pioneers.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Students read the text “Spain Accepts France’s Deal” and pages 20-21 of <i>The Louisiana Purchase: From Independence to Lewis and Clark</i> using a small-group discussion process similar to that used in Lesson 3.</li> <li>Explain that there are signal words that can help readers identify time and sequential order (sequence) and spatial relationships (location) when they are reading text. Model for students how to identify those signal words by rereading “Spain Accepts France’s Deal.” <p style="text-align: center;"><b>Then in 1801, Thomas Jefferson became president of the United States. He had heard about the secret treaty between France and Spain. This greatly upset him.</b></p> <p>Model how to identify the sequence signal word <i>then</i> and the location signal word <i>between</i>, clearly communicating the effect each term has on the text and how the signal words connect the sentences within the paragraph. (<a href="#">RI.3.8</a>, <a href="#">L.3.6</a>) Add both sentences to the Signal Words Chart begun in Lesson 3.</p> </li> <li>Have groups reread both texts and the text from Lesson 3, looking for words that signal a relationship and adding them to their personal Signal Words Chart and the class four-column chart. (<a href="#">RI.3.8</a>) Discuss how these words add to the text and help the author clearly communicate her points.</li> <li>Prompt students to prepare for a class discussion by independently rereading the texts from this and the previous lesson. As they read, have them create a list of facts and characteristics about Napoleon, President Jefferson, and American pioneers during the time period. They may also use their notes (e.g., the class H-chart created in Lesson 3) and sort them according to the new categories. (<a href="#">W.3.8</a>)</li> <li>Ask students to share their lists with their group to revise, add to, or eliminate information. (<a href="#">SL.3.1a-d</a>)</li> </ul>



TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Through discussion have students compare and contrast the characteristics of Napoleon, President Jefferson, and American pioneers. Ensure that students use <a href="#">accountable talk</a><sup>18</sup> and refer to examples from the texts. (<a href="#">RI.3.1</a>, <a href="#">SL.3.1a-d</a>; <a href="#">SL.3.3</a>)</li> <li>Conclude the discussion by having students independently write an essay comparing and contrasting two of the people discussed (Napoleon, President Jefferson, and American pioneers). Ensure that students use words and conjunctions that signal spatial and temporal relationships to produce compound and complex sentences and show connections between sentences within the paragraph. (<a href="#">RI.3.1</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.8</a>, <a href="#">W.3.2a-d</a>, <a href="#">L.3.1h</a>, <a href="#">L.3.1i</a>, <a href="#">L.3.6</a>) Students should also use regular and irregular verbs and plural nouns accurately, ensure proper subject-verb and pronoun-antecedent agreement, and use conventional spelling for high-frequency words. (<a href="#">L.3.1b</a>, <a href="#">L.3.1d</a>, <a href="#">L.3.1f</a>, <a href="#">L.3.2e</a>)</li> <li>Use the following process with students: <ul style="list-style-type: none"> <li>Students identify their writing task from the prompt provided.</li> <li>Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the comparison/contrast. (<a href="#">RL.3.1</a>, <a href="#">W.3.2b</a>)</li> <li>Once students have completed the evidence chart, ask them to look back at the writing prompt to remind themselves what kind of response they are writing and think about the evidence they found.</li> <li>Student pairs review each other's evidence charts and offer feedback. (<a href="#">W.3.5</a>)</li> <li>Students develop a main idea statement.<sup>19</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.3.2a</a>)</li> <li>Students complete a first draft.</li> <li>The class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete item 1 below with the written response. Then have students pass the responses to the left one time. Have students complete item 2 below with the new response. Repeat this process until all steps are complete. <ol style="list-style-type: none"> <li>1. Read the first paragraph. Identify and underline the main idea sentence. (<a href="#">RI.3.2</a>) If there is no main idea</li> </ol> </li> </ul> </li> </ul>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>19</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
	<p>sentence, write in the margin, “Missing main idea sentence.”</p> <ol style="list-style-type: none"> <li>2. Locate the underlined main idea sentence. Verify that the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence. (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>)</li> <li>3. Read the full essay. Put a star next to any details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.3.1</a>)</li> <li>4. Circle words and phrases that have an effect on the reader, such as sensory words, figurative language, and the use of specific adjectives and verbs for effect. (<a href="#">L.3.3a</a>)</li> <li>5. Ensure that the sentences are complete and include proper subject-verb and pronoun-antecedent agreement. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.3.1f</a>, <a href="#">i</a>)</li> <li>6. Circle words or phrases that suggest order or make connections between ideas (e.g., <i>then</i>, <i>before</i>, <i>after</i>, <i>because</i>, <i>therefore</i>, <i>as a result</i>, <i>in response to</i>). If none of those words are used, make a suggestion for where they can be added. (<a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">L.3.6</a>)</li> <li>7. Highlight any potential spelling or grammatical mistakes in yellow, including misusing verb tense, incorrectly capitalizing the title of the text, or incorrectly forming possessives. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.3.1b-e</a>, <a href="#">g</a>; <a href="#">L.3.2a</a>, <a href="#">d-g</a>)</li> <li>8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>)</li> </ol> <ul style="list-style-type: none"> <li>○ Students complete a final draft.</li> </ul>
<p><b>LESSON 5:</b></p> <p>“<a href="#">Home on the Range</a>,” Dr. Brewster M. Higley (<a href="#">Audio</a>)</p>	<p><b>TEXT DESCRIPTION:</b> The lyrics for the song “Home on the Range” detail a description of a wilderness setting and how it is valued by the song’s author.</p> <p><b>TEXT FOCUS:</b> Consider the character traits that the narrator possesses in “Home on the Range.” Further analyze the song lyrics to evaluate and explain what the reader learns about the narrator through his words and actions while referring to specific verses when writing or speaking about the text. (<a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) Have students compare these characteristics to those of the American people during the time of the Louisiana Purchase.</p>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 6:</b></p> <p><i>Thunder Rose</i>, Jerdine Nolen</p> <p><i>Mike Fink</i>, Steven Kellogg</p> <p><i>Swamp Angel</i>, Anne Isaacs</p>	<p><b>TEXT DESCRIPTION:</b> <i>Thunder Rose</i> is a detailed account of a powerful heroine who uses her exceptional abilities to meeting various challenges. <i>Mike Fink</i> is the story of a frontiersman who engages in many unbelievable feats throughout his life. <i>Swamp Angel</i> is about a girl of unbelievable size who uses this to her advantage on the American frontier.</p> <p><b>TEXT FOCUS:</b> Exploring American tall tales <i>Thunder Rose</i>, <i>Mike Fink</i>, and <i>Swamp Angel</i> takes the focus of character traits and motivation to a higher level—exaggeration. The reading of these American tall tales allows for the development of the understanding of the characteristics of pioneers during this time in history. These highly valued characteristics are exaggerated in the stories told by Americans around the time of the Louisiana Purchase. (RL.3.3) The questions for <i>Thunder Rose</i> are based on a Basal Alignment Project lesson posted on AchievetheCore.org. Access the full lesson <a href="http://achievethecore.org/file/661">here</a>.<sup>20</sup></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students participate in a whole-class reading of <i>Thunder Rose</i>, and then engage in a group reading of <i>Mike Fink</i> and <i>Swamp Angel</i>. Students recount the stories, determine a central message or lesson, and explain how the message is conveyed. Finally, students write about the role of exaggeration in stories.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud <i>Thunder Rose</i> as students follow along. On the first reading, only interrupt minimally to define any essential vocabulary for basic understanding of the text. Allow students the opportunity to appreciate and fully engage in the text.</li> <li>• Prompt students to define <i>wonder</i>, <i>thieving</i>, <i>hovered</i>, <i>slumber</i>, <i>grateful</i>, <i>resourceful</i>, <i>constructed</i>, <i>commendable</i>, <i>assembled</i>, <i>perfected</i>, <i>vaulted</i>, <i>parched</i>, and <i>devastation</i> using context clues or using known root words or familiar words to determine the meaning of the new word (e.g., <i>thieving</i>→thief, <i>resourceful</i>→resources, <i>constructed</i>→construction, <i>assembled</i>→assembly). (RL.3.4, L.3.4a, L.3.4b, L.3.4c) (<b>Teacher Note:</b> Some words don't have enough context to support students in defining them on their own.<sup>21</sup> For these words, provide students with a familiar synonym or quick definition of the word as needed to support their understanding of the text.)</li> </ul>

<sup>20</sup> <http://achievethecore.org/file/661>

<sup>21</sup> For example: *recall*, *vividly*, *accentuated*, *veins*, *fortunate*, *rumbling*, *ornery*, *daintily*, *disposition*, *noticing*, *restrain*, *witnessed*, *branded*, *irascible*, *refresh*, *queried*, *contemplations*, *merciless*, *cataclysmic*

TEXT SEQUENCE	TEXT USE										
	<ul style="list-style-type: none"><li>Have students verify their initial definitions from context using a dictionary. Reinforce the meaning of the words by asking students to say the words, illustrate their meaning in the context of the story, create a <a href="#">semantic map</a><sup>22</sup> for each word, and/or make real-life connections between the words and their use by using them in various sentences. (<a href="#">L.3.4d</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>) This can be done over the course of several days. Then begin building a <a href="#">vocabulary display</a><sup>23</sup> for students to use when they write. Focus students on choosing words for effect. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>)</li><li>Create a class list of the various challenges Thunder Rose faces and how she responds. (<a href="#">RL.3.3</a>) Then create a class summary of <i>Thunder Rose</i> using a Somebody-Wanted-But-So chart. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)<table><tr><th>Somebody</th><th>Wanted</th><th>But</th><th>So</th><th>Then (optional)</th></tr><tr><td></td><td></td><td></td><td></td><td></td></tr></table></li><li>Conduct a discussion in which students determine a central message of <i>Thunder Rose</i> by analyzing the text details. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Ensure that students use <a href="#">accountable talk</a><sup>24</sup> throughout the discussion to pose and respond to the questions of others and refer to examples from the text. (<a href="#">RL.3.1</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>) Possible discussion questions:<ul style="list-style-type: none"><li>What do we learn about Rose at the beginning of the story that makes her “bigger than life”? (<a href="#">RL.3.3</a>, <a href="#">RL.3.7</a>) Exaggeration is a device authors use to make something in a story appear better or worse than it really is. How is exaggeration used in <i>Thunder Rose</i>? Why might the author use exaggeration? (<a href="#">L.3.3a</a>, <a href="#">L.3.5a</a>)</li><li>What does Rose do with the melody that her parents sang to her the night she was born? Summarize what this means in your own words. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li><li>The author writes that “Rose woke up hungry as a bear in spring.” What does this mean? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">L.3.5a</a>)</li><li>The text says, “She was as pretty as a picture, had the sweetest <i>disposition</i>, but don’t let yourself be <i>misled</i>, that child was full of lightning and thunder.” <i>Disposition</i> is another word for personality or way of acting. What is the meaning of the word <i>misled</i>? How can you use context clues to figure out the meaning? (<a href="#">L.3.4a</a>) How can you break the word into its parts to figure out the meaning? (<a href="#">L.3.4b</a>) Reread the sentence aloud. How does Thunder Rose appear to most people? What does the narrator want us to know about her? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">L.3.5a</a>)</li></ul></li></ul>	Somebody	Wanted	But	So	Then (optional)					
Somebody	Wanted	But	So	Then (optional)							

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ The text states, “Her ma was right grateful to have such a resourceful child.” What examples from the text to support the idea that Rose is resourceful? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ Reread the four paragraphs when Rose drops the outlaws off at jail. After she does this, the text states, “But that wasn’t the only <i>thieving</i> going on.” What other <i>thieving</i> is going on? How does Rose first attempt to solve the problem of the thieving sun? (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>○ Describe the storm Rose faces. (<a href="#">RL.3.2</a>, <a href="#">RL.3.7</a>)</li> <li>○ Toward the end of the story, Rose says, “Is this the fork in the road with which I have my final supper? Will this be my first and my last ride of the roundup?” What does Rose mean? (<a href="#">RL.3.1</a>, <a href="#">L.3.5a</a>) Why is she asking these questions? (<a href="#">RL.3.3</a>)</li> <li>○ Rose says “But I’ve got this fortunate feeling rumbling deep in the pit of me, and I see what I am to do with it this day!” What does Rose do? How does she feel about her actions? (<a href="#">RL.3.3</a>)</li> <li>○ At the end of the story, what makes Rose’s song mighty? (<a href="#">RL.3.2</a>)</li> <li>○ Describe Rose. What are her personality traits or characteristics? (<a href="#">RL.3.3</a>)</li> <li>○ What lesson can be learned by reading this text? Think about Rose and the way she responds to challenges. (<a href="#">RL.3.3</a>) What does this text teach us about people and the way we should respond to situations? (<a href="#">RL.3.2</a>)</li> </ul> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Provide students with a <a href="#">Tall Tale checklist</a><sup>25</sup> and have them work in pairs to evaluate the elements of <i>Thunder Rose</i>.</li> <li>• Assign each partner either <i>Mike Fink</i> or <i>Swamp Angel</i> to become an expert on. Have the partners from each pair assigned the same tale form small groups to read their tale. (<a href="#">RL.3.10</a>)</li> <li>• Have the small groups use a similar reading and analysis process for their tale as what was modeled for <i>Thunder Rose</i> (i.e., define unknown vocabulary, write a summary using Somebody-Wanted-But-So, ask and answer questions about key details to determine a theme, use the <a href="#">Tall Tale checklist</a><sup>26</sup> to evaluate the elements of the story). As needed, write the steps on the board to remind them of the process. Ensure that students read their tales multiple times and take notes to understand a central message, key details, and how the characters’ traits impact the sequence of events in the story. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.7</a>) Students should also note any event that occurs that seems to be unrealistic or exaggerated. (<a href="#">L.3.3a</a>, <a href="#">L.3.5a</a>)</li> <li>• Have students return to the partner and share their notes, and compare and contrast the three stories (<i>Thunder Rose</i>, <i>Mike</i></li> </ul>

<sup>25</sup> [http://www.readwritethink.org/files/resources/lesson\\_images/lesson327/rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson327/rubric.pdf)

<sup>26</sup> [http://www.readwritethink.org/files/resources/lesson\\_images/lesson327/rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson327/rubric.pdf)

TEXT SEQUENCE	TEXT USE
	<p><i>Fink</i>, and <i>Swamp Angel</i>). Focus student comparisons on the main characters and their traits and the use of exaggeration in the text.</p> <ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> Students may need additional support understanding the nonliteral, exaggerated language in the tall tales. Students can practice identifying these instances and <a href="#">creating their own sentences</a><sup>27</sup> with exaggeration.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a whole-class discussion in which pairs share their insights about the three texts using <a href="#">accountable talk</a>.<sup>28</sup> Consider using a format similar to “<a href="#">Text Talk Time</a>.”<sup>29</sup> Provide students with <a href="#">question frames or conversation starters</a><sup>30</sup> and develop a routine to monitor that all students are participating in the question asking and answering. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) <ul style="list-style-type: none"> <li>○ Have students discuss the role of exaggeration in the texts. How does exaggeration affect the meaning, theme, and interest level of the text? How does the exaggeration provide insight about the main characters and their traits? (<a href="#">RL.3.3</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5a</a>)</li> <li>○ Have students discuss the main characters and how they reveal the values of American pioneers of the West in the 19<sup>th</sup> century. What personality traits can be viewed as positive in the text? How do those traits help the characters with their challenges? As these tales relate life on the frontier and the West, what traits would you say pioneers valued? (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> </ul> </li> <li>• Conclude the discussion by having each student write a response to the following prompt: How does exaggeration contribute to the meaning of <i>Thunder Rose</i>, <i>Mike Fink</i>, or <i>Swamp Angel</i>? Consider the effect of exaggeration on the lesson of the story and how memorable or entertaining the story is. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.10</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5a</a>, <a href="#">L.3.6</a>)</li> </ul>
<p><b>LESSON 7:</b></p> <p>“Robert Livingston Goes to France,” “Livingston Has Little Success,” and “Jefferson Tries to Make a Deal” from <i>The</i></p>	<p><b>TEXT DESCRIPTION:</b> This section of the anchor text provides information about Livingston’s journey to France under President Jefferson’s direction to try to settle with Napoleon. Livingston is unsuccessful at this point, and the threat of war is strong.</p> <p><b>TEXT FOCUS:</b> As students develop their understanding of Robert Livingston, they analyze and discuss how his characteristics and actions had an effect on the events during the time period and explain this understanding in writing. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>) Students continue to use the text features and illustrations to understand the text and record words that signal connections in the text on the Signal Words Chart begun in Lesson 3, and then apply those transitions and conjunctions in their writing. (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>,</p>

<sup>27</sup> <http://bogglesworldesl.com/files5/exaggerations.doc>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>29</sup> <https://www.teachingchannel.org/videos/analyzing-text-as-a-group>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><i>Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p>	<p><a href="#">L.3.1h</a>, <a href="#">L.3.6</a>)</p>
<p><b>LESSON 8:</b></p> <p>“Napoleon Does Not Sell,” “Congress Avoids War,” and “Napoleon Does Not Attack the British” from <i>The Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p>	<p><b>TEXT DESCRIPTION:</b> These three sections of text provide students with information about the fight over the ownership of the Port of New Orleans.</p> <p><b>TEXT FOCUS:</b> Read “Napoleon Does Not Sell,” “Congress Avoids War,” and “Napoleon Does Not Attack the British” to determine the main idea and recount key details. (<a href="#">RI.3.2</a>) Use a graphic organizer to gather evidence to demonstrate understanding of the key details in the text and how the illustrations in the text contribute to this understanding. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.7</a>, <a href="#">SL.3.1</a>)</p>
<p><b>LESSON 9:</b></p> <p>“Napoleon Decides to Sell” and “Livingston and Monroe Make the Louisiana Purchase!” from <i>The Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p> <p>“Foes of the Louisiana Purchase” and “The Americans Take Control” from <i>The Louisiana Purchase: From Independence to Lewis and Clark</i>, Michael</p>	<p><b>TEXT DESCRIPTION:</b> These pieces of text conclude the reading of <i>The Louisiana Purchase: Would You Close the Deal?</i>, bringing the reader up to the point of the acquisition of the Louisiana Territory by the United States.</p> <p><b>TEXT FOCUS:</b> Use the reading and discussion of these texts to determine main ideas and how details support these ideas and to organize events from this time period in sequence using language pertaining to time, sequence, and cause/effect. (<a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read each text and discuss the presentation of the events of the acquisition of the Louisiana Territory in each text. Finally, students will develop a narrative writing that takes place during this point in history.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Divide the class into pairs. Have each pair partner read the texts using the <a href="#">Say Something</a><sup>31</sup> reading strategy. As students read, they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (<a href="#">RI.3.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students develop further understanding of the texts. Ensure that students use <a href="#">accountable talk</a><sup>32</sup> to ask and answer questions of each other, stay on topic, link their comments to the remarks of</li> </ul>

<sup>31</sup> <http://www.learningpt.org/literacy/adolescent/strategies/something.php>

TEXT SEQUENCE	TEXT USE
Burgan	<p><b>others, and refer to details from the texts.</b> (<a href="#">RI.3.1</a>, <a href="#">RI.3.3</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Sample questions:</p> <ul style="list-style-type: none"> <li>○ Describe Livingston and Monroe based upon their actions when acquiring the Louisiana Territory. (<a href="#">RI.3.1</a>)</li> <li>○ What is a main idea of each text? What key details support those main ideas? (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>)</li> <li>○ Identify any words that signal relationships in the text. (<a href="#">L.3.6</a>) What connections or meanings do these words signal? How are the ideas and events related in the text? (<a href="#">RI.3.3</a>, <a href="#">RI.3.5</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Have students write a tall tale based on the acquisition of the Louisiana Territory. <ul style="list-style-type: none"> <li>○ Divide the class into pairs.</li> <li>○ Have pairs complete a <a href="#">timeline</a><sup>33</sup> for the acquisition of the Louisiana Territory. In the bubbles off each spot on the timeline, ask pairs to brainstorm dialogue and interactions between the various people involved (Livingston, Jefferson, Napoleon, Monroe, pioneers).</li> <li>○ Have each student select a particular section of <i>The Louisiana Purchase: What Would You Do?</i> as the basis for a story.</li> <li>○ Remind students of the elements of tall tales by providing them with the <a href="#">Tall Tale checklist</a>.<sup>34</sup></li> <li>○ Have students independently write details and dialogue on sticky notes, incorporating elements of a tall tale.</li> <li>○ Provide each student with a story map, such as a Somebody-Wanted-But-So chart or a storyboard, and ask them to place their sticky notes in the order they want them on the provided chart.</li> <li>○ Prompt students to orally share their initial drafts with their partner to get feedback on the details, dialogue, and order of the story. Since they used sticky notes in planning their stories, students can easily move the details around and add more details based on peer feedback.</li> <li>○ Have students write their first draft, focusing on organizing the events in a way that unfolds naturally, using dialogue and descriptions of events to show how characters respond to situations, and including words and phrases to make connections in sentences and impact the audience. (<a href="#">W.3.3a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">L.3.1h-i</a>; <a href="#">L.3.2c</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.6</a>)</li> <li>○ When students are finished writing their first draft, ask them to swap their composition with their partner, who will</li> </ul> </li> </ul>

<sup>32</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>33</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

<sup>34</sup> [http://www.readwritethink.org/files/resources/lesson\\_images/lesson327/rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson327/rubric.pdf)



TEXT SEQUENCE	TEXT USE
	<p>review the writing for the following: (W.3.5)</p> <ul style="list-style-type: none"> <li>▪ Identify and underline words that demonstrate signal relationships and connections between sentences and paragraphs in the text. (RI.3.3, L.3.6, W.3.3c)</li> <li>▪ Identify the facts incorporated from previously read nonfiction texts.</li> <li>▪ Review the dialogue and descriptions of events. Offer suggestions for improving the words and phrases for effect. (W.3.3b, L.3.3)</li> <li>▪ Circle the sentence or sentences that provide a sense of closure. (W.3.3d)</li> </ul> <p>○ Have students produce a final draft for classroom presentation. (W.3.4, W.3.5, W.3.6, L.3.1b-g, L.3.2d-g)</p>
<p><b>LESSON 10:</b></p> <p><i>The Louisiana Purchase: Would You Close the Deal?</i>, Elaine Landau</p>	<p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 11:</b></p> <p><i>How We Crossed the West: The Adventures of Lewis and Clark</i>, Rosalyn Schanzer</p>	<p><b>TEXT DESCRIPTION:</b> Explore the Louisiana Purchase with Lewis and Clark through this illustrated text using only entries from the diaries of Lewis and Clark during their expedition.</p> <p><b>TEXT FOCUS:</b> Use this text as a read-aloud exercise to gather information about the Lewis and Clark expedition and discuss how the details support the main idea the author is trying to convey, including identifying any words and sentences to add to the Signal Words Chart begun in Lesson 3. (RI.3.2, W.3.8) Have students study academic vocabulary in the text (e.g., <i>watchful</i>, <i>impressed</i>, <i>feats</i>, <i>fortitude</i>, <i>compelled</i>, <i>intentions</i>, and <i>distinctly</i>). (RI.3.4, L.3.4a-d, L.3.5b-c) For some words, like <i>astonished</i> and <i>trodden</i>, provide a familiar synonym (e.g., surprised, walked) to quickly support student understanding, rather than asking students to work with the words. All words can be added to the vocabulary display. Engage students in discussing how the stories told to the Arikaras on October 9, 1804, demonstrate the characteristics of tall tales. Note how the illustrations that accompany the text contribute to the reader’s understanding. (RI.3.7) Have students explore Sacagawea’s role in the expedition by identifying how her presence prevents several disasters.</p> <ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> Engage students who need additional support understanding the events of the exploration of the Louisiana Purchase in reading pages 26-37 from <i>The Louisiana Purchase: From Independence to Lewis and Clark</i> by Michael Burgan. They can also participate in “<a href="#">Go West Across America with Lewis and Clark!</a>” (an interactive web-based activity) to gather additional information. This activity leads the students on a journey through the Lewis and Clark expedition, including links to additional interesting facts, excerpts from Lewis and Clark’s journals, and a map that updates throughout the journey. The goals of the journey include mapping the rivers, making friends with natives, opening the West</li> </ul>

TEXT SEQUENCE	TEXT USE
	to trade, and looking for a Northwest Passage.
<p><b>LESSON 12:</b></p> <p>Introduction, “Buffalo,” “Kidnapped” of <i>Lewis and Clark and Me: A Dog’s Tale</i>, Laurie Myers</p> <p>Excerpts from <i>How We Crossed the West: The Adventures of Lewis and Clark</i>, Rosalyn Schanzer</p>	<p><b>TEXT DESCRIPTION:</b> <i>Lewis and Clark and Me: A Dog’s Tale</i> is a literary text based upon excerpts from the journals of Lewis and Clark as told from the point of view of the dog that accompanied the expedition.</p> <p><b>TEXT FOCUS:</b> Read these chapters to determine the central message and how the message is recounted through key details. (RL.3.2) Determine how narrative elements are used to develop understanding of historical events. Develop a narrative writing based upon a historical fact (W.3.3a-d)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read the excerpts and discuss how the author uses factual events to create a narrative. Finally, students will develop a narrative writing from the point of view of the dog based on journal entries from <i>How We Crossed the West: The Adventures of Lewis and Clark</i>.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have each pair partner read the excerpts from <i>Lewis and Clark and Me</i> using the <a href="#">Say Something</a><sup>35</sup> reading strategy. As students read, they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (RL.3.10)</li> <li>• <b>Note for Independent Reading:</b> As students are interested, encourage them to read the full text of <i>Lewis and Clark and Me</i> independently.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion in which students develop further understanding of the texts. Ensure that students use <a href="#">accountable talk</a><sup>36</sup> to ask and answer questions of each other, stay on topic, link their comments to the remarks of others, and refer to details from the text. (SL.3.1a-d, SL.3.3, SL.3.4, SL.3.6) Sample questions: <ul style="list-style-type: none"> <li>○ Recount what happens in “Buffalo” and “Kidnapped.” (RL.3.2)</li> <li>○ Who is the narrator of <i>Lewis and Clark and Me</i>? How does he feel about the men he is traveling with? (RL.3.6)</li> <li>○ Compare and contrast the details learned about the expedition from <i>Lewis and Clark and Me</i> and <i>How We Crossed the West</i>. What information was shared in both the texts? What information was only in one text or the other?</li> </ul> </li> </ul>

<sup>35</sup> <http://www.learningpt.org/literacy/adolescent/strategies/something.php>

<sup>36</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

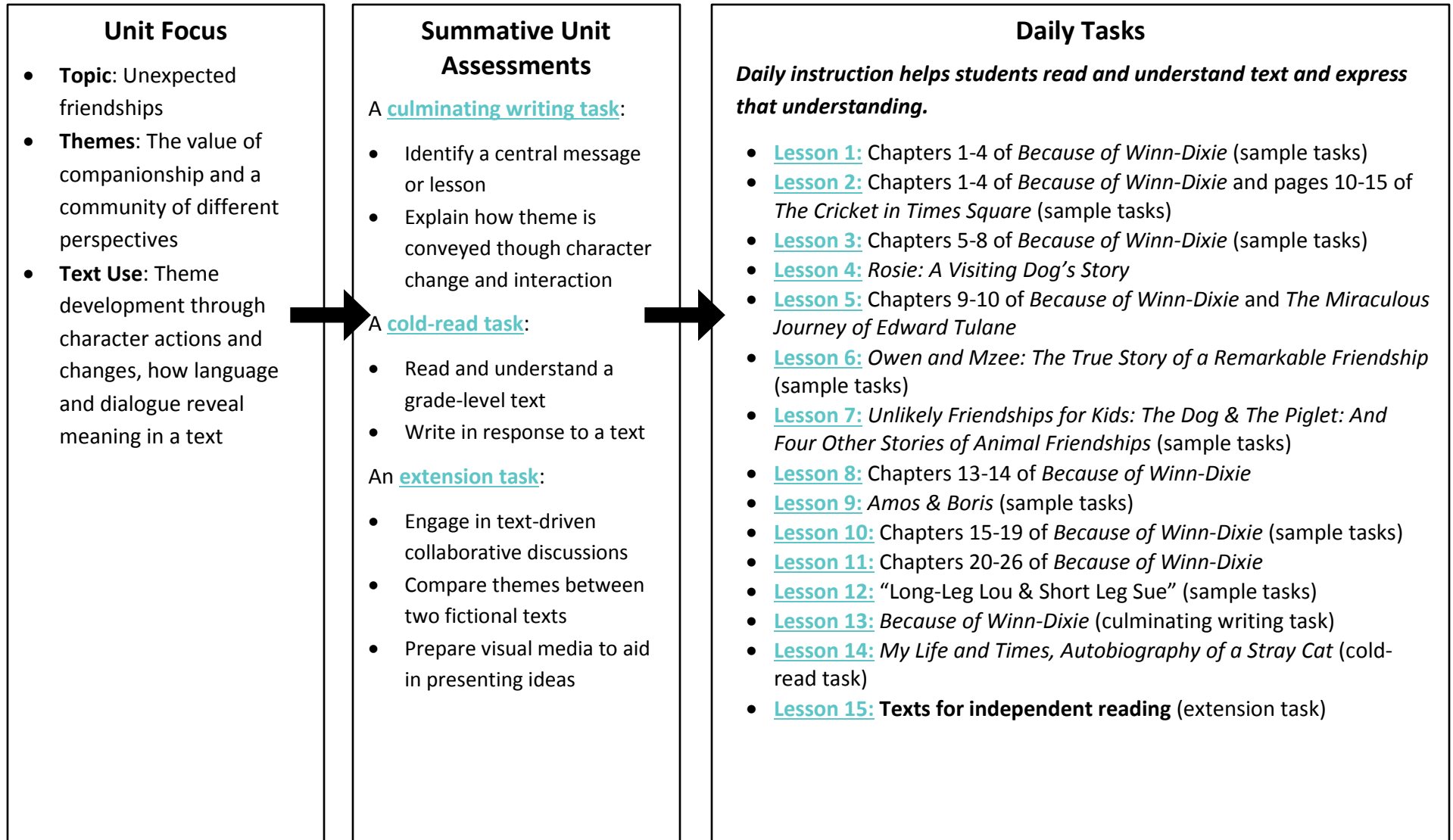
TEXT SEQUENCE	TEXT USE
	<p>Why are there differences in the texts? Which text is more interesting to read? (<a href="#">RL.3.6</a>, <a href="#">RL.3.9</a>)</p> <ul style="list-style-type: none"> <li>○ Look at the journal entry at the end of each chapter. How does the author use these details to create a fictional story? Identify the details she added.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students write a short narrative from Seaman’s point of view based on an entry from <i>How We Crossed the West: The Adventures of Lewis and Clark</i>. <ul style="list-style-type: none"> <li>○ Provide each student with a quotation from <i>How We Crossed the West: The Adventures of Lewis and Clark</i>.</li> <li>○ Have students brainstorm how they could use this excerpt as the basis for a narrative passage from the point of view of the dog in <i>Lewis and Clark and Me: A Dog’s Tale</i>. Ensure that they use the chapters and journal entry they read as a model.</li> <li>○ Have students independently write details and dialogue on sticky notes.</li> <li>○ Provide each student with a story map, such as a Somebody-Wanted-But-So chart or a storyboard, and ask them to place their sticky notes in the order they want them on the provided chart.</li> <li>○ Prompt students to orally share their initial drafts with their partner to get feedback on the details, dialogue, and order of the story. Since they used sticky notes in planning their stories, students can easily move the details around and add more details based on peer feedback.</li> <li>○ Have students write their first draft, focusing on organizing the events in a way that unfolds naturally, using dialogue and descriptions of events to show how characters respond to situations, and including words and phrases to make connections in sentences and impact the audience. (<a href="#">W.3.3a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">L.3.1h-i</a>; <a href="#">L.3.2c</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.6</a>)</li> <li>○ When students are finished writing their first draft, ask them to swap their composition with their partner, who will review the writing for the following: (<a href="#">W.3.5</a>) <ul style="list-style-type: none"> <li>▪ Identify and underline words that demonstrate signal relationships and connections between sentences and paragraphs in the text. (<a href="#">L.3.6</a>, <a href="#">W.3.3c</a>)</li> <li>▪ Identify the facts incorporated from previously read nonfiction texts.</li> <li>▪ Review the dialogue and descriptions of events. Offer suggestions for improving the words and phrases for effect. (<a href="#">W.3.3b</a>, <a href="#">L.3.3</a>)</li> <li>▪ Circle the sentence or sentences that provide a sense of closure. (<a href="#">W.3.3d</a>)</li> </ul> </li> <li>○ Have students produce a final draft for classroom presentation and include at least one illustration. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>,</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<a href="#">W.3.6</a> , <a href="#">SL.3.5</a> , <a href="#">L.3.1b-g</a> ; <a href="#">L.3.2d-g</a> )
<b>LESSON 13:</b>  “Vikings & European Explorers: Ferdinand Magellan”	<b><u>TEXT DESCRIPTION:</u></b> As this nonfiction text addresses ideas and concepts similar to the anchor text and it is sufficiently complex for grade 3, it can be used for the Cold-Read Assessment.  <b><u>MODEL TASK</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a>
<b>LESSON 14:</b>  Various texts selected by students for research on 20 <sup>th</sup> and 21 <sup>st</sup> century pioneers	<b><u>TEXT FOCUS:</u></b> Students use their knowledge of the characteristics of pioneers to write and publish a report describing how a person’s characteristics helped him/her be successful in his/her actions.  <b><u>MODEL TASK</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a>

## UNIT: BECAUSE OF WINN-DIXIE

<p><b>ANCHOR TEXT</b></p> <p><i>Because of Winn-Dixie</i>, Kate DiCamillo (Literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Amos &amp; Boris</i>, William Steig</li> <li>• <i>The Cricket in Times Square</i>, George Selden</li> <li>• “<a href="#">Long-Leg Lou &amp; Short-Leg Sue</a>,” Shel Silverstein</li> <li>• <i>The Miraculous Journey of Edward Tulane</i>, Kate DiCamillo</li> <li>• <a href="#">My Life and Times, Autobiography of a Stray Cat</a>, Louisiana EAGLE</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students learn about the value of companionship, the joy of finding friends in unexpected places, and the significance of building a community of different perspectives. They explore how authors develop the reader’s understanding of these ideas through word choice and character actions. While reading literary and nonfiction texts, students also learn about the role of dialogue in text and apply this learning to their own practices as writers.</p> <p><b>Text Use:</b> Theme development through character actions and changes, how language and dialogue reveal meaning in a text</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-i</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.4a-d</a>; <a href="#">L.3.5a-c</a>; <a href="#">L.3.6</a></p>
<p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Unlikely Friendships for Kids: The Dog &amp; The Piglet: And Four Other Stories of Animal Friendships</i>, Jennifer S. Holland</li> <li>• <i>Owen &amp; Mzee: The True Story of a Remarkable Friendship</i>, Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu</li> <li>• <i>Rosie: A Visiting Dog’s Story</i>, Stephanie Calmenson</li> </ul>	<p><b>CONTENTS</b></p> <p><b>Page 105:</b> Text Set and Unit Focus</p> <p><b>Page 106:</b> <i>Because of Winn-Dixie</i> Unit Overview</p> <p><b>Pages 107-110:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 111:</b> Instructional Framework</p> <p><b>Pages 112-127:</b> Text Sequence and Sample Whole-Class Tasks</p>

## Because of Winn-Dixie Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Select two characters, Opal and one of your choice, from *Because of Winn-Dixie*. Explain in writing how those characters change and interact through a series of events in *Because of Winn-Dixie*. ([RL.3.3](#), [RL.3.5](#), [W.3.2a-d](#), [W.3.10](#)) Conclude your essay by identifying a central message or lesson that is conveyed through the character changes and interactions over the course of the novel. ([RL.3.2](#)) Support your essay with details from the text. ([RL.3.1](#), [RL.3.10](#))

**Teacher’s Note:** The completed writing should use grade-appropriate words and phrases and choose words and phrases for effect, including those that connect ideas and signal relationships (e.g., *After* Opal and Miss Franny became friends). ([W.3.2c](#), [W.3.4](#), [L.3.3a](#), [L.3.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.3.1b](#), [c](#), [d](#), [e](#), [f](#), [g](#), [h](#), [i](#); [L.3.2a](#), [d](#), [e](#), [f](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.5](#), [L.3.2g](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Unexpected friendships</li> <li>• <b>Themes:</b> The value of companionship and a community of different perspectives</li> <li>• <b>Text Use:</b> Theme development through character actions and changes, how language and dialogue reveal meaning in a text</li> </ul>	This task assesses: <ul style="list-style-type: none"> <li>• Identifying a central message or lesson</li> <li>• Explaining how theme is conveyed through character change and interaction</li> </ul>	<b>Read and understand text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a></li> <li>• <a href="#">Lesson 11</a></li> </ul> <b>Express understanding of text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## COLD-READ TASK<sup>2</sup>

Read [My Life and Times, Autobiography of a Stray Cat](#) from Louisiana EAGLE independently. Then **answer** a combination of multiple-choice and constructed-response questions,<sup>3</sup> using evidence for all answers. Sample questions:

1. How does the description of the cat's home in paragraph 2 move the story along? ([RL.3.1](#), [RL.3.5](#))
2. Read this part from paragraph 4:

**They took us to a big building where people wore white coats. The people in white coats picked up each of us one by one. They looked in our ears and our mouths and were very kind to us.**

Who are the people in the white coats? How do they move the story along? ([RL.3.3](#))

3. Write an extended response that explains how the stray cat's life changes by the end of the story. ([RL.3.1](#), [RL.3.2](#), [RL.3.3](#), [RL.3.5](#), [W.3.2a-d](#)) Use details from the story to support your explanation. Include these things in your response:
  - Describe the stray cat's life at the beginning of the story.
  - Identify who helped change the cat's life.
  - Describe the stray cat's life at the end of the story.
  - Support your response with details from the text.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Unexpected friendships</li><li>• <b>Themes:</b> The value of companionship and a community of different perspectives</li><li>• <b>Text Use:</b> Theme development through character actions and changes, how language and dialogue reveal meaning in a text</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding a grade-level text</li><li>• Writing in response to a text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 2</a> (sample tasks included)</li><li>• <a href="#">Lesson 4</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 6</a> (sample tasks included)</li><li>• <a href="#">Lesson 9</a> (sample tasks included)</li><li>• <a href="#">Lesson 14</a> (use this task)</li></ul>

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.



## EXTENSION TASK<sup>4</sup>

1. Divide the class into small groups. Ask each group to select a book from the text list (below) to read and discuss in [student-led literature circles](#).<sup>5</sup>

Possible texts related to the unit focus:

- *Wild Wings*, Gill Lewis
  - *Paint the Wind*, Pam Muñoz Ryan
  - *The Tiger Rising*, Kate DiCamillo
  - *Charlotte's Web*, E. B. White
  - *A Dog's Way Home*, Bobbie Pyron
  - *How to Steal a Dog*, Barbara O'Connor
  - *My Louisiana Sky*, Kimberly Willis Holt
  - *The One and Only Ivan*, Katherine Applegate
  - *Where the Red Fern Grows*, Wilson Rawls
  - *Protecting Marie*, Kevin Henkes (advanced readers)
  - *Shiloh*, Phyllis Reynolds Naylor (advanced readers)
  - *The Leanin' Dog*, K. A. Nuzum (advanced readers)
2. Provide students with a schedule for completing the reading (independently and in groups) and have them track their progress in a reading log or journal. ([RL.3.10](#)) These logs can also be kept digitally using programs like [My Reading Rewards](#).<sup>6</sup> ([W.3.6](#))
  3. After each section of reading (one or two chapters, depending on the text), have students complete a [graphic organizer](#)<sup>7</sup> requiring them to summarize the reading, identify and define two unknown words, and create two questions to discuss with peers. ([RL.3.1](#), [RL.3.2](#), [RL.3.4](#), [L.3.4a](#), [L.3.4d](#)) This advance work ensures students are prepared for the upcoming small group discussions. The work can also be completed digitally using programs such as [My Big Campus](#)<sup>8</sup> or [Edmodo](#).<sup>9</sup> ([W.3.6](#))
  4. During the group discussion, assign student roles and ask that each student lead the discussion based on the corresponding section of the [graphic organizer](#).<sup>10</sup> ([SL.3.1a-d](#), [SL.3.4](#), [SL.3.6](#)) The roles may rotate for each discussion and may include:

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> <http://www.lauracandler.com/strategies/litcircles.php>

<sup>6</sup> <http://www.reading-rewards.com/>

<sup>7</sup> <http://www.lauracandler.com/filecabinet/literacy/PDFLC/easyprep.pdf>

<sup>8</sup> <http://www.mybigcampus.com/>

<sup>9</sup> <https://www.edmodo.com/>

<sup>10</sup> <http://www.lauracandler.com/filecabinet/literacy/PDFLC/easyprep.pdf>

- **Summarizer:** Presents the summary portion of the graphic organizer to begin the discussion. ([RL.3.2](#))
  - **Vocabulary Finder:** Gathers the words all group members selected, verifies the word meanings, and teaches the new words to the group. ([L.3.4a-d](#), [L.3.5b-c](#))
  - **Question Writer:** Gathers the questions each member wrote and selects three to five questions for the group to discuss. ([RL.3.1](#), [SL.3.1c](#), [SL.3.3](#)) After the discussion, the group will write a formal response to two of the group's questions. ([W.3.4](#), [W.3.5](#), [W.3.10](#))
  - **Story Mapper:** Maps the story using a character map or story elements map, or creates an illustration of an important point in the story. Shares the map or illustration with the group and explains each component.
5. Facilitate small-group discussions in which students share their initial prep work, and then dig deeper by asking and answering questions about texts to demonstrate understanding of the text and refer to the text as a basis for the answers. ([RL.3.1](#), [RL.3.10](#)) Encourage additional student-created questioning by providing [question frames or conversation starters](#)<sup>11</sup> and developing a routine to monitor that all students are participating in the question asking and answering. ([SL.3.1a](#), [b](#), [c](#), [d](#); [SL.3.2](#); [SL.3.6](#))
  6. Following the completion of the reading of the text and ongoing literature circle discussions, have each group of students create and present a poster that explains how the text they read reflects a similar theme as one developed in *Because of Winn-Dixie*. ([RL.3.1](#), [RL.3.2](#), [W.3.5](#), [W.3.10](#))
  7. Evaluate whether students speak clearly, in complete sentences, at an understandable pace and convince the audience of their point. ([SL.3.4](#), [SL.3.6](#))

**Teacher's Note:** Depending on the abilities of your students, they may begin the independent reading and literature circles earlier in the unit. Due to the age of the readers, though, most will want to begin the extension task after reading *Because of Winn-Dixie* as a class.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Unexpected friendships</li> <li>• <b>Themes:</b> The value of companionship and a community of different perspectives</li> <li>• <b>Text Use:</b> Theme development through character actions and changes, how language and dialogue reveal meaning in a text</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Engaging in text-driven collaborative discussions</li> <li>• Comparing themes between two fictional texts</li> <li>• Preparing visual media to aid in presenting ideas</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a></li> <li>• <a href="#">Lesson 5</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>12</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit, students will build knowledge about vocabulary and characters through two specific tools. Students will progressively build knowledge using these tools throughout the unit.

- **Vocabulary Display:** Students identify unknown vocabulary in order to understand the texts. They identify vocabulary words and their meanings using context clues. They also describe how the vocabulary contributes to the meaning of the text. A classroom vocabulary display should be created and updated throughout the unit so that students can return to it and build on it throughout the lessons. Begin in Lesson 1.
- **Character Analysis Graphic Organizer:** Students examine how the author uses characters' words, thoughts, and actions to develop each character and build meaning in the text. Students create and maintain a graphic organizer focused on the main character and a self-selected character. This is in preparation for the Culminating Writing Task. Begin in Lesson 1.

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>13</sup></p> <p>Chapters 1-4 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> <i>Because of Winn-Dixie</i> is a fictional story about a young girl named Opal who finds friendship in unexpected places. In Chapters 1-4 of <i>Because of Winn-Dixie</i>, Opal brings home a stray dog that she names Winn-Dixie; she convinces her father, the preacher, to let her keep him. Readers also learn about Opal's mother, who left the family several years ago.</p> <p><b>TEXT FOCUS:</b> As students are introduced to Opal, Winn-Dixie, and the preacher, discuss how the text is told from Opal's point of view and the effect that has on the story. Ensure that students are able to distinguish their personal points of view from that of Opal. (RL.3.6, SL.3.1a-d) Explore the use of dialogue in these chapters, focusing on the choice of dialogue tags, the shades of meaning among these words, and how these choices affect the story. (L.3.3a, L.3.5c) Various dialogue tags and adverbs (e.g., <i>hollered</i>, <i>whispered</i>) can also be added to a class <a href="#">vocabulary display</a><sup>14</sup> to be used in future student writings. (RL.3.4)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 1-4 and identify the effect of dialogue and the narrator's point of view. Students discuss the connection between Opal's point of view and their own. Students write about the impact of point of view on a text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p>

<sup>13</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Read aloud Chapters 1-2 as students follow along to model reading with accuracy, appropriate rate, and expression.</li> <li>Group readers (one more able and one less able) to conduct a <a href="#">paired reading</a><sup>15</sup> of chapters 3-4, taking turns reading alternate sentences and providing assistance until the entire text has been read. Circulate to monitor students' oral reading to ensure accuracy, appropriate rate, and expression. A rubric for reading fluency is available <a href="#">here</a>. (<a href="#">RF.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">RL.3.10</a>)</li> <li>Create a class <a href="#">vocabulary display</a><sup>16</sup> to add words discussed throughout the unit and for students to rely on for writing. For <i>Because of Winn-Dixie</i>, the shades of meaning among words are important to the setting, characters, and theme.</li> <li>Have pairs brainstorm a list of words they think mean happy. If necessary, encourage them to use a thesaurus. (<a href="#">L.3.4d</a>) Then, ask pairs to rank the words in order from the strongest shade of happy to the weakest (e.g., <i>ecstatic</i>, <i>joyous</i>, <i>happy</i>, <i>glad</i>). Discuss with students why they ranked the words in the order they chose, focusing on the relationship between the words (e.g., "When I'm ecstatic, I am both happy and excited, so it is stronger than just happy"). (<a href="#">L.3.5b</a>)</li> <li>Ask each pair to select two or three words from the group list to act out as a class. Have the remaining pairs guess the word they are acting out. Conclude the charades by discussing how the meaning of a sentence can vary based on the specific words used to describe the setting and communicate character thoughts, actions, and feelings. For example, how does the phrase, "I suspected he was hiding something" differ from "I wondered if he were hiding something"? (<a href="#">L.3.5c</a>) (<b>Teacher Note:</b> For additional resources for supporting students' understanding of shades of meaning: <a href="#">here</a>,<sup>17</sup> <a href="#">here</a>,<sup>18</sup> or <a href="#">here</a>.<sup>19</sup>)</li> <li>Discuss as a class the use of dialogue in these chapters from <i>Because of Winn-Dixie</i>. Prompt students to focus on the choice of dialogue tags (e.g., <i>hollered</i>, <i>whispered</i>). (<a href="#">RL.3.4</a>) After identifying the various tags, have student pairs discuss and record (using paint chips or similar) the shades of meaning among these words based on context and real-life connections. (<a href="#">L.3.4a</a>, <a href="#">L.3.5b</a>) Then discuss how the different tags affect the meaning or impact of the story. (<a href="#">L.3.3a</a>, <a href="#">L.3.5c</a>) Add various dialogue tags to a class <a href="#">vocabulary display</a><sup>20</sup> to be applied to future student writings. (<a href="#">L.3.6</a>)</li> <li><b>Note for Small-Group Writing:</b> Teachers may choose to engage struggling readers and writers with additional instruction and practice with the use of dialogue tags. This will provide extra time to process the information. This can help students be more prepared to transfer this learning to their own writings. A mini-lesson on this topic can be found <a href="#">here</a>.<sup>21</sup></li> </ul>

<sup>15</sup> [http://www.readingrockets.org/strategies/paired\\_reading](http://www.readingrockets.org/strategies/paired_reading)

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>17</sup> <http://www.visualthesaurus.com/cm/booknook/shades-of-meaning-noticing-subtle-differences/>

<sup>18</sup> <http://boleewordpress.com/2009/04/06/shades-of-meaning-mini-lesson/>

<sup>19</sup> <http://www.teachingandtapas.com/2013/01/having-fun-with-shades-of-meaning.html>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>21</sup> <http://www.readwritethink.org/classroom-resources/lesson-plans/choosing-clear-varied-dialogue-291.html?tab=3#tabs>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Continue to add unknown words to the classroom vocabulary display. (<a href="#">RL.3.4</a>, <a href="#">L.3.6</a>) Reinforce understanding by creating <a href="#">semantic maps</a><sup>22</sup> for the words. As words are continually added throughout the unit, challenge students to use the words in discussion and writing, finding known affixes and root words in order to categorize words and determine meaning, and determining or clarifying the precise meanings using glossaries and beginning dictionaries. (<a href="#">L.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>)</li> <li>Working in pairs, have students record on a <a href="#">Character Analysis Graphic Organizer</a><sup>23</sup> instances where the author reveals information about Opal. Prompt them to keep track of character descriptions, details or examples from the text that reveal her thoughts, and what these details reveal about Opal. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>Engage students in a discussion in which they explain how DiCamillo develops Opal’s point of view. (<a href="#">RL.3.6</a>) Ensure that students use <a href="#">accountable talk</a><sup>24</sup> and their graphic organizers throughout the discussion to pose and respond to the questions of others and refer to specific examples in the text. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Encourage students to ask questions by providing <a href="#">question frames or conversation starters</a> and developing a routine to ensure that all students are participating in the question asking and answering. Sample discussion questions: <ul style="list-style-type: none"> <li>What does Opal think about her situation and others around her?</li> <li>What does Opal believe and feel?</li> <li>How is Opal’s opinion about others and her situation different from your own?</li> <li>How does DiCamillo use dialogue tags to reveal the thoughts and attitude of Opal and other characters in the text? (<a href="#">L.3.3a</a>, <a href="#">L.3.5c</a>)</li> <li>This story is told from a different point of view than yours. What is the impact of having Opal as the main character?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write one or two paragraphs in response to the following question: If you were telling Opal’s story, how would you tell it differently? Would you share the same opinions as her? Would you act the same way toward other characters? Introduce your opinion and develop it with reasons and examples from the text. Be sure to link your opinion and reasons with words like <i>because</i> or <i>therefore</i> and provide a conclusion. (<a href="#">RL.3.1</a>; <a href="#">RL.3.3</a>; <a href="#">RL.3.6</a>; <a href="#">W.3.1a-d</a>; <a href="#">W.3.8</a>; <a href="#">W.3.10</a>; <a href="#">L.3.1f</a>, <a href="#">h</a>, <a href="#">i</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.6</a>) Provide students with an <a href="#">answer frame</a><sup>25</sup> to support their writing. Have students share their written paragraph with a partner, who reviews the writing with a student-developed rubric. (<a href="#">W.3.5</a>)</li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>23</sup> <http://freeology.com/wp-content/files/analyzingcharacters.pdf>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 2:</b></p> <p>Chapters 1-4 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p> <p>Pages 10-15 of <i>The Cricket in Times Square</i>, George Selden</p>	<p><b>TEXT DESCRIPTION:</b> In this excerpt from <i>The Cricket in Times Square</i>, Mario convinces his parents to let him keep a cricket for a pet.</p> <p><b>TEXT FOCUS:</b> Like Opal, Mario is desperate for a companion. After reading this text, analyze the techniques both Mario and Opal use to persuade their parents to let them keep their respective pets. Students can complete their own narrative writing that describes an imaginary time when they tried to convince their parents that they should have an unusual pet to keep as a companion, using the excerpts from <i>Because of Winn-Dixie</i> and <i>The Cricket in Times Square</i> as mentor texts. (<a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the excerpt independently or in pairs, then practice reading dialogue in pairs for accuracy, rate and expression. After a class discussion of dialogue tags, students write a narrative using the two texts as mentor texts.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the entire excerpt independently or in pairs. (<a href="#">RL.3.10</a>)</li> <li>• Divide the class into pairs (a fluent reader with a less fluent reader). Ask the pairs to read aloud the dialogue between Mama and Mario on page 11. Have one partner in each pair read aloud two or three sentences with accuracy, appropriate rate, and expression. (<a href="#">RF.3.4a, c</a>) Then have the same partner read aloud the sentences again while the other partner joins in. Swap roles and repeat the process with additional sentences from the text. Successive readings will build fluency and comprehension. (<a href="#">RF.3.4b</a>)</li> </ul> <p><i>“I found a cricket!” Mario exclaimed. He picked the insect up very gently between his thumb and forefinger and held him out for his parents to see.</i></p> <p><i>Mama studied the little black creature carefully. “It’s a bug,” she pronounced finally. “Throw it away.”</i></p> <p><i>Mario’s happiness fell in ruins. “No, Mama,” he said anxiously. “It’s a special kind of bug. Crickets are good luck.”</i></p> <p><i>“Good luck, eh?” Mama’s voice had a way of sounding very dry when she didn’t believe something. “Cricketers are good luck—so I suppose ants are better luck. And cockroaches are the best luck of all. Throw it away.”</i></p> <p><i>“Please, Mama, I want to keep him for a pet.”</i></p> <p><i>“No bugs are coming to my house,” said Mama. “We’ve got enough already with the screens full of holes. He’ll whistle to his friends—they’ll come from all over—we’ll have a houseful of cricketers.”</i></p> <p><i>“No we won’t,” said Mario in a low voice. “I’ll fix the screens.” But he knew it was no use arguing with Mama. When she had made up her mind, you might as well try to reason with the Eighth Avenue subway.</i></p>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>As a class, discuss the use of dialogue in this excerpt from <i>The Cricket in Times Square</i>. Prompt students to focus on the choice of dialogue tags (e.g., <i>exclaimed</i>, <i>pronounced</i>, <i>anxiously</i>, <i>said</i>, “had a way of sounding very dry,” “in a low voice”). (RL.3.4) After identifying the various tags, have students discuss in pairs the shades of meaning among these words. Then discuss how the different tags affect the meaning or impact of the story. (L.3.3a, L.3.5c) Add the various words and phrases to the class <a href="#">vocabulary display</a><sup>26</sup> to be applied to future student writings. (L.3.6)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a narrative in response to the following prompt: Tell a story about a time when you or another person tried to convince an adult to let you keep an unusual pet as a companion. Model your story language and dialogue after <i>Because of Winn-Dixie</i> and <i>The Cricket in Times Square</i>. <ul style="list-style-type: none"> <li>Assign each student a writing partner to provide guidance and support throughout the task.</li> <li>Have students work with their writing partner to brainstorm ideas about what could be incorporated into the dialogue between the parent and the child, recording ideas throughout the discussion.</li> <li>Have students write details and dialogue on sticky notes.</li> <li>Provide pairs with a story map, such as a Somebody-Wanted-But-So chart or a storyboard, and ask them to place their sticky notes in the order they want them on the provided chart.</li> <li>Prompt students to orally share their initial drafts with their partner to get feedback on the details, dialogue, and order of the story. Since they used sticky notes in planning their stories, students can easily move the details around and add more details based on peer feedback.</li> <li>Then have students write their first draft, focusing on organizing the events in a way that unfolds naturally, using dialogue and descriptions of events to show how characters respond to situations, and including words and phrases from the vocabulary display specifically chosen to impact the audience. (W.3.3a, b, c, d; L.3.1i; L.3.2c; L.3.3a; L.3.6)</li> <li>Engage students in peer and teacher conferencing to strengthen writing through revising, editing, and rewriting before producing a final draft for classroom display. (W.3.4, W.3.5, L.3.1b-h, L.3.2d-g)</li> </ul> </li> <li><b>Note for Small-Group Writing:</b> Use mentor texts and student models in small-group writing focused around targeted areas of student writing weakness. Present a model that is strong in the targeted area and discuss its strengths based on the writing rubric. Then present a model that is weak in the targeted area and have the small group of students suggest revisions based on the writing rubric. (W.3.5, L.3.3a, L.3.6)</li> </ul>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p>Chapters 5-8 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> In Chapters 5-8 of <i>Because of Winn-Dixie</i>, readers are introduced to many characters who will affect the story as it progresses (Dunlap and Stevie Dewberry, Amanda Wilkinson, Sweetie Pie Thomas, Miss Franny Block, and Otis). The interactions between Opal, Winn-Dixie, and these additional characters are often unexpected, and Opal’s community of friends with different perspectives begins to build.</p> <p><b>TEXT FOCUS:</b> These chapters can be read by paired reading and then discussed in collaborative groups or as a whole class. Continue developing vocabulary understanding, analyzing the language and the characters, adding to the Character Analysis Graphic Organizer on Opal, and considering a theme of the text. Opportunities to describe multiple characters and how their actions contribute to the sequence of events in the story can be developed through discussion and writing activities. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 5-8 from <i>Because of Winn-Dixie</i> in order to note Notice and Note Signposts. These notes are used to discuss the text to demonstrate understanding of the central message and key details presented. Finally, students develop a written response that explains why the title of the novel is appropriate based upon what they have read thus far.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have pairs read Chapters 5-8 using the <a href="#">Say Something</a><sup>27</sup> reading strategy. As students read, they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (<a href="#">RL.3.10</a>)</li> <li>• Continue to add words to the vocabulary display begun in Lesson 1. (<a href="#">RL.3.4</a>) Focus on adding more dialogue tags used within these chapters as well as verbs and descriptive words with shades of meaning. Discuss how the different words affect the meaning or impact of the story. (<a href="#">L.3.3a</a>, <a href="#">L.3.5c</a>) Encourage students to use the words from the vocabulary display in their writing. (<a href="#">L.3.6</a>)</li> <li>• Prior to having students reread the chapters, model for students how to use the <a href="#">Notice and Note Signposts</a>.<sup>28</sup> These signposts give students something to look for as they read, encouraging them to stop and visualize, predict, summarize, clarify, question, infer, or make connections as necessary. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.10</a>) Review the following chart as an example of what this may look like.</li> </ul>

<sup>27</sup> <http://www.learningpt.org/literacy/adolescent/strategies/something.php>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE			
	<b>Signpost</b>	<b>Definition</b>	<b>Guiding Question</b>	<b>Example from <i>Because of Winn-Dixie</i></b>
	Contrasts and Contradictions	When a character's actions or thoughts contradict what is expected	Ask yourself, "Why would the character act or feel this way?"	<p>pg. 48: "And then I thought, 'Well, if this bear intends to eat me, I am not going to let it happen without a fight. No ma'am.' So very slowly and carefully, I raised up the book I was reading."</p> <p>pg. 51: Amanda "stared right past me. 'Are dogs allowed in the library?' she asked Miss Franny as they walked away.</p> <p>"'Certain ones,' said Miss Franny, 'a select few.' And then she turned around and winked at me. I smiled back. I had just made my first friend in Naomi, and nobody was going to mess that up for me, not even old pinch-faced Amanda Wilkinson."</p>
	Aha Moments	When a character realizes, understands, or finally figures out something	Ask yourself, "How might this change things?"	<p>pg. 50: "It was the same way I felt sometimes, being friendless in a new town and not having a mama to comfort me. I sighed, too."</p> <p>pg. 50: "'We could be friends,'" I said to Miss Franny. 'I mean you and me and Winn-Dixie, we could all be friends.'"</p> <p>pg. 51: "I had just made my first friend in Naomi, and nobody was going to mess that up for me, not even old pinch-faced Amanda Wilkinson."</p>
	Memory Moments	When the author interrupts the action to tell you about a memory (typically a flashback)	Ask yourself, "Why might this memory be important?"	<p>pg. 41: "This is what happened: I was picking out my books and kind of humming to myself, and all of a sudden there was this loud and scary scream..."</p> <p>pg. 45: "'Back when Florida was wild, when it consisted of nothing but palmetto tress and mosquitoes so big they could fly away with you,' Miss Franny Block started in..."</p>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Then have students reread Chapters 6-7 independently, completing the chart as they read. (<a href="#">RL.3.10</a>)</li> <li>• Divide the class into small groups. Ask students to take turns sharing their annotations and answering the guiding questions to ensure understanding of the event’s impact on the story as a whole. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.10</a>)</li> <li>• Have groups record additional information about Opal on the Character Analysis Graphic Organizer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>) Then have each group select an additional character to record information about on the <a href="#">Character Analysis Graphic Organizer</a>.<sup>29</sup> Prompt them to keep track of character descriptions, details or examples from the text that reveal the character’s thoughts, and what these details reveal about the character. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>• Post five questions about <i>Because of Winn-Dixie</i> on chart paper around the room. Have students circulate around the room in their groups, silently reading, commenting on, and adding to the answers provided by classmates (e.g., <a href="#">Chalk Talk</a><sup>30</sup>). (<a href="#">W.3.10</a>, <a href="#">SL.3.1a-d</a>) Sample questions: <ul style="list-style-type: none"> <li>○ Why was Miss Franny so scared by Winn-Dixie? Why was she “acting all embarrassed”? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ Opal says, “She looked sad and old and wrinkled.” What happened to cause Miss Franny to look this way? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ What were Opal’s feelings when she realized how Miss Franny felt? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ Earlier in the story, Opal says that Winn-Dixie “has a large heart, too.” What does Winn-Dixie do to show that he has a “large heart”? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">L.3.5a</a>)</li> <li>○ Opal and Miss Franny have three very important things in common. What are they? (<a href="#">RL.3.3</a>)</li> </ul> </li> <li>• Following the Chalk Talk, review each completed poster and student responses. Conduct a whole-class discussion in which students explain how Miss Franny’s actions contribute to the events of the story. What lesson can be learned from these chapters? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>) Ensure that students use <a href="#">accountable talk</a><sup>31</sup> throughout the discussion to pose and respond to the questions of others and refer to specific examples in the text. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students review and reflect on the ideas expressed during the discussion, and then work in pairs to provide a written response for the following question: The title of the novel is <i>Because of Winn-Dixie</i>. Is this an appropriate title? Be sure to include examples and details from the text in your answer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.10</a>)</li> </ul>

<sup>29</sup> <http://freeology.com/wp-content/files/analyzingcharacters.pdf>

<sup>30</sup> <http://leagueschools.com/chalktalk.pdf>

<sup>31</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>Teacher Note:</b> This lesson was adapted from a lesson available on <a href="http://www.achievethecore.org">achievethecore.org</a>. Click <a href="#">here</a><sup>32</sup> for additional questions, assessment items, and instructional activities.</p>
<p><b>LESSON 4:</b></p> <p><i>Rosie: A Visiting Dog’s Story</i>, Stephanie Calmenson</p>	<p><b>TEXT DESCRIPTION:</b> <i>Rosie: A Visiting Dog’s Story</i> is an informational text that tells the story of a dog named Rosie who trains and becomes a “visiting dog” whose job is to visit people who are ill, elderly, or otherwise less fortunate.</p> <p><b>TEXT FOCUS:</b> Read this informational text to determine its main idea, recount key details and explain how they support the main idea, and describe the connections between sentences and paragraphs in the text. (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>) Discuss the relationship between Rosie, her owner, and the people Rosie visits. Compare this relationship to the effect Winn-Dixie has on the people he interacts with, such as Gloria Dump, Miss Franny, and Sweetie Pie. Connect the comparison to the unit focus regarding the importance of companionship.</p>
<p><b>LESSON 5:</b></p> <p>Chapters 9-10 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p> <p><a href="#"><i>The Miraculous Journey of Edward Tulane</i></a>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> In Chapters 9-10 of <i>Because of Winn-Dixie</i>, readers are introduced to Gloria Dump. Opal confides in Gloria, building another unexpected yet significant relationship within the community of Naomi. Chapter 1 of <i>The Miraculous Journey of Edward Tulane</i> introduces readers to a girl named Abilene and her friend, a toy rabbit named Edward.</p> <p><b>TEXT FOCUS:</b> Compare and contrast the settings and characters introduced in <i>Because of Winn-Dixie</i> and the excerpt from <i>The Miraculous Journey of Edward Tulane</i>. (<a href="#">RL.3.1</a>, <a href="#">RL.3.9</a>) Students can write a narrative that picks up where <i>The Miraculous Journey of Edward Tulane</i> ends, using the same point of view that the original story uses and adding dialogue for effect. (<a href="#">W.3.3a-d</a>)</p>
<p><b>LESSON 6:</b></p> <p><i>Owen and Mzee: The True Story of a Remarkable Friendship</i>, Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu</p>	<p><b>TEXT DESCRIPTION:</b> <i>Owen and Mzee: The True Story of a Remarkable Friendship</i> is an informational text about a hippo named Owen who is separated from his family by a devastating tsunami. He forms an unusual bond with a tortoise named Mzee. They become inseparable.</p> <p><b>TEXT FOCUS:</b> Read this informational text to determine its main idea, recount key details and explain how they support the main idea, and describe the connections between sentences and paragraphs in the text. (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>) Add words to the vocabulary display, focusing on words with shades of meaning, conjunctions, and words that link ideas (e.g., <i>because</i>, <i>therefore</i>, <i>after</i>, <i>as a result</i>, <i>since</i>). (<a href="#">RI.3.4</a>, <a href="#">L.3.4a</a>, <a href="#">L.3.5c</a>, <a href="#">L.3.6</a>) Discuss the relationship between Owen and Mzee. Compare this relationship to the unexpected relationships that form in <i>Because of Winn-Dixie</i>.</p> <p><b>EXPRESS UNDERSTANDING:</b></p>

<sup>32</sup> [http://www.achievethecore.org/content/upload/Because\\_of\\_Winn\\_Dixie\\_3L-MA.pdf](http://www.achievethecore.org/content/upload/Because_of_Winn_Dixie_3L-MA.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Lead students in a <a href="#">shared writing</a><sup>33</sup> in order to compose a paragraph from the point of view of either Owen or Mzee that explains the relationship between the two characters clearly. (<a href="#">RI.3.3</a>) Begin by establishing a purpose for the writing. Then, write the entire text in front of students on chart paper or using display technology, such as a document camera. Model for students <i>why</i> you are making the decisions you are making as you write the paragraph. Demonstrate how to write a main idea sentence and develop the paragraph with details from the text, use linking words or phrases, and provide a concluding statement. (<a href="#">W.3.2a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>) Use appropriate grammar, capitalization, and punctuation, demonstrating the expectations for the grade level. (<a href="#">L.3.b-i</a>, <a href="#">L.3.2d-g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.6</a>) Reread the writing often. After completing the paragraph, discuss with students the function of nouns, pronouns, verbs, adjectives, and adverbs in particular sentences in the response. (<a href="#">L.3.1a</a>) Then take a few minutes to have students reflect upon the shared writing experience and summarize their learning. Post the text in the classroom or print copies for each student in order for students to use the draft as a model during upcoming writing opportunities. <b>Teacher Note:</b> <i>Shared writing may be completed in whole-class or small-group sessions.</i></li> <li>Have students apply their learning from the shared writing opportunity to write an independent response to the following prompt: Consider how Opal’s friends would describe her. Write about Opal from the point of view of one of her friends from <i>Because of Winn-Dixie</i> (e.g., Winn-Dixie, Miss Franny, Gloria Dump), taking into consideration the interactions between the characters. (<a href="#">W.3.2a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.10</a>, <a href="#">L.3.b-i</a>, <a href="#">L.3.2d-g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.6</a>)</li> </ul>
<p><b>LESSON 7:</b></p> <p><i>Unlikely Friendships for Kids: The Dog &amp; The Piglet: And Four Other Stories of Animal Friendships</i>, Jennifer S. Holland</p>	<p><b>TEXT DESCRIPTION:</b> <i>Unlikely Friendships for Kids: The Dog &amp; The Piglet: And Four Other Stories of Animal Friendships</i> is a series of five stories, each about two unlikely animals who become friends. These stories focus on the friendship, love, and unmistakable bond each pair forms as they help each other.</p> <p><b>TEXT FOCUS:</b> These stories and the illustrations that accompany them reinforce the theme of the unit—friendship in unexpected places. The relationships detailed in these stories can be compared to the unexpected relationships in <i>Because of Winn-Dixie</i> and <i>Owen and Mzee: The True Story of a Remarkable Friendship</i>. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read select chapters of <i>Unlikely Friendships for Kids: The Dog &amp; The Piglet: And Four Other Stories of Animal Friendships</i> in order to determine the main idea, recount key details, use illustrations to better understand text, and connect with the theme of unexpected friendships as developed in <i>Because of Winn-Dixie</i> and <i>Owen and Mzee: The True Story of a Remarkable Friendship</i>. Students write summaries of their findings and present them to small-group members.</p>

<sup>33</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide students into five-person <a href="#">jigsaw</a><sup>34</sup> groups. Assign each of the five group members a different chapter of <i>Unlikely Friendships for Kids: The Dog &amp; The Piglet: And Four Other Stories of Animal Friendships</i>. Have each student read his or her assigned chapter independently. (<a href="#">RI.3.10</a>)</li> <li>• Provide students with a graphic organizer such as pages 5 and 13 <a href="#">here</a>.<sup>35</sup> Ask students to read the assigned chapter a second time, taking notes on how information is gained from the illustrations to determine a main idea and key details. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.7</a>)</li> <li>• Have students meet with the other students who were assigned the same chapter (the “expert group”). Ask them to share their notes and graphic organizers, determine the main idea of their text, and prepare to present their findings to their original groups. (<a href="#">SL.3.1a</a>, <a href="#">b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.3.4</a>; <a href="#">SL.3.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask each “expert group” to work together to write two or three paragraphs in response to the following prompt: Summarize the assigned chapter. Then compare the relationship between the characters in the assigned text to the relationships in <i>Because of Winn-Dixie</i> and <i>Owen and Mzee: The True Story of a Remarkable Friendship</i>. (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.10</a>) Work as a group to revise the report, focusing on using grade-appropriate words and phrases, and make sure the report demonstrates standard English grammar and usage, capitalization, punctuation, and spelling. Publish the essay using technology. (<a href="#">W.3.4</a>; <a href="#">W.3.5</a>; <a href="#">W.3.6</a>; <a href="#">L.3.1b</a>, <a href="#">c</a>, <a href="#">d</a>, <a href="#">e</a>, <a href="#">f</a>, <a href="#">g</a>, <a href="#">h</a>, <a href="#">i</a>; <a href="#">L.3.2a</a>, <a href="#">d</a>, <a href="#">e</a>, <a href="#">f</a>, <a href="#">g</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.6</a>)</li> <li>• Have students return to their original jigsaw groups and take turns presenting their paragraphs to their group members. As each student presents, prompt the other group members to record the information gained on a five-column graphic organizer with the following columns: (1) Text Title, (2) Key Details/Summary, (3) Main Idea(s), (4) Similarities to <i>Because of Winn-Dixie</i>, and (5) Similarities to <i>Owen and Mzee</i>. Following the presentations, have the groups compare and contrast the most important points and key details that each student presented. (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</li> </ul>
<p><b>LESSON 8:</b></p> <p>Chapters 13-14 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> In Chapters 13-14 of <i>Because of Winn-Dixie</i>, Opal settles in to a routine that includes visiting her friends Otis, Miss Franny, and Gloria each day. After an encounter with the Dewberry boys, Opal is faced with differing perceptions of Gloria and Otis and is forced to take a deeper look at the character of her friends.</p>

<sup>34</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>35</sup> <http://www.occgate.org/conf/2010/mgriffith1.pdf>

TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> Continue developing vocabulary understanding, analyzing the language and the characters, adding to the Character Analysis Graphic Organizer for Opal begun in Lesson 1 and for the self-selected character in Lesson 3, and considering a theme of the text. Provide opportunities through discussion and writing to describe multiple characters and how their actions contribute to the sequence of events in the story. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>) As these chapters are later in the anchor text, it provides opportunities to analyze how each chapter builds and the information in previous chapters help the reader understand the events and relationships in later chapters. (<a href="#">RL.3.5</a>)</p>
<p><b>LESSON 9:</b></p> <p><i>Amos &amp; Boris</i>, William Steig</p>	<p><b>TEXT DESCRIPTION:</b> Amos, a mouse, and Boris, a whale, become friends under unusual circumstances. The character traits each possesses make them exceptional friends and invaluable to one another during times of need. After being rescued by Boris, Amos must find a way to overcome his shortcomings to save Boris's life.</p> <p><b>TEXT FOCUS:</b> <i>Amos &amp; Boris</i> can be used as a read-along exercise (an expert reader reads aloud as students follow along with an individual copy of the text) and then analyzed through whole-class or small-group discussions. Focus on adding vocabulary with shades of meaning to the vocabulary display. (<a href="#">L.3.3a</a>; <a href="#">L.3.4a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">L.3.5a</a>, <a href="#">c</a>; <a href="#">L.3.6</a>) Ask questions that allow students to recount events of the text, describe characters and explain how their actions affect the sequence of events, explain how the illustrations contribute to the text, and determine lessons learned from the text. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.7</a>) Have students make connections between those lessons and <i>Because of Winn-Dixie</i>, requiring students to refer to details from the texts in their oral or written answers.</p> <p><b>SAMPLE TASK:</b> Access a <a href="#">lesson</a><sup>36</sup> for <i>Amos &amp; Boris</i> through Common Core, Inc. Use this lesson prior to comparing <i>Amos &amp; Boris</i> to <i>Because of Winn-Dixie</i>.</p>
<p><b>LESSON 10:</b></p> <p>Chapters 15-19 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> Through a story told by Miss Franny about her great-grandfather, Opal learns about sorrow in the face of war and begins to explore what it means to survive after a substantial loss. The characters in this section of the text explore their individual tragedies and faults and find that that life can be a beautiful mixture of happiness and sorrow.</p> <p><b>TEXT FOCUS:</b> These chapters reinforce the value of companionship, a central theme of this unit. The characters explore their own sorrow and how coming together in the face of it brings them together as friends. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>) This section of the text lends itself to thorough student discussion and analysis.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the text in order to make meaning of main ideas and key details. They then conduct a fishbowl discussion to analyze and reflect upon the meaning of the text. Students conclude the lesson by reviewing and reflecting on the ideas expressed during the fishbowl discussion and providing a written response that connects to the unit theme.</p>

<sup>36</sup> [https://commoncore.org/maps/documents/03.02.RL.Amos\\_and\\_Boris\\_FINAL.pdf](https://commoncore.org/maps/documents/03.02.RL.Amos_and_Boris_FINAL.pdf)

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have pairs read Chapters 15-19 using the <a href="#">Say Something</a><sup>37</sup> reading strategy. As students read, they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, make comments and connections, and determine if rereading is necessary. (<a href="#">RL.3.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a <a href="#">fishbowl discussion</a><sup>38</sup> based on the following questions: <ul style="list-style-type: none"> <li>○ In Chapter 17, Opal says that when she sees the Dewberry boys, she wants to stick her tongue out at them, but after thinking about what Miss Franny said about war and what Gloria Dump said about not judging people, she decides to wave instead. What has changed in Opal? What caused her changes? What lesson do Opal’s changes teach the reader? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>○ In Chapter 18, Opal says, “And so I read the first chapter of <i>Gone with the Wind</i> out loud to Gloria Dump. I read it loud enough to keep her ghosts away. And Gloria listened to it good.” What does Opal mean when she says she “read it loud enough to keep the ghosts away”? (<a href="#">RL.3.2</a>, <a href="#">L.3.5a</a>)</li> <li>○ In Chapter 18, Opal says, “I didn’t go to sleep right away. I lay there and thought how life was like a Littmus Lozenge, how the sweet and sad were all mixed up together and how hard it was to separate them out. It was confusing.” What does Opal mean by this? (<a href="#">L.3.4a</a>, <a href="#">L.3.5a</a>) How are her life and group of friends like a Littmus Lozenge? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>○ In Chapter 19, Opal says, “I wanted to keep Otis company. I didn’t want him to be lonely. Sometimes, it seemed like everybody in the world was lonely.” How does Opal feel about friendship and companionship? How does this statement support her feelings? How does Otis feel? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> </ul> </li> </ul> <p>Form two concentric circles (one person from each pair is in the inner circle, and one person from each pair is in the outer circle). Provide each pair 10 minutes to devise answers to the discussion questions and locate examples from the text, using their class notes and graphic organizers as a starting point. Then have the inner circle discuss their answers to the questions for five minutes. (<a href="#">SL.3.1a-d</a>) While the inner circle discusses, prompt students in the outer circle to take notes and sort them according to the question they answer. (<a href="#">W.3.8</a>, <a href="#">SL.3.3</a>) After the five-minute discussion, have the circles swap positions and repeat the process.</p>

<sup>37</sup> <http://www.learningpt.org/literacy/adolescent/strategies/something.php>

<sup>38</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conclude the lesson by having student pairs review and reflect on the ideas expressed during the fishbowl discussion. Then have them write a response to the following question: How do Chapters 15-19 teach a lesson about the value of companionship and show that friends come from unexpected places? Provide examples of events and characters' actions from <i>Because of Winn-Dixie</i> that support the lesson. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a>) As needed, provide pairs with an <a href="#">answer frame</a><sup>39</sup> to support them in organizing their writing.</li> </ul>
<p><b>LESSON 11:</b></p> <p>Chapters 20-26 of <i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> In Chapters 20-26 of <i>Because of Winn-Dixie</i>, Opal and her friends prepare to throw a party. During the party, a thunderstorm develops, and Winn-Dixie gets lost, prompting Opal to explore what life would be like without Winn-Dixie. Finally, the group of friends is reunited, and they find happiness as a community.</p> <p><b>TEXT FOCUS:</b> Students explore how each character has grown throughout the novel, leading them from different perspectives on friendships with individuals. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) Continue to discuss how the author uses dialogue to reveal character traits and contribute to the events of the story, adding to the ongoing Character Analysis Graphic Organizers from Lesson 1 as needed. (<a href="#">RL.3.3</a>)</p>
<p><b>LESSON 12:</b></p> <p><a href="#">“Long-Leg Lou &amp; Short-Leg Sue,”</a> Shel Silverstein</p>	<p><b>TEXT DESCRIPTION:</b> <a href="#">“Long-Leg Lou &amp; Short-Leg Sue”</a> is a poem that follows two characters with different traits who make adjustments in order to walk together as friends.</p> <p><b>TEXT FOCUS:</b> Determine the central message of “Long-Leg Lou &amp; Short-Leg Sue” and how this message is conveyed through the details in the text. (<a href="#">RL.3.2</a>) Compare the characters of Long-Leg Lou and Short-Leg Sue to Opal and one of the other characters in <i>Because of Winn-Dixie</i> (e.g., Otis, Gloria Dump, Amanda) in order to develop a deeper understanding of the unit theme of finding friends with different perspectives in unexpected places.</p> <p><b>LESSON OVERVIEW:</b> Students engage in oral readings of “Long-Leg Lou &amp; Short-Leg Sue” in order to build fluency. These readings are followed by discussion of the meaning of the poem and audio recordings by students demonstrating desired read-aloud components.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Engage students in repeated oral readings of “Long-Leg Lou &amp; Short-Leg Sue” to build oral reading fluency. Model for students the reading of the poem. Have them read the passage <a href="#">chorally</a>.<sup>40</sup> Then have student pairs practice reading the poem using <a href="#">paired reading</a>.<sup>41</sup> Finally, have students individually read aloud the poem. (<a href="#">RF.3.4b</a>) After this lesson is complete, place the poem in a classroom library for independent reading. (<a href="#">RF.3.4a</a>, <a href="#">RF.3.4c</a>)</li> </ul>

<sup>39</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>40</sup> [http://www.readingrockets.org/strategies/choral\\_reading](http://www.readingrockets.org/strategies/choral_reading)

<sup>41</sup> [http://www.fcrr.org/studentactivities/F\\_021c.pdf](http://www.fcrr.org/studentactivities/F_021c.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> As particular students struggle with meeting these reading foundation standards, follow up with those students during small-group reading time to work more specifically on these standards.<sup>42</sup></li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a discussion in which students determine the nonliteral and literal meanings of “Long-Leg Lou &amp; Short-Leg Sue.” (<a href="#">RL.3.10</a>) Ensure that students use <a href="#">accountable talk</a> and refer to the text to support their ideas. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Sample discussion questions:             <ul style="list-style-type: none"> <li>○ Summarize what happens in each stanza. (<a href="#">RL.3.2</a>)</li> <li>○ Explain how each stanza builds on the next and results in the end of the poem. (<a href="#">RL.3.5</a>)</li> <li>○ What are the different points of view of Long-Leg Lou and Short-Leg Sue? Whose point of view is most similar to your own? (<a href="#">RL.3.6</a>)</li> <li>○ What is the literal and figurative meaning of the last line of the poem: “And no one’s in front and no one’s behind”? (<a href="#">L.3.5a</a>)</li> <li>○ What lesson does this poem teach? What details teach this lesson? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>○ How is the lesson of this poem similar to or different from a lesson taught in <i>Because of Winn-Dixie</i>? (<a href="#">RL.3.2</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have pairs create an audio recording or live performance of “Long-Leg Lou &amp; Short-Leg Sue” that demonstrates fluent reading. (<a href="#">RF.3.4b</a>, <a href="#">SL.3.5</a>)</li> </ul>
<p><b>LESSON 13:</b></p> <p><i>Because of Winn-Dixie</i>, Kate DiCamillo</p>	<p><b>TEXT DESCRIPTION:</b> As students have developed a greater understanding of the value of friendship, the ways characters develop over the course of a text, and the way authors convey central message, they are equipped with the knowledge to create a coherent expository writing detailing the development and interdependence of two characters from <i>Because of Winn-Dixie</i>.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>

<sup>42</sup> During small-group reading time, use a full reading foundational curriculum, such as the Core Knowledge Skills Strand (<http://www.coreknowledge.org/ckla-files#!/grade-3/skills>) and/or locate additional activities for the reading foundational standards through the Florida Center for Reading Research ([http://www.fcrr.org/studentactivities/3\\_5.htm](http://www.fcrr.org/studentactivities/3_5.htm)) and/or *Building the Foundation* from the Center on Instruction (<http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf>).

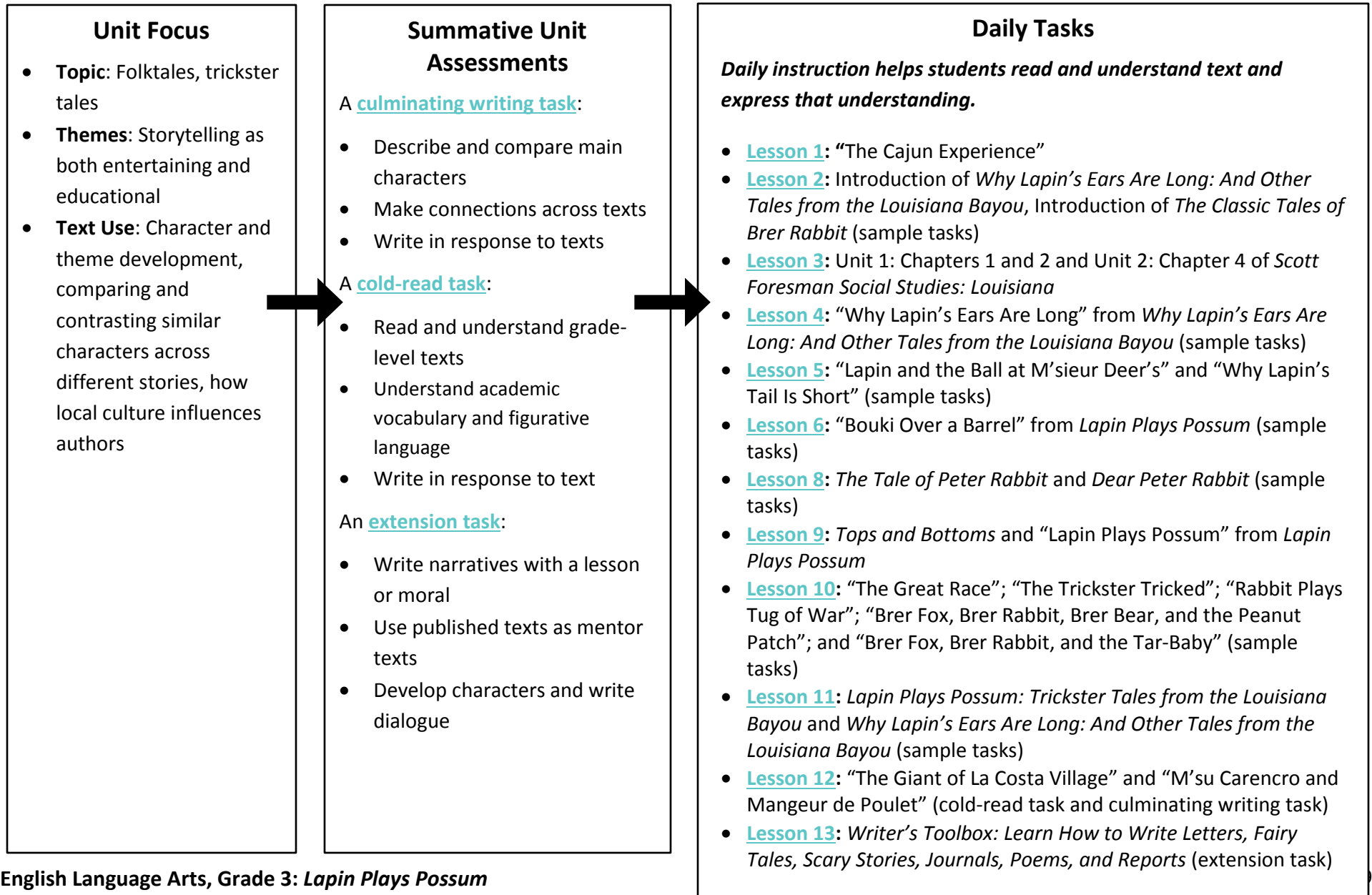
TEXT SEQUENCE	TEXT USE
<p><b>LESSON 14:</b></p> <p><a href="#"><i>My Life and Times, Autobiography of a Stray Cat</i></a></p>	<p><b><u>TEXT DESCRIPTION:</u></b> This fiction text addresses ideas and concepts similar to those of the anchor text. It is sufficiently complex for grade 3.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 15:</b></p> <p>Texts for independent reading</p>	<p><b><u>TEXT DESCRIPTION:</u></b> As these fiction texts address ideas and concepts similar to those of the anchor text and are sufficiently complex for grade 3, they are suitable for independent reading.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p> <p><i>Teacher Note: Due to the age of the readers, the extension task may need to begin after reading of the novel Because of Winn-Dixie has concluded.</i></p>

## UNIT: LAPIN PLAYS POSSUM

<p><b>ANCHOR TEXT</b>  <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet (a similar option, in case of availability issues, is <i>Cajun Folktales</i>, Celia Soper)</p> <p><b>RELATED TEXTS</b>  <u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i> by Sharon Arms Doucet</li> <li>• “Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch”; “The Great Race”; “Brer Fox, Brer Rabbit, and the Tar Baby” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris (similar options in case of availability issues are available <a href="#">here</a><sup>1</sup>)</li> <li>• <i>Dear Peter Rabbit</i>, Alma Flor Ada</li> <li>• <a href="#">The Tale of Peter Rabbit</a>, Beatrix Potter</li> <li>• <i>Tops and Bottoms</i>, Janet Stevens</li> <li>• “<a href="#">The Giant of La Costa Village</a>” from <i>Internet Story Club of America</i>, S. Noël Rideau</li> <li>• “<a href="#">M’su Carencro and Mangeur de Poulet</a>,” J. J. Reneaux</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• Introduction from <i>Why Lapin’s Ears Are Long</i>, Sharon Arms Doucet</li> <li>• Introduction from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</li> <li>• Chapters 1, 2, and 4 of <i>Scott Foresman Social Studies: Louisiana</i></li> <li>• <i>Writer’s Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports</i>, Nancy Loewen</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>• <a href="#">The Cajun Experience</a>, History.com</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Through the study of “trickster” tales from various cultures, including the classic Cajun character “Lapin the Rabbit,” students learn how storytelling can be entertaining as well as educational. Students build an understanding of Louisiana history and culture as well as character and theme development. Students write stories modeled after the anchor and related texts using information gained about Louisiana. This unit connects to social studies.</p> <p><b>Text Use:</b> Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.9</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.3a-c</a>, <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.6</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-i</a>, <a href="#">L.3.2a-g</a>, <a href="#">L.3.3a-b</a>, <a href="#">L.3.4a-d</a>, <a href="#">L.3.5a-c</a>, <a href="#">L.3.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 128:</b> Text Set and Unit Focus</p> <p><b>Page 129:</b> <i>Lapin Plays Possum</i> Overview</p> <p><b>Pages 130-133:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 134:</b> ELA Instructional Framework</p> <p><b>Pages 135-154:</b> Text Sequence and Use for Whole-Class Instruction</p>
---	--

<sup>1</sup> <http://americanfolklore.net/folklore/tricksters/>

## Lapin Plays Possum Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>2</sup>

Throughout the tales we’ve read in this unit, a rabbit is a trickster. Based on the information you have learned from the folktales and your research on rabbits, do you think a rabbit is a good animal to play the role of trickster? Write an essay in which you share your opinion and provide reasons to support your opinion. Include an example from the stories about Lapin and your research on rabbits. ([RL.3.1](#), [RL.3.2](#), [RL.3.3](#), [RL.3.5](#), [RL.3.6](#), [RI.3.1](#), [RI.3.6](#), [RI.3.7](#), [W.3.1a-d](#), [W.3.8](#), [W.3.10](#))

**Teacher’s Note:** The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. ([W.3.1c](#), [L.3.3a](#), [L.3.6](#)) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.1b-i](#); [L.3.2a, c-g](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Trickster tales, storytelling</li> <li>• <b>Themes:</b> Storytelling is both entertaining and educational</li> <li>• <b>Text Use:</b> Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors</li> </ul>	This task assesses: <ul style="list-style-type: none"> <li>• Describing and comparing main characters</li> <li>• Making connections across texts</li> <li>• Writing in response to texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (use this task)</li> </ul>

<sup>2</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

### **COLD-READ TASK<sup>3</sup>**

Independently read “[The Giant of La Costa Village](#)” from *Internet Story Club of America* by S. Noël Rideau and listen to “[M’su Carencro and Mangeur de Poulet](#)” by J. J. Reneaux being read aloud. Then answer a combination of multiple-choice and constructed-response questions<sup>4</sup> about the texts. Sample questions:

1. Which choice best describes the setting of the “The Giant of La Costa Village”? ([RL.3.1](#), [RL.3.3](#))
  - a) A bustling city perched on a rocky hillside
  - b) A small village close to the seashore
  - c) A small farm in the middle of a grassy plain
  - d) A giant’s castle sitting atop a mountain
2. Describe the giant’s strengths and weaknesses. ([RL.3.1](#), [RL.3.3](#))
3. Read this sentence from “The Giant of La Costa Village”: “In the distance, he looked like a mountain **drifting off into the horizon**.” What is the meaning of the phrase **drifting off into the horizon**? What other word in the passage supports the meaning of this phrase? ([RL.3.1](#), [RL.3.4](#), [L.3.4a](#), [L.3.5a](#))
4. How do the villagers solve the problem of the giant in “The Giant of La Costa Village”? Identify an example from the text to support your answer. ([RL.3.1](#), [RL.3.2](#), [RL.3.3](#), [W.3.10](#))
5. Compare and contrast Buzzard (M’su Carencro) and Chicken Hawk (Mangeur de Poulet) in “M’su Carencro and Mangeur de Poulet.” What does each character believe is the best way to live? ([RL.3.1](#), [RL.3.3](#), [W.3.10](#))
6. In “M’su Carencro and Mangeur de Poulet,” how does Chicken Hawk respond to Buzzard? What are the results of his actions? ([RL.3.1](#), [RL.3.2](#))
7. Who gets what he wants in “M’su Carencro and Mangeur de Poulet”? What did the character do or not do to get what he wants? ([RL.3.1](#), [RL.3.2](#), [RL.3.3](#))
8. Identify a lesson similar to both “The Giant of La Costa Village” and “M’su Carencro and Mangeur de Poulet.” ([RL.3.1](#), [RL.3.2](#))
  - a) Don’t ask for what you don’t want.
  - b) People who work together are happier.
  - c) Everyone is special. Don’t try to be more than you are.
  - d) People who are selfish and arrogant rarely get what they want.

---

<sup>3</sup> Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>4</sup> Ensure that students have access to the complete texts as they are testing.

9. Identify an example or detail from each text that supports the lesson you chose in question 8. ([RL.3.1](#))

10. What elements make “M’su Carencro and Mangeur de Poulet” a Cajun folktale? ([L.3.3b](#), [L.3.5a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Trickster tales, storytelling</li><li>• <b>Themes:</b> Storytelling is both entertaining and educational</li><li>• <b>Text Use:</b> Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level texts</li><li>• Understanding academic vocabulary and figurative language</li><li>• Writing in response to text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 4</a> (sample tasks included)</li><li>• <a href="#">Lesson 11</a> (sample tasks included)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 5</a> (sample tasks included)</li><li>• <a href="#">Lesson 10</a> (sample tasks included)</li></ul>



## EXTENSION TASK<sup>5</sup>

Work with a small group of peers to write your own folktale. Choose one of the following options:

1. Write your own trickster tale. Make sure to clearly convey the elements of a trickster tale. For example, one character should trick another character and the results must teach a lesson.
2. Rewrite a traditional folktale (e.g., *The Three Little Pigs*, *Little Red Riding Hood*, *Jack and the Beanstalk*, etc.) to incorporate aspects of Louisiana geography and culture.

Use the texts we've read in the unit and the *Writer's Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports* by Nancy Loewen to support your writing. Establish a clear setting, characters, and situation, include dialogue and provide a conclusion that teaches a lesson or moral. ([W.3.3a-d](#), [W.3.8](#), [L.3.3b](#))

**Teacher's Note:** Provide students with graphic organizers to map out their story sequence and/or identify the elements they need to include. As needed, model how to engage in the narrative writing process and using the texts in the unit as mentor texts.

The completed writing should use grade-appropriate words and phrases for effect, including those that signal spatial and temporal relationships. ([L.3.3a](#), [L.3.6](#)) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.1b-j](#), [L.3.2c-g](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Trickster tales, storytelling</li><li>• <b>Themes:</b> Storytelling is both entertaining and educational</li><li>• <b>Text Use:</b> Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Writing narratives with a lesson or moral</li><li>• Using published texts as mentor texts</li><li>• Developing characters and writing dialogue</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a></li><li>• <a href="#">Lesson 3</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 8</a> (sample tasks included)</li><li>• <a href="#">Lesson 10</a> (sample tasks included)</li></ul>

<sup>5</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>6</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

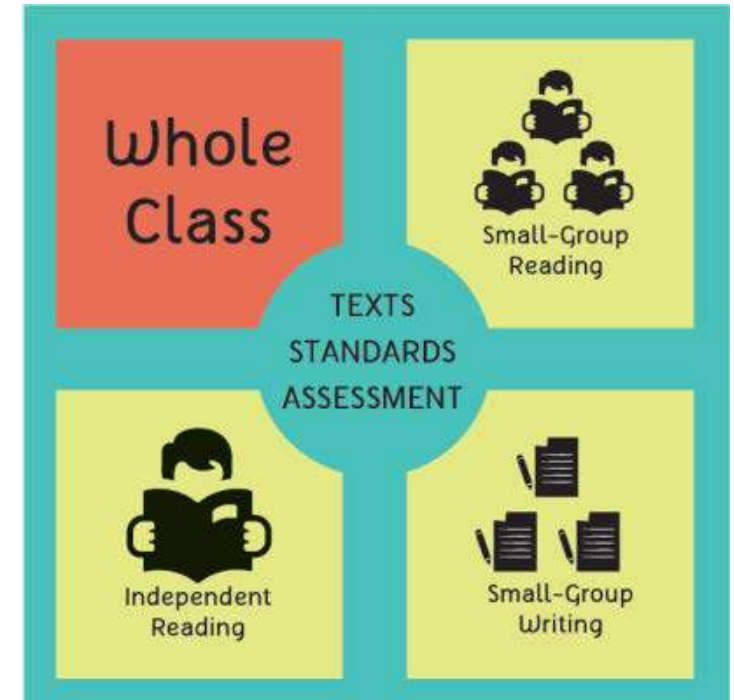
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit students will build knowledge about folktales and Louisiana geography and culture. Students will progressively build knowledge using the following tools throughout the unit.

- Louisiana Learning Log: Students create and maintain an [interactive notebook](#)<sup>7</sup> that contains the following sections. Begin in Lesson 1.
  1. **Cajun Expressions:** Using [split-page note taking](#),<sup>8</sup> students list memorable expressions from the texts of the unit and include their interpretations of the meaning (including the literal and figurative meanings when appropriate) and why they chose those expressions.
  2. **Tricky Vocabulary:** Students learn new vocabulary words in context, including words that are specific to Louisiana geography and culture. Students determine the meaning of the words, identify any real-life connections or relationships between words, and illustrate their meanings or use in the texts. Students focus on three types of words: (1) words and/or phrases that make the story seem more like spoken English rather than formal, written English; (2) unknown words with strong effects; (3) words with Louisiana connections.
  3. **Lapin Literacy:** While the main character in many of the folktales of the unit goes by a different name in the different texts (i.e., Lapin, Brer Rabbit, Peter Rabbit, etc.), the characters in each text possess similar characteristics. Students trace the thoughts, motivations, and actions of the main rabbit characters throughout the various texts and record the information through various graphic organizers in this section of the Louisiana Learning Log. This section supports students in comparing and contrasting the setting, plots, and themes of the various folktales.
  4. **My Thoughts:** Students write in response to text daily. This section of the Louisiana Learning Log is a place for students to practice their writing in response to various texts, including responding to short-answer questions and writing prompts.
  5. **I Love Louisiana:** Students learn about the geography and culture of Louisiana by reading Louisiana folktales and informational social studies texts. Students gather and record the information about Louisiana in this section of the Louisiana Learning Log.
- Class Lapin Traits Chart: Students create an agreed-upon list of character traits for Lapin. Students record and revise the list throughout the unit as a class. Begin in Lesson 4.

---

<sup>7</sup> <http://prezi.com/lfduej83ji6/interactive-student-notebook-intro-set-up-englishlanguage-arts/>

<sup>8</sup> [http://www.vrml.k12.la.us/graphorgan/18strat/strat/State\\_18/statehtm/splitpage\\_state.htm](http://www.vrml.k12.la.us/graphorgan/18strat/strat/State_18/statehtm/splitpage_state.htm)

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>9</sup></p> <p><a href="#">The Cajun Experience, History.com</a></p>	<p><b>TEXT DESCRIPTION:</b> This is an informational video about the history of the Cajun culture in Louisiana.</p> <p><b>TEXT FOCUS:</b> This video can be used to develop student understanding of the Cajun culture in order to make better connections to the Cajun elements in the anchor text. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.10</a>) Information obtained from this video should be referenced throughout the unit. Work with students to set up their Louisiana Learning Logs. Have them respond to the following prompt in the My Thoughts section of their Louisiana Learning Log: What do you think of when you think of Louisiana?</p>
<p><b>LESSON 2:</b></p> <p>Introduction of <i>Why Lapin's Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p> <p>Introduction of <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p>	<p><b>TEXT DESCRIPTION:</b> Both texts are a collection of stories about a rabbit who tricks other characters into doing things that help him. Each story teaches a lesson to the reader that is developed based on the actions and consequences of the various characters.</p> <p><b>TEXT FOCUS:</b> In the beginning of this unit, use the various introductions from these texts to familiarize the students with the origins of both Lapin the Rabbit and Brer Rabbit. The familiarity of these characters and their tales provides students with the opportunity to compare settings, plots, and themes across different texts with similar characters later in the unit. (<a href="#">RL.3.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read and discuss the introductions from each text and discuss the meaning and make predictions about the folktales.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Project the introduction from <i>Why Lapin's Ears Are Long</i> as students follow along.</li> <li>• Summarize the key points in the introduction and have students locate Lapin's origins on a map. (<a href="#">RI.3.2</a>)</li> <li>• Project the introduction from <i>The Classic Tales of Brer Rabbit</i> and have students read the introduction independently. (<a href="#">RI.3.10</a>; <a href="#">RF.3.3c</a>; <a href="#">RF.3.4a, c</a>)</li> <li>• Then discuss the following as a class: <ul style="list-style-type: none"> <li>○ How have the folktales in each of the books been changed from the original versions? What does it mean to <i>modernize</i> and <i>embellish</i> a story? (<a href="#">RI.3.1</a>, <a href="#">RI.3.4</a>, <a href="#">L.3.4b</a>)</li> <li>○ The introductions mention <i>dialect</i> and language throughout. What can you expect to find in the folktales? (<a href="#">RI.3.4</a>, <a href="#">L.3.3b</a>)</li> <li>○ Show students the glossaries in both texts. Ask them to review the words and the idea that there is a glossary in each text. Explain how this supports any predictions made. (<a href="#">RI.3.5</a>)</li> </ul> </li> </ul>

<sup>9</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What ideas are common between the two introductions? List the common details. (<a href="#">RI.3.3</a>, <a href="#">RI.3.9</a>)</li> <li>○ What information is unique to each introduction? (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>)</li> <li>○ What might the author mean when he says, “For these stories aren’t just about rabbits and foxes. These are stories about all of us”?</li> </ul> <ul style="list-style-type: none"> <li>• <b>Note for Independent Reading:</b> Allow students to select a text that interests them either from a classroom or the school library. As this unit focuses on trickster tales and Cajun history, stock the classroom library with folktales or similar books at different reading levels for students. For example: <ul style="list-style-type: none"> <li>○ <i>Stinky Cheese Man and Other Fairly Stupid Tales</i> by Jon Scieszka</li> <li>○ <i>Yours Truly, Goldilocks</i> by Alma Flor Ada</li> <li>○ <i>The Jolly Postman</i> by Allan and Janet Ahlberg</li> <li>○ <i>Newfangled Fairy Tales</i> by Bruce Lansky</li> <li>○ <i>Little Red Riding Hood: A Newfangled Prairie Tale</i> by Lisa Campbell Ernst</li> <li>○ <i>Cendrillon: A Cajun Cinderella</i> by Sheila Hébert-Collins</li> <li>○ <i>Lu and the Swamp Ghost</i> by James Carville</li> <li>○ <i>Feliciana Feydra LeRoux: A Cajun Tall Tale</i> by Tynia Thomassie</li> <li>○ <i>Cajun Folktales</i> by J. J. Reneaux.</li> </ul> </li> </ul> <p>These books can be checked out at a school or local library and temporarily stored in the classroom library. Have students read the text when they finish classwork early or during small-group work. Have students track their reading on a log and respond in writing to teacher-provided, text-dependent prompts in their Louisiana Learning Log. (<a href="#">RL.3.10</a>, <a href="#">W.3.10</a>) Provide time for a book talk presentation to encourage other students to read the text. (<a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</p>
<b>LESSON 3:</b>  Unit 1: Chapters 1 and 2, and Unit 2: Chapter 4 of <i>Scott Foresman Social Studies: Louisiana</i>	<p><b>TEXT NOTE:</b> Teachers may use their Louisiana social studies textbook if they do not have access to the Scott Foresman version. Use the sections that are similar, based on the Text Description.</p> <p><b>TEXT DESCRIPTION:</b> This is a social studies text for third grade. Unit 1: The Geography of Louisiana focuses on the actual land of Louisiana. In Chapter 1, “Locating Louisiana,” students will learn about Louisiana’s geographical location within our country, continent, and planet. Students will also learn that Louisiana is divided into three regions. In Chapter 2, “A Tour of Louisiana,” students will study the importance of the Mississippi River, popular landforms, and other types of bodies of water in Louisiana. Chapter 4 in Unit 2: “People and the Land” introduces students to Louisiana’s natural resources, native plants, and animals.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> Students’ textbooks should be used to establish the connections between the history and resources of Louisiana and how they have a direct impact on the origin of Cajun folktales such as “Lapin Plays Possum.” There are many opportunities for higher order discussion questions about the <i>Lapin Folktales</i> with respect to the resources and geography of Louisiana. As the students read these sections of their Louisiana Social Studies textbook they should pay close attention to the main ideas of the passages (<a href="#">RI.3.2</a>) to better synthesize the possible connections to the Cajun folktales. (<a href="#">RI.3.3</a>) This text can also be used as a research source for the Extension Task.</p>
<p><b>LESSON 4:</b></p> <p>“Why Lapin’s Ears Are Long” from <i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p><b>TEXT DESCRIPTION:</b> This is a humorous story about Lapin the rabbit outsmarting his animal friends. Lapin decides that he would like to be bigger so he asks Madame Tortue to make a special <i>gris-gris</i> to make him larger. Madame Tortue sends Lapin on a series of impossible tasks confident that he will fail, only to be surprised each time when Lapin returns successful.</p> <p><b>TEXT FOCUS:</b> The text provides opportunities for vocabulary study, especially with regard to cultural French terms that can be added to the “Cajun Expressions” sections of the Learning Log. It also offers explorations of how the structure of a sentence reflects the emphasis of ideas. This particular story can be used to enhance the students’ ability to determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. When reading this text aloud, support students in using the illustrations to understand the meaning of unknown words and phrases. (<a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.7</a>, <a href="#">L.3.1a</a>, <a href="#">L.3.4a</a>) There are Louisiana history connections as well, in that Lapin visits several different settings and meets different characters as he travels to complete the tasks for Madame Tortue.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read the text multiple times, each time focusing on different aspects of the reading process to build from accuracy to fluency. Establish students’ understanding over multiple reads.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read the story “Why Lapin’s Ears Are Long” aloud once, modeling reading with accuracy, appropriate rate, and expression. Then read the text aloud again. While reading, display or project pages of the text. Read aloud a page and then have students reread the page aloud, mirroring the same rate and expression. (<a href="#">RF.3.4b</a>) Continue on this way until the entire text is read aloud a second time.</li> <li>• Divide the class into pairs. Provide pairs with index cards labeled with specific events from the text. Have them place the events in sequenced order. Then have each pair recount the story and discuss how each event in the text builds on the previous and leads to the next. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>) Possible discussion questions:             <ul style="list-style-type: none"> <li>○ On page 2, why does Lapin feel “about as low as a june bug under a log”?</li> <li>○ What does Lapin want Madame Tortue to do for him? Does she want to help him?</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How is Lapin able to complete each task for Madame Tortue? How does Lapin manage to do everything she asked?</li> <li>○ Who is most tricked in this tale? Why?</li> <li>○ At the end of this tale, does Lapin get what he wanted? Why or why not?</li> </ul> <ul style="list-style-type: none"> <li>• Work with students to set up the Tricky Vocabulary section of their Louisiana Learning Log. Provide students with a graphic organizer with three columns: <ul style="list-style-type: none"> <li>○ Column one—meaning: Ask students to write their own definition of the word based on context or known root words (e.g., <i>feverish</i> describes someone who has a fever). (L.3.4a-c) Have them verify or revise their initial definitions by checking the meaning in a dictionary. (L.3.4d)</li> <li>○ Column two—connections: Ask students to identify any real-life connections they have with the words or relationships between the words (e.g., <i>cunning</i> is similar to <i>clever</i>; my little brother is <i>peculiar</i>). (<a href="#">L.3.5b</a>)</li> <li>○ Column three—illustration: Ask students to illustrate the word meanings and/or how they are used in the text. (SL.3.5) Focus students on locating three sets of words in “Why Lapin’s Ears Are Long”:</li> </ul> <p>Have students select words from “Why Lapin’s Ears Are Long” (examples below) to record on the graphic organizer in the Tricky Vocabulary section of the Louisiana Learning Log. Throughout the unit, focus students on locating three kinds of words:</p> <ol style="list-style-type: none"> <li>1. Words and/or phrases that make the story seem more like spoken English than formal, written English (e.g., <i>hankering</i>, <i>plumb hypnotized</i>, <i>skedaddled</i>, <i>fixing to</i>, <i>y’all</i>, <i>ain’t</i>, <i>a ways</i>) (<a href="#">L.3.3b</a>, <a href="#">L.3.5a</a>)</li> <li>2. Unknown words that stand out or have strong effects on readers (e.g., <i>tender</i>, <i>peculiar</i>, <i>cunning</i>, <i>sputtering</i>, <i>feverish</i>, <i>clever</i>, <i>elongated</i>) (<a href="#">RL.3.4</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5c</a>)</li> <li>3. Words with Louisiana connections (e.g., connections can be made through words like <i>gris-gris</i>, <i>crawfish</i>, <i>sassafras</i>, and <i>sauce piquante</i>) (<a href="#">RI.3.4</a>, <a href="#">L.3.5b</a>)</li> </ol> </li> <li>• Read aloud “Why Lapin’s Ears Are Long” a third time. Prior to reading, remind students that details are the specific parts of the text that help a reader imagine what’s happening. They are more than just the basic where, who, and what facts. Details bring the story to life because they often contain vivid and precise language that helps readers feel like they are in the story. Prompt students to listen for details during the read aloud that paint a vivid image in their minds. Establish a routine for signaling when a vivid detail is read. Stop reading and ask the student who made the signal to explain how the detail captured their imagination. Model this as necessary. For example, students might signal on various similes in the text, such as “as low as a june bug under a log,” “grinning like a door-to-door salesman,” and “teeth were flying out of his mouth like popcorn,” “fix her gaze” and “hotfooted.” (<a href="#">RL.3.4</a>, <a href="#">L.3.1a</a>, <a href="#">L.3.5a</a>) Discuss how the meaning is more effective than the literal interpretation and how the vivid details help them develop mental images of the characters and setting. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Record the details and phrases on a class chart. Discuss how the language of these phrases is different from formal, written English. Why might the author use conversational language in folktales? (<a href="#">L.3.3b</a>)</li> <li>Have students identify the Louisiana settings mentioned in the story (i.e., bayou and Atchafalaya Swamp). Read information in their social studies textbook (pages 20 and 41 in Scott Foresman) to determine the difference between a swamp and a bayou. Ask students to compare the two bodies of water and record their comparisons on the <a href="#">Venn Diagram Flapbook</a>.<sup>10</sup> (<a href="#">RI.3.1</a>, <a href="#">RI.3.8</a>) Prompt students to glue their flapbook in the I Love Louisiana section of their Louisiana Learning Log.</li> <li>Provide students with a five-column graphic organizer to keep throughout the unit in the Lapin Literacy section of their Louisiana Learning Log. This organizer will be used to compare the settings, plot, and themes of stories with similar characters. (<a href="#">RL.3.9</a>) <ul style="list-style-type: none"> <li>Column one—main character’s name: Ask students to record the name of the rabbit and the title of the story, using proper capitalization. (<a href="#">L.3.2a</a>)</li> <li>Column two—setting details: Ask students to include details of the setting, including examples and details from the text about when and where the story takes place.</li> <li>Column three—main events/summary: Ask students to provide a brief summary (one to two sentences) of the stories about the character. If there is more than one story, provide the story title. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>Column four—conflicts: Ask students to identify the character(s) that interacts with the main character the most, who the main character tricks, and a brief summary of the conflict. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>Column five—theme/moral: Ask students to determine a lesson learned as a result of the character’s actions and resulting consequences.</li> </ul> </li> <li>Begin the Class Lapin Traits Chart. Using the discussion strategy <a href="#">Keep It or Junk It</a>,<sup>11</sup> have students create an agreed-upon list of character traits for Lapin. To use this strategy, have students work in pairs or small groups to create a numbered list of character traits (e.g., words or phrases, such as “He is the craftiest animal in the story”) and supporting details from the text. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">L.3.1g</a>) Then have the pairs lead a discussion in which they present their list and the class votes whether to “keep” or “junk” each item on the list. For each vote, students must provide their reasons. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.3</a>) After each pair or group presents, develop a single class list of the character traits and supporting details for Lapin. Post the list for students to reference throughout the unit.</li> </ul>

<sup>10</sup> [http://www.homeschoolshare.com/docs32466/lapbook\\_templates/venn.pdf](http://www.homeschoolshare.com/docs32466/lapbook_templates/venn.pdf)

<sup>11</sup> <https://www.teachingchannel.org/videos/student-run-lesson>



TEXT SEQUENCE	TEXT USE										
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"><li>In the My Thoughts section of their Louisiana Learning Log, have the students write a constructed response in which they explain how the Louisiana setting (i.e., bayou and Atchafalaya swamp) is important to Lapin and his ability to complete the tasks set forth by Madame Tortue: How does Lapin use his knowledge of Louisiana and its resources to get what he wants? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RI.3.3</a>)</li></ul>										
<p><b>LESSON 5:</b></p> <p>“Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” from <u>Why Lapin’s Ears Are Long and Other Tales from the Louisiana Bayou</u> by Sharon Arms Doucet</p>	<p><b>TEXT DESCRIPTION:</b> These stories are about the cunning, clever, and crafty character of Lapin the Rabbit.</p> <p><b>TEXT FOCUS:</b> The students will use these two texts to practice recounting stories, including folktales, determining the central message and explaining how it is conveyed through the text. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will participate in multiple reads of the stories, focusing on sequencing events and summarizing the plots. Then engage in a discussion about the texts with the class.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"><li>Read aloud “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short.” Display or project the text for students to follow along.</li><li>Have students continue to select words to add to the Tricky Vocabulary section of their Louisiana Learning Log.</li><li>Provide students with index cards labeled with specific events from each text. Have them place the events in sequenced order. Then ask students to recount the story to a partner and discuss how each event in the text builds on the previous and leads to the next and how the actions of Lapin contribute to the sequence of events. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) As students discuss, ensure they use words and phrases that signal event order (e.g., <i>first</i>, <i>next</i>, <i>then</i>, <i>last</i>, <i>before</i>, <i>after</i>) and relationships between events (e.g., <i>because</i>, <i>as a result</i>, <i>in response to</i>, etc.). (L.3.6)</li><li>Using a “<a href="#">Somebody-Wanted-But-So</a>” <a href="#">Graphic Organizer</a>, model how to summarize the story to the whole class. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>) Ask for student input as you are modeling how to fill in the graphic organizer using a projector or a white board. See sample outcome below.</li></ul> <table><tr><th>Somebody</th><th>Wanted</th><th>But</th><th>So</th><th>Then (optional)</th></tr><tr><td>Lapin</td><td>to marry Ma’amselle Bijou</td><td>Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.</td><td>Lapin comes up with a scheme to win Ma’amselle in a contest.</td><td>They got married and lived happily ever after.</td></tr></table>	Somebody	Wanted	But	So	Then (optional)	Lapin	to marry Ma’amselle Bijou	Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.	Lapin comes up with a scheme to win Ma’amselle in a contest.	They got married and lived happily ever after.
Somebody	Wanted	But	So	Then (optional)							
Lapin	to marry Ma’amselle Bijou	Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.	Lapin comes up with a scheme to win Ma’amselle in a contest.	They got married and lived happily ever after.							

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• After completing the model Somebody-Wanted-But-So organizer as a whole class, allow students to complete their own for “Why Lapin’s Tale Is Short” and place both in the Lapin Literacy section of the Louisiana Learning Log. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>)</li> <li>• Have students share their summaries with the class. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>, <a href="#">SL.3.1a</a>)</li> <li>• Prompt students to add information about Lapin in “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log and add any additional character traits and supporting evidence to the Class Lapin Traits Chart. Both were begun in Lesson 4. (<a href="#">RL.3.9</a>)</li> <li>• Then conduct a class discussion about “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short.” Ensure students use <a href="#">accountable talk</a><sup>12</sup> and refer to details and examples in the text. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) <ul style="list-style-type: none"> <li>○ How do Lapin’s actions contribute to the story, “Lapin and the Ball at M’sieur Deer’s”? (<a href="#">RL.3.3</a>) How does each part of the story build on the next? (<a href="#">RL.3.5</a>)</li> <li>○ How are Lapin’s actions, behaviors, mood, etc., in “Lapin and the Ball at M’Sieur Deer’s” similar to his actions, behaviors, mood, etc., in “Why Lapin’s Tail Is Short”? (<a href="#">RL.3.9</a>)</li> <li>○ How are Lapin’s actions, behaviors, mood, etc., in “Lapin and the Ball at M’Sieur Deer’s” different from his actions, behaviors, mood, etc., in “Why Lapin’s Tail Is Short”? (<a href="#">RL.3.9</a>)</li> <li>○ Reread the last few pages of the selection, “Why Lapin’s Tail Is Short.” What happens at the end of the story? Why is this key detail important to the meaning of the story? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.10</a>, <a href="#">SL.3.2</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Lastly, have students write a comparison and contrast essay in response to the following prompt: How are the setting, plot, and lessons of “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” similar and different?</li> <li>• Determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>13</sup> to support organizing writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: detail or example, (2) Elaboration/explanation of how</li> </ul> </li> </ul>

<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>this evidence supports the student’s opinion. (<a href="#">RL.3.1</a>, <a href="#">W.3.2b</a>)</p> <ul style="list-style-type: none"> <li>○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found.</li> <li>○ Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.3.5</a>)</li> <li>○ Students develop a main idea statement.<sup>14</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.3.2a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ul style="list-style-type: none"> <li>1. Read the first paragraph. Identify and underline the main idea sentence. (<a href="#">RI.3.2</a>) If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence. (<a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>)</li> <li>3. Read the full essay. Put a star next to any details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.3.1</a>)</li> <li>4. Ensure the sentences are complete and include proper subject-verb and pronoun-antecedent agreement. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.3.1f</a>, <a href="#">i</a>)</li> <li>5. Circle words that suggest order or make connections between ideas (e.g., <i>then</i>, <i>before</i>, <i>after</i>, <i>because</i>, <i>therefore</i>, <i>as a result</i>, <i>in response to</i>, etc.). If none of those words are used, make a suggestion for where they can be added. (<a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.6</a>)</li> <li>6. Highlight any potential spelling or grammar mistakes in yellow, including incorrectly capitalizing the title of the story or incorrectly forming possessives. (This may require a brief mini-lesson on the grade-specific</li> </ul> </li> </ul>

<sup>14</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE										
	<p>expectations.) (<a href="#">L.3.1b-e</a>, <a href="#">g</a>; <a href="#">L.3.2a</a>, <a href="#">d-g</a>)</p> <p>7. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.3.4</a>, <a href="#">W.3.5</a>)</p> <ul style="list-style-type: none"><li>Students complete a final draft.</li></ul>										
<p><b>LESSON 6:</b></p> <p>“Bouki Over a Barrel” from <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet and <a href="#">www.cotton.org</a></p>	<p><b>TEXT DESCRIPTION:</b> In “Bouki Over a Barrel,” Lapin tricks Bouki into doing all the work while Lapin eats Bouki’s dinner.</p> <p><b>TEXT FOCUS:</b> This story offers many opportunities to discuss character traits and their actions as well as to recount stories and determine a central message or moral. (<a href="#">RL.3.3</a>) As students focus on reading purposefully to look for clues that describe the character Lapin, they begin to see how the actions of the characters contribute to the result of the story and the lessons to be learned. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to “Bouki Over a Barrel” read aloud. They summarize the story and then identify details and information about the characters. Then they continue adding information to the Louisiana Learning Log. The lesson concludes with students writing an opinion paragraph.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"><li>Read “Bouki Over a Barrel” aloud as students follow along.</li><li>Ask students to select words for the Tricky Vocabulary section of their Louisiana Learning Log. This was begun in Lesson 4.</li><li>Have students summarize the text using the Somebody-Wanted-But-So chart. (<a href="#">RL.3.2</a>) Place the chart in the Lapin Literacy section of the Louisiana Learning Log underneath the other two charts.</li></ul> <table><tr><th>Somebody</th><th>Wanted</th><th>But</th><th>So</th><th>Then (optional)</th></tr><tr><td>Lapin</td><td></td><td></td><td></td><td></td></tr></table> <ul style="list-style-type: none"><li>Have students share their Somebody-Wanted-But-So chart with a partner and make any necessary revisions. (<a href="#">SL.3.1a-d</a>)</li><li>Create a two-column class chart to record the clues the author gives the reader about Lapin and what the examples reveal about Lapin’s thoughts, feelings, and actions. Use the left column to record the example and page number and the right column to record conclusions drawn about Lapin’s character. Read aloud until page 9 of “Bouki Over a Barrel.” Display or project the text, so students can follow along. Complete the class chart with students and then transfer the traits to the Class Lapin Traits Chart begun in Lesson 4. For example:</li></ul>	Somebody	Wanted	But	So	Then (optional)	Lapin				
Somebody	Wanted	But	So	Then (optional)							
Lapin											

TEXT SEQUENCE	TEXT USE	
	<b>Text example</b>	<b>What does this tell me?</b>
	“He could find more ways to get out of work than there are fleas on a possum.” Page 4	<i>Lapin is lazy and will probably try and find a way to get out of doing work.</i>
	“Knowing he could hoodwink Bouki quicker than he could sneeze...” Page 7	<i>Lapin knows he is smarter than Bouki and will probably try and trick him.</i>
	“Deal,” said Lapin, hiding a grin. Page 8	<i>Lapin knows that 1/3 of Bouki’s crops is in fact larger than ¼.</i>
<ul style="list-style-type: none"><li>• Divide the class into pairs. Finish reading aloud “Bouki Over a Barrel” a second time. While reading, stop periodically to have pairs discuss and record each major event on a <a href="#">sequence of events chart</a>.<sup>15</sup> For each event, describe what happens, including the characters’ thoughts, feelings, and actions and any examples from the text. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>) On the arrows, briefly explain how one or more of the characters’ actions leads to the next event. Include language such as <i>first, next, then, after, before, because, therefore, since, and as a result</i>. (<a href="#">L.3.6</a>)</li><li>• Prompt students to add information about Lapin in “Bouki Over a Barrel” to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. Add any additional character traits and supporting evidence to the Class Lapin Traits Chart. Both were begun in Lesson 4. (<a href="#">RL.3.9</a>)</li><li>• <b>Teacher Note:</b> This is a good opportunity to make connections to social studies. Have students identify the Louisiana elements mentioned in the story (i.e., Mardi Gras, King cake, cotton crop) and record the details in the I Love Louisiana section of the Louisiana Learning Log. For social studies connections, ask students to learn more about why cotton is an important natural resource in Louisiana and essential to Louisiana’s economy. Have students use the website <a href="#">Cotton Counts</a><sup>16</sup> to conduct a short research project to build knowledge about cotton and its importance in Louisiana. (<a href="#">W.3.7</a>) Prompt students to use the website features and discuss how the illustrations and interactive features on the site contribute</li></ul>		

<sup>15</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

<sup>16</sup> <http://www.cotton.org/pubs/cottoncounts/story/index.cfm>

TEXT SEQUENCE	TEXT USE
	<p>to an understanding of the website text. (<a href="#">RI.3.5</a>, <a href="#">RI.3.7</a>) Have students compile shared information and work together using technology to create a <a href="#">brochure</a><sup>17</sup> or poster that explains the value of cotton and clearly conveys the idea of its importance in Louisiana. (<a href="#">W.3.6</a>) Students should include illustrations to aid in comprehension and develop the topic with facts, definitions, and details. (<a href="#">W.3.2a-d</a>, <a href="#">SL.3.5</a>) Additional questions to link to Cajun folktales:</p> <ul style="list-style-type: none"> <li>○ How do the natural resources of Louisiana play a role in the development of Cajun folktales? (<a href="#">RI.3.3</a>)</li> <li>○ How does the geography of Louisiana influence the characters' actions in "Bouki Over a Barrel"? (<a href="#">RI.3.3</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Lastly, have the students respond to the following prompt independently: In "Bouki Over a Barrel" a central message might be, "Sometimes being smart is better than being rich." Do you agree or disagree with this message? Why or why not? Provide examples from the text to support your response. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.10</a>) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>18</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).</li> </ul>
<p><b>LESSON 8:</b></p> <p><a href="#"><i>The Tale of Peter Rabbit</i></a>, Beatrix Potter</p> <p><i>Dear Peter Rabbit</i>, Alma Flor Ada</p>	<p><b>TEXT DESCRIPTION:</b> In <i>The Tale of Peter Rabbit</i>, Peter has to escape Mr. McGregor's garden after getting trapped. In <i>Dear Peter Rabbit</i>, Peter Rabbit's friends, who just happen to be famous storybook characters, write letters to each other from the land of Make Believe. Peter has been invited to a housewarming party, but he is suffering from a cold after his narrow escape from Mr. McGregor's garden.</p> <p><b>TEXT FOCUS:</b> Reading <i>The Tale of Peter Rabbit</i> prior to/alongside reading <i>Dear Peter Rabbit</i> by Alma Flor Ada helps students gain a deeper understanding of the character of Peter Rabbit as seen through the eyes of his friends. (<a href="#">RL.3.9</a>) Students can use the illustrations from this text to make predictions and discuss inferences as they work to describe different characters and their possible problems and relationships to each other. (<a href="#">RL.3.3</a>, <a href="#">RL.3.7</a>) This book can be used as a model for letter-writing skills but also for creative writing about imagined characters and understanding the concept of point of view. (<a href="#">RL.3.6</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> In this lesson students will look at another mischievous hare, Peter Rabbit. The students will also work together to write and produce class books based off the structure of <i>Dear Peter Rabbit</i>.</p>

<sup>17</sup> <http://www.readwritethink.org/classroom-resources/student-interactives/printing-press-30036.html?tab=3#tabs>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have students read <i>The Tale of Peter Rabbit</i> independently. (RL.3.10) Ask them to refer to their partner for assistance when necessary.</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. For example, have students listen to recorded versions of the texts and <a href="#">read along</a><sup>19</sup> in advance of reading them in class to support student reading fluency. (RF.3.4a-c) There is an audio version of <i>The Tale of Peter Rabbit</i> available with the printed text.</li> <li>• Create a collection of base words with suffixes that include high-frequency and vocabulary words. The words should be generated from the story (e.g., <i>squeezed, frightened, wriggled, intended, puzzled, implored, rushed, slipped, tired, happened, flopped, scuttered, wondered, peeped, climbed</i>).</li> <li>• Demonstrate how to divide the words into base words and suffixes. Discuss syllable patterns using the words. Then show how to use clues for syllable division when adding suffixes to base words. (RF.3.3a, b)</li> <li>• Create sentence strips with the sentences from the text that use the selected words. Cover the selected words with blank paper and ask students to identify and write the missing word. (L.3.2e, f) For example: <ul style="list-style-type: none"> <li>○ But presently, as nothing _____ (happened), he came out, and _____ (climbed) upon a wheelbarrow, and _____ (peeped) over. The first thing he saw was Mr. McGregor hoeing onions.</li> </ul> </li> <li>• Access additional <a href="#">reading lessons</a><sup>20</sup> from LearnZillion for <i>The Tale of Peter Rabbit</i>.</li> <li>• Prompt students to add Peter Rabbit to their rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. The organizer was begun in Lesson 4.</li> <li>• Assign different letters or characters from <i>Dear Peter Rabbit</i> to different students. Have them read the letters aloud to the class while displaying the illustrations. Ensure that students read with appropriate rate and fluency. (RF.3.4b, SL.3.4) While reading, have students identify parts of a friendly letter and discuss how each successive letter connects to and builds on the next. (RL.3.5)</li> </ul>

<sup>19</sup> [http://www.fcrr.org/studentactivities/F\\_023c.pdf](http://www.fcrr.org/studentactivities/F_023c.pdf)

<sup>20</sup> <http://learnzillion.com/lessonsets/520-close-reading-literature-the-tale-of-peter-rabbit>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> For students who struggle with fluency, have them practice in advance of reading the text aloud. A rubric for assessing fluency can be found <a href="#">here</a>.<sup>21</sup> Techniques for how to address fluency can be found within the <a href="#">ELA Instructional Framework</a>.<sup>22</sup></li> <li>• After reading <i>Dear Peter Rabbit</i>, have students refer to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. Prompt them to add or revise any details for Peter Rabbit based on what they learned from <i>Dear Peter Rabbit</i>. (<a href="#">RL.3.9</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Using the letters from <i>Dear Peter Rabbit</i> as a model, have students work in groups to write their own series of letters as characters from a Cajun folktale to Lapin the Rabbit. Ensure the letters develop imagined experiences about a common event or idea and contain key details from the Lapin stories. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.6</a>) Prompt students to use their notes from their Louisiana Learning Log to remind them of different details from the various Lapin stories. Use the following process with students: <ul style="list-style-type: none"> <li>○ Ask students to work together to come up with a common event or idea that all letters will address. For instance, one group might write letters as different characters complaining about the tricks Lapin has played on them.</li> <li>○ Prompt students to compare letters within the group to make sure they are all addressing the selected event without repeating or contradicting one another.</li> <li>○ Have students work together in the group to share their written letter and have the group review the letter with a student-developed rubric to evaluate the letter’s organization and whether the letter demonstrates command of grade-appropriate words, phrases, and language standards. (<a href="#">W.3.3a-d</a>; <a href="#">W.3.4</a>; <a href="#">L.3.1b-i</a>; <a href="#">L.3.2b, d-f</a>; <a href="#">L3.3a</a>) Have students create an illustration to accompany their letter to Lapin that contributes to the overall theme of the letter. (<a href="#">SL.3.5</a>)</li> <li>○ Allow the students to use technology to produce and publish their writing. (<a href="#">W.3.6</a>) Combine the letters written by each group into a class book entitled, “Dear Lapin the Rabbit.” Place the finished publication in the classroom library for students to read and refer to throughout the unit. (RF.3.4a-c)</li> </ul> </li> <li>• Additional <a href="#">writing lessons</a><sup>23</sup> from LearnZillion for <i>The Tale of Peter Rabbit</i>.</li> </ul>

<sup>21</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 9:</b></p> <p><i>Tops and Bottoms</i>, Janet Stevens (<a href="#">Audio recording</a> of <i>Tops and Bottoms</i>) (<b>Note:</b> <i>Tops and Bottoms</i> is sometimes included in grade 3 basal textbooks.)</p> <p>“Lapin Plays Possum,” pages 24-31, from <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p><b>TEXT DESCRIPTION:</b> Both folktales tell the story of the rabbit that outsmarts his “friend” by always finding a way to take the best part of the harvest and leave nothing but the useless remains for his “friend.”</p> <p><b>TEXT FOCUS:</b> Even though the rabbit character in both stories is very similar, the characters of Bear and Bouki are very different as are the crops grown. Focus on how the author’s changes make “Lapin Plays Possum” a Cajun version of the same story. Have students continue to add to their Tricky Vocabulary section, rabbit character chart in the Lapin Literacy section, and the Class Lapin Traits Chart. Students can also write an essay comparing and contrasting the two tales, focusing on how the language, setting, and thoughts and actions of the secondary characters (i.e., Bouki versus Bear) create differences in the stories. (<a href="#">RL.3.9</a>) Students should read <i>Tops and Bottoms</i> independently or as a paired reading exercise. (<a href="#">RL.3.10</a>, <a href="#">RF.3.4a-c</a>)</p> <p>Possible questions:</p> <ul style="list-style-type: none"> <li>• In <i>Tops and Bottoms</i> the author writes that Hare and Mrs. Hare “cooked up a plan.” Explain the problem the Hares are trying to solve with their plan and the solution they propose. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>• How is Bouki’s motivation different from Bear’s? How does that change the actions of Hare or Lapin? (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>)</li> <li>• Compare and contrast the crops that are being planted in each tale. What do the differences reveal about the setting? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>• How are the rabbits in <i>Tops and Bottoms</i> and “Lapin Played Possum” alike? (<a href="#">RL.3.3</a>)</li> <li>• How are the rabbits in <i>Tops and Bottoms</i> and “Lapin Played Possum” different? (<a href="#">RL.3.3</a>)</li> </ul>
<p><b>LESSON 10:</b></p> <p>“The Great Race” from <i>The Classic Tales of Brer Rabbit</i></p> <p>“<a href="#">The Trickster Tricked</a>” retold by S. E. Schlosser</p> <p>“<a href="#">Rabbit Plays Tug of War</a>” retold by S. E. Schlosser</p>	<p><b>TEXT DESCRIPTION:</b> In these short stories, the mischievous rabbit’s behavior finally catches up to him. “The Great Race” and “The Trickster Tricked” are both versions of The Tortoise and the Hare in which the slow turtle actually beats the speedy, yet arrogant, rabbit in a race. In “Rabbit Plays Tug of War,” the rabbit learns his lesson after fooling two snakes. “Brer Fox, Brer Rabbit, and the Tar-Baby” tells the story about the time that Brer Fox finally gives the rabbit a dose of his own medicine. Finally, “Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch” shows readers how close Brer Rabbit can come to getting into real trouble because of one of his tricks.</p> <p><b>TEXT FOCUS:</b> These tales provide opportunities to discuss how a character’s negative actions contribute to a series of events. Students can ask questions that focus on recounting events of the selections, describe and analyze characters’ actions, and determine lessons learned from the text that are connected to the unit focus. Also, as these texts have similar characters, students can compare similar themes, settings, and plots of stories, while noting differences that can be attributed to culture. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.9</a>)</p>

<sup>23</sup> <http://learnzillion.com/lessonsets/669-writing-opinion-essays-in-response-to-the-tale-of-peter-rabbit>

TEXT SEQUENCE	TEXT USE
<p>“Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p> <p>“Brer Fox, Brer Rabbit, and the Tar-Baby” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p>	<p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Small groups each read a different text. Each group creates a reader’s theater script based off a summary of their assigned story. Students perform the reader’s theater while others track the differences on a Somebody-Wanted-But-So chart.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students identify common behaviors among the rabbit characters in the various folktales. Prompt students to refer to their rabbit graphic organizer in the Lapin Literacy section of the Louisiana Learning Log. (<a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) To promote active participation, have students use <a href="#">hand signals</a>.<sup>24</sup> (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">SL.3.1a-d</a>)</li> <li>Divide the class into small groups with at least one expert student reader in each. Assign each group a different folktale. Have students read their folktale in the group, taking turns reading different sections of the story aloud. (<a href="#">RL.3.10</a>, <a href="#">RF.3.4a-b</a>)</li> <li>In each group, have students complete the following tasks: <ul style="list-style-type: none"> <li>Add words to the Tricky Vocabulary section of the Louisiana Learning Log.</li> <li>Add details from the tale to the rabbit graphic organizer in the Lapin Literacy section of the Louisiana Learning Log.</li> <li>Write a summary of the tale. (<a href="#">RL.3.2</a>) (<b>Teacher Note:</b> Circulate around the room making sure that students are including a central message and supporting details.)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>After the groups have come up with an agreed-upon summary, explain to the students that they are going to create and perform their own version of a Cajun Trickster Tale based on their retelling.</li> <li>Have the students brainstorm possible Louisiana elements they could change or add to their summary. For example, the setting of “Rabbit Plays Tug of War” could be Bayou Teche. Or, instead of the rabbit handing a grape vine, he could make a rope out of Spanish moss. Allow students to reference any informational texts about Louisiana during the brainstorming session including their third-grade Louisiana social studies text. (<a href="#">SL.3.1a</a>)</li> <li>Students work in groups to decide on the roles. Work with students to practice reading with expression and <a href="#">inflection</a><sup>25</sup> and <a href="#">performing</a><sup>26</sup> for peers. (<a href="#">RF.3.4b</a>) Students also practice reading an excerpt from an already developed <a href="#">reader’s theater</a></li> </ul>

<sup>24</sup> <https://www.teachingchannel.org/videos/teaching-strategy-active-listening>

<sup>25</sup> <http://web.archive.org/web/20060117000155/http://hometown.aol.com/rcswallow/VoiceInflection.html>

<sup>26</sup> <http://www.aaronshelp.com/rt/Tips3.html>

TEXT SEQUENCE	TEXT USE
	<p><u>script</u>.<sup>27</sup> (<a href="#">SL.3.4</a>) Refer to different parts of the script using terms like <i>scene</i>, <i>character</i>, <i>dialogue</i>, and <i>stage directions</i>. (<a href="#">RL.3.5</a>)</p> <ul style="list-style-type: none"> <li>• Before the students begin writing, remind them they will be assessed on how well they were able to effectively engage in group discussions, recount folktales to determine the central message, use information gained from informational texts about a topic, read fluidly at an understandable pace, and produce writing in which development and organization are appropriate to the task and purpose. (<a href="#">RL.3.2</a>, <a href="#">RI.3.7</a>, <a href="#">W.3.4</a>, <a href="#">SL.3.1b-d</a>, <a href="#">SL.3.4</a>)</li> <li>• Provide students with multiple opportunities for planning, revising, editing, and speaking practice over an extended period of time. (<a href="#">W.3.5</a>, <a href="#">L.3.1b-i</a>)</li> <li>• <b>Teacher Note:</b> Allow students to “perform” their tale through recording rather than live performance. For those choosing to do a live performance, encourage them to include props and/or visual displays to emphasize or enhance certain details of the tale. (<a href="#">SL.3.5</a>)</li> <li>• As groups perform, ask the audience to record notes about each tale on the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. (<a href="#">W.3.8</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>)</li> <li>• Then ask each group to lead a class discussion about the moral of the tale, including how the setting, plot, and morals are similar or different to other tales read in the unit. (<a href="#">RL.3.9</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Prompt students to ask and answer questions and provide examples and details from the text when discussing the similarities and differences. Students should ask questions about the tale and the group’s presentation and script, including how they were able to add in Cajun elements.</li> </ul>
<p><b>LESSON 11:</b></p> <p><i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p> <p><i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p><b>TEXT DESCRIPTION:</b> Both stories feature the main character of Lapin the Rabbit and are written by the same author, Sharon Arms Doucet.</p> <p><b>TEXT FOCUS:</b> Both of these texts have been read and analyzed throughout this unit. Rereading sections of these texts provides opportunities for comparing similar themes, settings, and plots between stories with similar characters. (<a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.9</a>) These stories can also be used in preparation from the culminating writing task.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will compare the central message in both stories, then work independently to conduct a short research project about rabbits and write an opinion piece about why rabbits are always portrayed as “tricky” characters. How do the stories draw on real characteristics? How do they exaggerate characteristics? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">W.3.7</a>)</p>

<sup>27</sup> <http://www.teachingheart.net/readers theater.htm>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have student pairs review their rabbit graphic organizer from the Lapin Literacy section of their Louisiana Literacy Log.</li> <li>Select three to five selections from any of the stories in both books for rereading and comparing and contrasting the settings, plots, and themes of the stories. Project or display the sections for students to <a href="#">partner read</a>.<sup>28</sup> (<a href="#">RL.3.10</a>; <a href="#">RF.3.4a, c</a>)</li> <li>As students read, have pairs locate details or examples from the passages to further support the similarities and differences between the settings, plots, and/or themes in the selected stories. Record those details or examples on the rabbit graphic organizer.</li> <li>Have students review the Class Lapin Traits Chart begun in Lesson 4 and reread sections (i.e., pages 4, 21, 22, 27, and 35 of <i>Lapin Plays Possum</i> and pages 1 and 21 of <i>Why Lapin's Ears Are Long</i>) of the texts. Record specific evidence from the text about Lapin on the class chart: What new ways is Lapin described in the story? What words are used (e.g., <i>trickster</i>, <i>prankster</i>, <i>scoundrel</i>, <i>rogue</i>, <i>crafty</i>, <i>cunning</i>)? What do these words mean? How are they used in the sentence? (For example, which words are adjectives and describe Lapin? Which words are nouns and are names for Lapin? What is their purpose in the sentence?) (<a href="#">RL.3.4</a>; <a href="#">L.3.1a</a>; <a href="#">L.3.4a, d</a>) What do these words make you think of? How are these words related? (<a href="#">L.3.5b-c</a>, <a href="#">L.3.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a <a href="#">Socratic seminar</a><sup>29</sup> in which students explain, using details or examples from the reread passages, what they learned about the Louisiana settings, plots, and themes from reading the folktales about Lapin the Rabbit. (<a href="#">RL.3.2</a>, <a href="#">RL.3.9</a>) Then have students answer the following questions: Is Lapin a good trickster? What traits, actions, etc., helped or hurt Lapin in tricking other characters? (<a href="#">RL.3.3</a>) <ul style="list-style-type: none"> <li>Allow students to prepare for the seminar by discussing their answers to the questions with a partner and gathering identifying details and examples from the texts from their rabbit graphic organizer. Have the pairs take notes on how they would answer the questions. (<a href="#">RL.3.1</a>, <a href="#">W.3.8</a>, <a href="#">SL.3.1a</a>)</li> <li>During the seminar, divide the class into two circles with one partner in the inner circle and one partner in the outer circle. (<a href="#">SL.3.1b</a>) Have the inner circle discuss the questions for a certain time limit using <a href="#">accountable talk</a>.<sup>30</sup> (<a href="#">RL.3.1</a>, <a href="#">SL.3.1c-d</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) As the inner circle discusses, have the partner in the outer circle take notes from what the speakers are saying. (<a href="#">W.3.8</a>, <a href="#">SL.3.3</a>) Then have the pairs come back together to discuss how the seminar went and to</li> </ul> </li> </ul>

<sup>28</sup> [http://www.fcrr.org/studentactivities/F\\_015c.pdf](http://www.fcrr.org/studentactivities/F_015c.pdf)

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

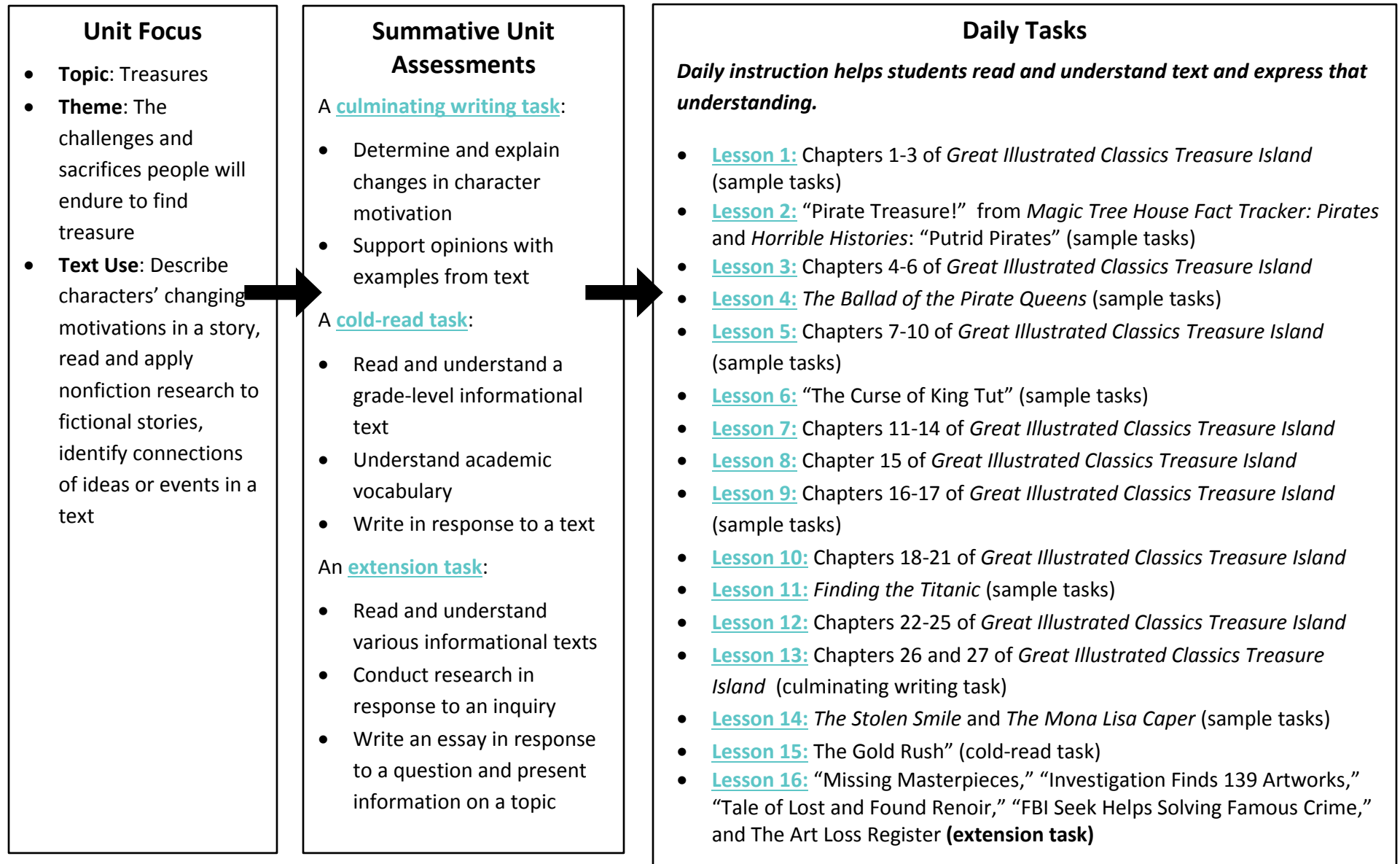
TEXT SEQUENCE	TEXT USE
	<p>identify additional points they can make and locate examples or details they can provide, etc. Have the students swap positions and repeat the process.</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students work in groups to determine a central message or lesson from all the texts and explain how it is conveyed through how the characters' actions affect the course of events. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) Have students record their lesson and reasons on chart paper or using technology (including proper capitalization of chapter titles and use of possessives), and post the organizer for the class to view. (<a href="#">RL.3.9</a>; <a href="#">W.3.6</a>; <a href="#">L.3.2a, d</a>) Then use the various responses to conduct a brief class discussion about the various messages and lessons determined from the text. (<a href="#">SL.3.6</a>) How are trickster tales both entertaining and educational? The introduction of the Classic Tales of Brer Rabbit says, "For these stories aren't just about rabbits and foxes. These are stories about all of us." What does the author mean by this statement? (RI.3.1, RI.3.2)</li> <li>Have students conduct a short research project about rabbits. (<a href="#">W.3.7</a>) Provide students with a set of questions to answer about rabbits, such as: <ul style="list-style-type: none"> <li>What are the physical characteristics of rabbits?</li> <li>Where do rabbits typically live?</li> <li>What do rabbits generally eat?</li> <li>What are some famous rabbit characters? Think about TV characters, stories, culture, holidays, etc.</li> <li>How are rabbits viewed throughout the world?</li> <li>What are some interesting facts about rabbits?</li> </ul> </li> <li>Ask students to use teacher-provided resources (print and digital) to locate various answers to the questions. Make sure students take notes. Model as needed. Possible digital sources for research: <ul style="list-style-type: none"> <li><a href="http://www.buzzle.com/articles/rabbits-as-pets-pros-and-cons.html">http://www.buzzle.com/articles/rabbits-as-pets-pros-and-cons.html</a></li> <li><a href="http://www.verlannahill.com/BunnyFacts2.htm#who">http://www.verlannahill.com/BunnyFacts2.htm#who</a></li> <li><a href="http://www.onekind.org/be_inspired/animals_a_z/rabbit/">http://www.onekind.org/be_inspired/animals_a_z/rabbit/</a></li> <li><a href="http://www.hopperhome.com/rabbit_fact_sheet.htm">http://www.hopperhome.com/rabbit_fact_sheet.htm</a></li> </ul> </li> <li>Following the research, ask students to sort their notes into two different categories: (1) Facts or Characteristics Represented in Rabbit Stories and (2) Facts or Characteristics Changed in Rabbit Stories (<a href="#">W.3.8</a>)</li> <li>Then have students answer the following in writing: How do the stories represent, exaggerate, or change the real</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p>characteristics of rabbits? <a href="#">(W.3.10)</a> Record the sorted notes on a T-chart or similar graphic organizer. Record the written response in the My Thoughts section of the Louisiana Learning Log.</p>
<p><b>LESSON 12:</b></p> <p><a href="#">“The Giant of La Costa Village”</a> from Internet Story Club of America, S. Noël Rideau</p> <p><a href="#">“M’su Carencro and Mangeur de Poulet,”</a> J. J. Reneaux</p>	<p><b>TEXT DESCRIPTION:</b> In “The Giant of La Costa Village,” a giant threatens to terrorize a kingdom unless they obey him and supply him with food. The villagers work together to outsmart the giant and send him sailing away. “M’su Carencro and Mangeur de Poulet” is a Cajun folktale about a buzzard who trusts in le Bon Dieu (“the good God”) and a chicken hawk who tries unsuccessfully to prove the buzzard should depend on himself rather than le Bon Dieu.</p> <p><b>TEXT FOCUS:</b> “The Giant of La Costa Village” emphasizes the classic role of a folktale as a way to teach a lesson to the reader while getting the best of an antagonistic character. “M’su Carencro and Mangeur de Poulet” also teaches an educational and entertaining lesson.</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a> and <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 13:</b></p> <p>Folktales from the unit</p> <p><i>Writer’s Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports,</i> Nancy Loewen</p>	<p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> Extension Task</p>

## UNIT: TREASURE ISLAND

ANCHOR TEXT	UNIT FOCUS
<p><i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>The Ballad of the Pirate Queens</i>, Jane Yolen</li> <li>• “<a href="#">The Curse of King Tut</a>,” Spencer Kayden</li> <li>• <i>The Stolen Smile</i>, J. Patrick Lewis</li> <li>• <i>The Mona Lisa Caper</i>, Rick Jacobson</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• “Pirate Treasure!” from <i>Magic Tree House Fact Tracker: Pirates</i>, Will Osborne and Mary Pope Osborne</li> <li>• <i>Finding the Titanic</i>, Robert Ballard</li> <li>• “<a href="#">Missing Mona</a>” from Scholastic</li> <li>• “<a href="#">The Gold Rush</a>” from <i>Do California!</i>, Splash Publications</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>• <b>Horrible Histories:</b> “<a href="#">Putrid Pirates</a>,” BBC (Video)</li> </ul>	<p>Students read a combination of literary and informational texts to answer the questions: What are different types of treasure? Who hunts for treasure and how? Why do people search for treasure? Students also <a href="#">discuss</a> their personal treasures. Students work to understand what people are willing to do to get treasure and how different types of treasure have been found, lost, cursed, and stolen over time.</p> <p><b>Text Use:</b> Describe characters’ changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text</p> <p><b>Reading:</b> <a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>, <a href="#">RL.3.7</a>, <a href="#">RL.3.10</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.3</a>, <a href="#">RI.3.4</a>, <a href="#">RI.3.5</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.7</a>, <a href="#">RI.3.8</a>, <a href="#">RI.3.9</a>, <a href="#">RI.3.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.3.3d</a>, <a href="#">RF.3.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.3.1a-d</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.4</a>, <a href="#">W.3.5</a>, <a href="#">W.3.7</a>, <a href="#">W.3.8</a>, <a href="#">W.3.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.3</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.5</a>, <a href="#">SL.3.6</a></p> <p><b>Language:</b> <a href="#">L.3.1a-i</a>; <a href="#">L.3.2a</a>, <a href="#">c-g</a>; <a href="#">L.3.3a-b</a>; <a href="#">L.3.4a-b</a>, <a href="#">d</a>; <a href="#">L.3.5a-c</a>; <a href="#">L.3.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 155:</b> Text Set and Unit Focus</p> <p><b>Page 156:</b> <i>Treasure Island</i> Unit Overview</p> <p><b>Pages 157-161:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 162:</b> Instructional Framework</p> <p><b>Pages 163-179:</b> Text Sequence and Sample Whole-Class Tasks</p>

## Treasure Island Unit Overview





## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Have students respond to the following prompt: After reading *Treasure Island* by Robert Louis Stevenson, explain how Jim’s feelings about treasure change from the beginning of the story to the end. ([RL.3.2](#), [RL.3.3](#)) Write an essay that introduces your opinion about how Jim changed. Provide reasons that support your opinion. Provide examples from *Treasure Island* to support your reasons. ([RL.3.1](#), [W.3.1a-d](#), [W.3.4](#), [W.3.10](#))

**Teacher Note:** The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons. ([W.3.1c](#), [L.3.6](#)) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. ([L.3.1b](#), [c](#), [d](#), [e](#), [h](#), [i](#); [L.3.2a](#), [d](#), [e](#), [f](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.3.4](#), [W.3.5](#), [L.3.2a](#), [L.3.3a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Treasures</li> <li>• <b>Theme:</b> The challenges and sacrifices people will endure to find treasure</li> <li>• <b>Text Use:</b> Describe characters’ changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Determining and explaining changes in character motivation</li> <li>• Supporting opinions with examples from text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a></li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 7</a></li> <li>• <a href="#">Lesson 8</a></li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a></li> <li>• <a href="#">Lesson 12</a></li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Students independently read the first two pages of “[The Gold Rush!](#)” from *Do California!* by Splash Publications. Then they **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text. Sample questions:

1. Read this sentence from “The Gold Rush!”: “Sutter was unable to keep hundreds of **prospectors** from trampling his land, destroying his crops, and killing his cattle.” What is the meaning of the word *prospector*? ([RI.3.4](#)) What word or phrase supports the meaning of *prospector*? ([RI.3.4](#), [L.3.4a](#))
2. Which sentence best summarizes “The Gold Rush”? ([RI.3.2](#))
  - a) In 1849, thousands of prospectors moved to California in hopes of striking it rich in search of gold.
  - b) James Marshall discovered gold while building a sawmill on a farm in California.
  - c) One way prospectors search for treasure is by “panning” for gold using scooping pans.
  - d) John Sutter’s property was destroyed when prospectors tore up his land looking for gold during the Gold Rush of 1849.
3. Which statement best describes John Sutter’s feelings toward prospectors finding gold on his property? ([RI.3.6](#))
  - a) John Sutter was excited to strike it rich with the prospectors.
  - b) John Sutter was angry that the prospectors were not sharing any of the gold they found.
  - c) John Sutter was happy that he could help all those prospectors find treasure.
  - d) John Sutter was worried that too many prospectors would come and ruin his land.
4. Complete the following chart to identify the connections between the various events. ([RI.3.3](#), [RI.3.8](#), [L.3.6](#))

CAUSE	EFFECT
	James Marshal finds gold nuggets in the American River.
Prospectors come in search of gold on John Sutter’s land.	
Word gets out about the discovery of gold.	
	Miners begin mining for gold on land using picks and axes.
	San Francisco’s population grows to 25,000.

5. Why did Sutter not want people entering his property to search for gold? ([RI.3.1](#), [RI.3.3](#), [RI.3.8](#), [W.3.10](#), [L.3.6](#))

<sup>2</sup> **Cold-Read Assessment:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

6. Why are the prospectors who moved to California in search of gold referred to as “forty-niners”?
7. Read the following sentence from “The Gold Rush!”: “All were loaded with supplies and **eager** miners who started their golden journeys in San Francisco.”
  - What is the meaning of *eager* in this sentence? ([RI.3.4](#))
  - Describe why the miners’ trip is described as a “golden journey.” ([RI.3.3](#), [W.3.10](#), [L.3.4b](#), [L.3.5a](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Treasures</li> <li>• <b>Theme:</b> The challenges and sacrifices people will endure to find treasure</li> <li>• <b>Text Use:</b> Describe characters’ changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text</li> </ul>	This task focuses on: <ul style="list-style-type: none"> <li>• Reading and understanding a grade-level informational text</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to a text</li> </ul>	<b>Read and understand text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> </ul> <b>Express understanding of text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

## EXTENSION TASK<sup>4</sup>

1. Break the students into [jigsaw](#)<sup>5</sup> groups. Assign each group one of the following articles from [www.newsela.com](http://www.newsela.com) to read and analyze: “[Missing Masterpieces](#),”<sup>6</sup> “[Investigation Finds 139 Artworks](#),”<sup>7</sup> “[Tale of Lost and Found Renoir](#),”<sup>8</sup> and “[FBI Seek Helps Solving Famous Crime](#).”<sup>9</sup>
  - Have students work as a group to read and understand the text:<sup>10</sup>
    - Number the paragraphs.
    - Read the article and draw a line between sections of the text (e.g., when a new idea is introduced or it changes from explaining to providing an example).
    - Reread each chunk and summarize the main points in one or two sentences. Write the sentences in the margin.
    - Mark any places with unknown vocabulary or where there are questions or confusion in the group. Work together to define the words (using a dictionary as necessary) and answering the questions.
    - Determine the main idea and author’s purpose of the article.
  - Prompt groups to create a poster or [chart](#)<sup>11</sup> displaying the [main idea and key details](#) of their assigned article. ([RI.3.2](#))
  - Ask each group to present their chart to the class while classmates complete a [jigsaw expert recording form](#).<sup>12</sup> ([SL.3.1a-d](#), [SL.3.4](#), [SL.3.6](#))
2. Conduct a [Socratic seminar](#)<sup>13</sup> in which students assess the value of art based on the texts from the jigsaw groups. Use the following prompting questions:
  - Why do people steal art? What do you think they plan to do with it?
  - How do people try to recover stolen or lost art?
  - Can art be easily replaced after it is stolen or destroyed? Why or why not?
  - Should art be considered a treasure?

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>6</sup> <https://www.newsela.com/articles/germany-art/id/1734/>

<sup>7</sup> <https://www.newsela.com/articles/looted-art/id/1644/>

<sup>8</sup> <https://www.newsela.com/articles/renoir-theft/id/274/>

<sup>9</sup> <https://www.newsela.com/articles/art-heist/id/34/>

<sup>10</sup> A possible strategy for this is the NAMES strategy (<http://www.teacherspayteachers.com/Product/Free-Close-Read-and-Annotation-Bookmarks-731029>).

<sup>11</sup> <http://bit.ly/1iasZv3>

<sup>12</sup> <http://www.engageny.org/resource/grades-3-5-ela-curriculum-appendix-2-graphic-organizers>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

3. Using printed pictures from [The Art Loss Register](http://www.artloss.com/en)<sup>14</sup> website, show the students some actual pieces of stolen art or valuables.
4. Ask students to share their final thoughts and reflections from the seminar on stolen treasures.
5. Use the seminar as a brainstorming exercise for students to develop a class inquiry about stolen art, such as: What famous art has been stolen?
6. Have the students conduct a short research project using [The Art Loss Register](http://www.artloss.com/en).<sup>15</sup>
7. Have students select and research a piece of lost or stolen treasure or artwork in answer to the following questions:
  - What is the name of the art you are researching?
  - What is its history? (When was it painted and by whom? When was it stolen and from where? Has it been recovered? How?)
  - Why was the art or treasure stolen?
8. Ensure that students use search tools and hyperlinks to locate information to answer their questions. ([RI.3.5](#), [W.3.7](#))
9. Ask students to gather notes from their research and sort their notes according to the research questions. ([W.3.8](#))
10. Have students write a multi-paragraph essay based on their research in answer to the following question: Why is art stolen, and how is it recovered? ([RI.3.1](#); [RI.3.2](#); [RI.3.7](#); [W.3.2a-d](#); [W.3.4](#); [W.3.5](#); [W.3.10](#); [L.3.1b-i](#); [L.3.2a, d-g](#); [L.3.3a](#); [L.3.6](#))
11. Ask students to create and deliver a presentation of their essay to the class. Prompt them to include visual displays to enhance their presentation. ([SL.3.4](#), [SL.3.5](#), [SL.3.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b>	<b>What shows students have learned it?</b>	<b>Which tasks help students learn it?</b>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Treasures</li> <li>• <b>Theme:</b> The challenges and sacrifices people will endure to find treasure</li> <li>• <b>Text Use:</b> Describe characters' changing motivations in a story, read and apply nonfiction research to fictional stories, identify connections of ideas or events in a text</li> </ul>	This task focuses on: <ul style="list-style-type: none"> <li>• Reading and understanding various informational texts</li> <li>• Conducting research in response to an inquiry</li> <li>• Writing an essay in response to a question and presenting information on a topic</li> </ul>	<b>Read and understand text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a></li> </ul> <b>Express understanding of text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 14</a> (sample tasks included)</li> <li>• <a href="#">Lesson 16</a> (use this task)</li> </ul>

<sup>14</sup> <http://www.artloss.com/en>

<sup>15</sup> <http://www.artloss.com/en>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>16</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

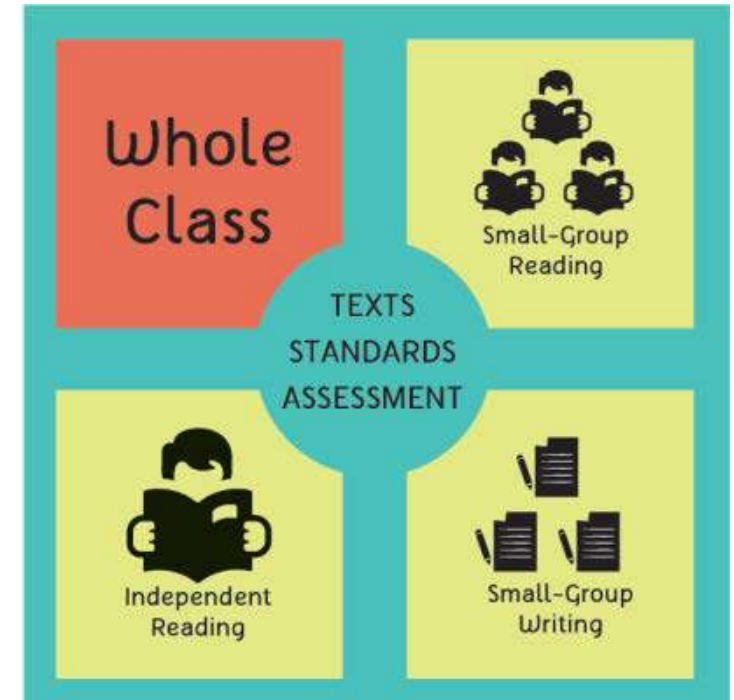
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit, students will build knowledge about treasure and the great lengths people will go to acquire and keep it. Students will progressively build knowledge using the following tools throughout the unit.

- **Treasured Words Vocabulary Display:** Students learn new vocabulary words in context. Students determine the meaning of the words, identify any real-life connections or relationships between words, and place the words on a display. Students are encouraged to use the words from the display in their writing throughout the unit. Begin in Lesson 1.
- **Reader Response Notebook:** Students create and maintain a notebook or journal to record and keep track of their written responses to daily or weekly prompts, graphic organizers, notes, chart, vocabulary, etc. throughout the unit. Students can name the notebook “My Treasured Thoughts” or “Treasured Thoughts Notebook” in keeping with the topic of the unit. Begin in Lesson 1.
- **Class Character Chart:** Students create a three-column chart to trace the traits, motivations, and role of the various characters in *Treasure Island*. Students keep track of and update this chart throughout the unit. At the end of the unit, students review the chart and make note of any changes over the course of the text. For all entries on the chart, students should consider using details and examples from the text. Begin in Lesson 1.
- **Types of Treasure Inquiry Chart:** Students create an inquiry chart to record the different types of treasure read about and discussed throughout the unit. Students come to understand that there are many different kinds of treasure and, very often, what one considers treasure, another may not consider very valuable. Begin in Lesson 2.

TEXT SEQUENCE	TEXT USE
<b>LESSON 1:<sup>17</sup></b>  Chapters 1-3 of <i>Great Illustrated Classics Treasure Island</i> , Robert Louis Stevenson	<p><b>TEXT DESCRIPTION:</b> The reader is introduced to the main character, Jim Hawkins. He runs the Admiral Benbow Inn with his mother. One day, a man known simply as “Captain” comes to stay at the inn. He likes to tell stories of his adventures, and Jim becomes intrigued. The Captain tells Jim that he will pay him a silver penny at the beginning of every month if he keeps an eye out for a “seafaring man with one leg.” The inn is then visited by a man who comes to deliver “the black spot” to the captain.</p> <p><b>TEXT FOCUS:</b> These chapters introduce the reader to important characters: Jim Hawkins, Dr. Livesey, and the Captain. The focus of these chapters should be on how Robert Louis Stevenson is able to create a good opening to not only capture the readers’ imagination but also begin building elements of plot.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to Chapter 1 of <i>Treasure Island</i> read aloud, and then read Chapters 2-3 in groups. Students begin building a Treasured Words Vocabulary Display. They begin analyzing the motivations and traits of the various characters and finish the lesson by writing an initial response that explains the various motivations of the characters.</p>

<sup>17</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read Chapter 1 aloud. Have students read Chapters 2-3 in small groups.</li> <li>• As a class, choose three or four words from the text (e.g., <i>seafaring</i>, <i>ragged</i>, <i>quarrel</i>, <i>shipmate</i>, and <i>bewildered</i>). Create a Treasured Words <a href="#">Vocabulary Display</a><sup>18</sup> to highlight content-related vocabulary. Focus on adding words that are likely to appear in the future. (<a href="#">RI.3.4</a>, <a href="#">L.3.6</a>) Have students define the words in context and verify their definitions using a dictionary. (<a href="#">L.3.4a</a>, <a href="#">d</a>) As words are continually added throughout the unit, challenge students to use the words in discussion and writing, focusing on choosing words for effect or style. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>)</li> <li>• On page 26, Jim and the doctor discover a tattoo on the Captain’s arm that says, “Billy Bones His Fancy.” Today, that would mean, “Billy Bones’s Fancy” (something Billy Bones liked). At the time this novel is set, people showed possession by adding the word “his” or “her” instead of an apostrophe. Have students point out or make a list of other examples of when an apostrophe is used or not used in the chapter to show possession. Have students correct those instances where “his” or her” is used to form possessives. (<a href="#">L.3.2d</a>) Discuss how the author is writing the text as people might speak and compare that to how students write their essays or assignments for school. Ensure that students notice how dialogue or “spoken” text is different from written text, and point out that there is a time and place for both types of writing. (<a href="#">L.3.3b</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Chapters 1 and 2, “A Visitor to the Inn” and “Black Spot,” can be used during small-group reading to reinforce grade-level phonics and word analysis skills in decoding words, specifically focusing on reading grade-appropriate irregularly spelled words. Have students refer to the chapters and search for words that contain blends. List the words as a group (e.g., <i>bring</i>, <i>drink</i>, <i>treasure</i>, <i>frightening</i>, <i>creature</i>, <i>stranger</i>) (<a href="#">RF.3.3d</a>) Identify the various spelling patterns that produce blends. Discuss which patterns are common and which are not. Then brainstorm and build word lists reflective of the most common spelling patterns presented in the chapters. (<a href="#">L.3.2f</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• What makes a good opening to a story? Have students consider this as they reread Chapter 1 of <i>Treasure Island</i>. (<a href="#">RL.3.5</a>) Write the following questions on the board and allow students to work with a partner to answer them. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.6</a>) <ul style="list-style-type: none"> <li>○ Who is the narrator of the story? How is his point of view different from your own? (<a href="#">RL.3.6</a>)</li> <li>○ How does knowing the narrator provide clues to the ending of the novel? (<a href="#">RL.3.1</a>, <a href="#">RL.3.5</a>)</li> </ul> </li> </ul>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What other information does the author reveal about the ending of the story in Chapter 1? (<a href="#">RL.3.1</a>, <a href="#">RL.3.5</a>)</li> <li>○ Predict what will happen to the characters in <i>Treasure Island</i> based on what you have learned in Chapters 1-3.</li> <li>• Create a three-column Class Character Chart with each character from <i>Treasure Island</i> in a separate row, and have students keep their own chart in their Reader Response Notebook. <ul style="list-style-type: none"> <li>○ Column 1: Traits (Describe the character’s appearance and traits.)</li> <li>○ Column 2: Motivations (Describe the character’s thoughts, feelings, and motivations.)</li> <li>○ Column 3: Role (Identify the role the character plays in various events.)</li> </ul> </li> </ul> <p>As needed, define <i>traits</i>, <i>motivations</i>, and <i>role</i> for students. Model how to complete the chart for Jim from Chapters 1-3. While modeling, ask questions such as “What information do you already know about treasure that may help you understand Jim’s action?” (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>) Prompt students to work with a partner to fill out the chart for other characters from Chapters 1-3. Have each pair share their responses with the class to complete the class chart.</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have student pairs write a response to the following question: What motivates each character in <i>Treasure Island</i>? Explain how their actions show their motivations. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>) Provide students with an <a href="#">answer frame</a><sup>19</sup> to support them in organizing their writing. Ensure that students write their response in their Reader Response Notebook.</li> </ul>
<p><b>LESSON 2:</b></p> <p>“Pirate Treasure!” from <i>Magic Tree House Fact Tracker: Pirates</i>, Will Osborne and Mary Pope Osborne</p> <p><i>Horrible Histories</i>: “<a href="#">Putrid Pirates</a>,” BBC</p>	<p><b>TEXT DESCRIPTION:</b> The informational text “Pirate Treasure!” describes all of the different items pirates considered to be treasure. “Putrid Pirates” is a set of two clips from the BBC series <i>Horrible Histories</i>. Both videos use parody to show what pirates considered to be treasure.</p> <p><b>TEXT FOCUS:</b> Why were pirates willing to live in horrible conditions out at sea for months at a time? One word: treasure. “Pirate Treasure!” details different types of items real pirates considered treasure and why. Watching both videos in “Putrid Pirates” will show students that pirates weren’t only after gold, but also sugar, medicine, and maps. Students should understand that these items were considered valuable treasure to pirates.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will understand that there are many different types of treasure. They will begin making their inquiry chart, which they will use to compare and contrast the most important points and key details presented in multiple texts about treasure. (<a href="#">RI.3.1</a>, <a href="#">RI.3.9</a>) They will continue to add information to this chart as the unit progresses.</p>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Project the selection “Pirate Treasure!” so that all students can follow along as the teacher selects certain students to read sections of the chapter aloud. As the students are reading along with the text, have them organize and record the key details, identify the main points, and summarize the information in the Reader Response Notebook using <a href="#">Cornell Notes</a>.<sup>20</sup> (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.8</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Create a class <a href="#">inquiry chart</a><sup>21</sup> (use Template 2 from the bottom of the page) labeled “Types of Treasure.” Have students keep their own chart in their Reading Response Notebook. Use unit focus questions about treasure as the three questions at the top of the inquiry chart. <ul style="list-style-type: none"> <li><b>Question 1:</b> How would you classify this treasure? List possible examples in this column.</li> <li><b>Question 2:</b> Who hunts for this treasure and how?</li> <li><b>Question 3:</b> Why is this considered treasure?</li> </ul> </li> </ul> <p>Label the first row as Source 1, “Pirate Treasure!” from <i>Magic Tree House Fact Tracker: Pirates</i> and “Putrid Pirates.” As a class, complete the first row of the chart using the informational texts as the basis for the answers.<sup>22</sup></p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Engage students in a discussion about types of pirate treasure they found surprising in each text (e.g., sugar, medicine, water). (<a href="#">RI.3.9</a>) Ask students to work in groups to make a list of items people today consider to be treasures that might be surprising to pirates (e.g., pictures, tech devices, designer clothes). Then have student groups create a poster describing and illustrating their types of surprising treasure. At the bottom of the poster, have the group write a paragraph explanation for why they chose the examples they did. (<a href="#">RI.3.1</a>, <a href="#">RI.3.6</a>, <a href="#">W.3.10</a>)</li> <li>Display posters around the room for all groups to see. Have students perform a <a href="#">gallery walk</a><sup>23</sup> around the classroom and allow them time to read and discuss each other’s visuals and explanations. (<a href="#">SL.3.1a-d</a>) Provide each student with three or four sticky notes to compare and contrast the different items included on the various visuals.</li> </ul>

<sup>20</sup> <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

<sup>21</sup> [http://www.readingrockets.org/strategies/inquiry\\_chart](http://www.readingrockets.org/strategies/inquiry_chart)

<sup>22</sup> Possible answer for Question 1: Pirate treasure. Gold, silver, sugar and salt, medicine, fresh food and water, ships, weapons. Possible answer for Question 2: Pirates hunt for this treasure by attacking other pirates or merchant ships and stealing it from them. Possible answer for Question 3: These items are considered valuable to pirates because they were at sea for a very long time, and they did not have access to these items very easily. They needed medicine to prevent illness, salt and sugar to help preserve food on board, weapons to attack other ships, etc.

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Following the gallery walk, conduct a class discussion in which students identify trends they noticed among the various group posters and explanations. What are some items that all groups identified? (<a href="#">SL.3.2</a>, <a href="#">SL.3.6</a>)</li> <li>Have students write in their Reader Response Notebook in response to the following prompt: What do you treasure? Why is it your treasure? How is what you treasures similar to or different from what Jim treasures in <i>Treasure Island</i> and what pirates treasure? Ensure that students provide reasons to support their opinion and provide examples from both texts. (<a href="#">W.3.1a-d</a>, <a href="#">RL.3.1</a>, <a href="#">RI.3.1</a>, <a href="#">RL.3.6</a>, <a href="#">RI.3.6</a>)</li> </ul>
<p><b>LESSON 3:</b></p> <p>Chapters 4-6 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> After the Captain dies of a stroke, Jim and his mother quickly remove a valuable map from the Captain’s sea chest. They narrowly escape a group of pirates coming to retrieve the map from the inn. Jim and his mother decide to take to map to the most honorable man they know, Dr. Livesey. Dr. Livesey quickly recognizes the importance of the map and takes it to the richest man in town, Squire Trelawney. The squire and the doctor quickly make plans to hire a crew and go retrieve the treasure for themselves. They offer Jim a place onboard the ship as cabin boy.</p> <p><b>TEXT FOCUS:</b> In this part of the book, the reader learns how Jim came to be involved in the journey to Treasure Island. These three chapters are incredibly suspenseful and fast paced. Throughout the chapters, illustrations contribute to the suspense of the story and the actions of the characters. (<a href="#">RL.3.7</a>) Ensure that students update the Class Character Chart begun in Lesson 1. Stevenson also adds to the suspense through the use of rich words and phrases (e.g., <i>silently and swiftly</i>, <i>stood and panted</i>, <i>approaching footsteps</i>, and <i>a group of men knocking at the front door</i>) and onomatopoeias, such as <i>thumping</i> and <i>tap-tap-tapping</i>. (<a href="#">RL.3.4</a>) Students can record the vivid language in their Reader Response Notebook by labeling three columns: (1) Verbs, (2) Adverbs, and (3) Adjectives and recording examples of each of these from the chapter. Then ask students to discuss the role that each plays in developing meaning in the sentences and impacting the reader or developing style. (<a href="#">L.3.1a</a>, <a href="#">L.3.3a</a>)</p>
<p><b>LESSON 4:</b></p> <p><i>The Ballad of the Pirate Queens</i>, Jane Yolen</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Ballad of the Pirate Queens</i> recounts the story of two infamous female treasure hunters, Anne Bonney and Mary Reade, who joined Calico Jack Rackham on his ship, the <i>Vanity</i>.</p> <p><b>TEXT FOCUS:</b> Students understand how far-reaching the pull of treasure can be. Often, people are willing to risk their lives in order to obtain wealth and glory. The focus of this text should be on the literary devices used and the structure of the poem (<a href="#">RL.3.4</a>) as well as the theme of female bravery through insurmountable odds. This ballad also supports the theme of treasure and the lengths people are willing to go to get it.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students analyze the structure of a poem. Students work in groups to determine the main idea and central message of the poem and present their findings to the class. Lastly, the groups engage in a whole-class discussion, focusing on understanding the central message and how that connects to the unit theme of valuing treasure.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud the full text with minimal interruption on the first read.</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and receive additional support. This can help students be more prepared to participate in the whole-class discussion. As this is a poem, it can be useful for working with struggling readers on fluency and reading with expression. (<a href="#">RF.3.4b</a>) A rubric for assessing reading fluency is available <a href="#">here</a>.<sup>24</sup> Divide the poem into smaller chunks (e.g., two or three stanzas) that would be able to be easily practiced. Students can also break into small groups and practice <a href="#">reciting the poetry</a> to increase fluency. Additional techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>25</sup></li> <li>• Divide the class into pairs. Provide each pair with index cards labeled with specific stanzas from the text. Have them place the stanzas in sequenced order. Ask each pair join with another pair to form a group of four. Have the pairs recount the poem to each other based on their sequences and verify they have the same sequence. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>• Ask the groups to discuss how each stanza builds on the previous stanza and leads to the next. Have them write the explanation they developed for each stanza on a separate index card and place it in between each index card of the sequence. Ensure that students use language like <i>stanza</i> when discussing and writing about the structure of the poem. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.5</a>, <a href="#">W.3.10</a>)</li> <li>• Project the stanzas that detail the pirate queens defending the ship while the rest of the crew drinks and “sports” below decks. Conduct a <a href="#">choral reading</a><sup>26</sup> of these stanzas.</li> <li>• Work as a class to describe the main characters in the poem (e.g., their traits, motivations, and feelings), paying particular attention to Anne Bonney and Mary Reade. Prompt students to explain how Anne and Mary’s actions contribute to the sequence of events in the poem. Have students record answers on a graphic organizer either attached to or drawn in their Reader Response Notebook. Ensure that students include details from the text to support their explanation and refer to specific parts of the text (i.e., stanza number) on the organizer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>)</li> <li>• Read aloud the full poem and project the text for students to follow along and see the illustrations. Students can also follow along with the text written on their index cards.</li> </ul>

<sup>24</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

<sup>26</sup> [http://www.fcrr.org/studentactivities/F\\_023b.pdf](http://www.fcrr.org/studentactivities/F_023b.pdf)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students work in groups to analyze the language and meaning of the poem to determine a theme. (<a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>) (<b>Teacher Note:</b> The following process is based on the <a href="#">TP-CASTT</a><sup>27</sup> strategy. If this is the first time for students to analyze poetry, model how to conduct this process using another poem or a portion of this poem.)             <ol style="list-style-type: none"> <li>Analyze the title: What is a ballad? Why are they called “Pirate Queens”? Use a dictionary to look up the meaning of <i>ballad</i> if necessary. (<a href="#">RL.3.4</a>, <a href="#">L.3.4d</a>)</li> <li>Rewrite each stanza into your own words. Write your group’s paraphrase on the back of one set of index cards. Then lay out both sets of index cards on a table or desk. Place the index card with the stanza face up on the left and the corresponding paraphrase face up on the right. (<a href="#">RL.3.2</a>, <a href="#">L.3.1a</a>) (<b>Teacher Note:</b> To preserve the work students have done, allow them to glue or tape both sets of index cards onto poster or chart paper and display on the wall. Or provide students with a paperclip or binder clip and plastic bag to store their cards in order.)</li> <li>Identify the literal and nonliteral language (e.g., “flew the black,” “drink and sport,” “ghostly ship”), repetition (e.g., the use of silver, repeated dialogue: “‘What news, what news?’ the people cry. ‘What news bring you to town?’”), and interesting words or phrases in the poem. Discuss the effect of the language: Does the language make the poem more interesting? Does it help you better understand the characters or setting? Does it help you create images in your mind as you read?. (<a href="#">RL.3.4</a>; <a href="#">L.3.3a</a>; <a href="#">L.3.5a</a>, <a href="#">c</a>; <a href="#">L.3.6</a>)</li> <li>How does the speaker of the poem feel about the pirate queens? Is the poem positive or negative? Does the speaker seem to like the pirate queens and agree with their actions in the poem? (<a href="#">RL.3.6</a>)</li> <li>Review the title again: What is a ballad? Why are they called “Pirate Queens”? (<a href="#">RL.3.4</a>)</li> <li>What can be learned about the pirate queens from reading this poem? What does the speaker want us to know about them or their actions? Write a one-sentence statement of the central message of this poem. (<a href="#">RL.3.2</a>)</li> </ol> </li> <li>Conduct a class discussion about <i>The Ballad of the Pirate Queens</i> in which students ask and answer questions to demonstrate their understanding of the text. Ensure that students use <a href="#">accountable talk</a><sup>28</sup> throughout the discussion to pose and respond to the questions of others and refer to specific examples in the text. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) Encourage students to ask questions by providing <a href="#">question frames or conversation starters</a><sup>29</sup> and developing a routine to ensure that all students are participating in the question asking and answering. Sample questions for <i>The Ballad of the Pirate Queens</i>:</li> </ul>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What is a central message or lesson of <i>The Ballad of the Pirate Queens</i>? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>○ How does the central message of <i>The Ballad of the Pirate Queens</i> relate to the idea that people value treasure? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>○ Describe Anne Bonney and Mary Reade. How are their actions different from those of the other pirates onboard <i>The Vanity</i>? (<a href="#">RI.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>○ How does the illustration “Defending the Vanity” help readers better understand the actions of Anne Bonney and Mary Reade? (<a href="#">RL.3.1</a>, <a href="#">RL.3.7</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students write a letter to Calico Jack Rackham in their Reader Response Notebook in response to the following prompt: Write a letter to Calico Jack Rackham as either Anne Bonney or Mary Reade, from prison. Describe your experiences and include details from the poem in your letter. Use details that describe your thoughts and show how you feel about your situation. (<a href="#">RL.3.1</a>, <a href="#">W.3.3a-d</a>, <a href="#">W.3.10</a>, <a href="#">L.3.1b-i</a>, <a href="#">L.3.2c-g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.6</a>) As needed, provide students with an <a href="#">answer frame</a><sup>30</sup> to support them in organizing their writing.</li> </ul>
<p><b>LESSON 5:</b></p> <p>Chapters 7-10 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> The doctor and Squire Trelawney are busy making plans to hire a crew and sail the <i>Hispaniola</i> to Treasure Island while Jim anxiously awaits for the preparations to be complete. When Jim and the doctor finally head to Bristol, Jim is sent to locate the man hired to be the ship’s cook, Long John Silver. While introducing himself to Silver, Jim spies a familiar face: the man who delivered the black spot to the captain. Silver helps to pursue the man, but he gets away. Jim and Silver quickly become friends as they prepare to board the <i>Hispaniola</i>. In this section we meet Captain Smollett. Smollett is an experienced seafaring man, and he is uneasy with some of the men Squire Trelawney has hired for his crew. He tells Jim, Dr. Livesey, and Squire Trelawney that he doesn’t like secret voyages, and they had better be careful to keep it protected. At the end of Chapter 10, Jim accidentally overhears Silver and the crew talking about a plan that leaves him trembling.</p> <p><b>TEXT FOCUS:</b> By analyzing Jim’s, Silver’s, and Captain Smollett’s feelings, motivations, and actions in Chapters 7-10, the students can explain how these contribute to the sequence of the events in the story (<a href="#">RL.3.3</a>) through foreshadowing. For example, first Jim recognizes the pirate, Black Dog, in Long John Silver’s Spyglass Inn. Even though Silver claims not to know the man, we cannot at this point be sure if he is telling the truth. Secondly, Jim recalls Billy Bones warning him to be on the lookout for a man with one leg, but Jim has taken such a liking to Silver that he refuses to believe that this could be the same man. Lastly, Captain Smollett expresses apprehension about the voyage he has been hired to command. He tells Jim and his friends that he doesn’t like treasure voyages, especially when they are secret.</p>

<sup>30</sup> [http://www.centergrove.k12.in.us/cms/lib4/IN01000850/Centricity/Domain/24/Form\\_for\\_a\\_Friendly\\_Letter.pdf](http://www.centergrove.k12.in.us/cms/lib4/IN01000850/Centricity/Domain/24/Form_for_a_Friendly_Letter.pdf)

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Create a two-column class chart labeled “Signs through the Spyglass.” Label the first column “Example and Page Number.” Label the second column “Thoughts and Predictions.” Explain to students that they will be reading Chapters 7-10 closely to look for possible signs of trouble. Have students create the same chart in the Reader Response Notebook.</li> <li>• Read Chapter 7 aloud. Model for students how to look for signs of trouble, stop, and record those signs on the chart. For example, on page 72, Long John Silver is described. In a letter to Jim, Squire Trelawney describes Silver as “honest, hard-working, and quite clever.” Work with students to define <i>clever</i> and discuss people they know who are clever. When is that term normally used? Is this something that could potentially cause problems in the future? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>, <a href="#">L.3.5b</a>) Record student responses on the class chart and ensure that they record them on their individual charts.</li> <li>• Have students read Chapters 8-10 of <i>Treasure Island</i> in pairs or groups. (<a href="#">RL.3.10</a>) Prompt students to look for “signs of trouble” and record those instances on their individual chart in their Reader Response Notebook.</li> <li>• Conduct a class discussion in which student pairs or groups share the signs they recorded on their charts. As each pair or group shares, have the other students review their charts to see if they had similar incidents listed. Have the class vote on which signs to add to the class chart. (<a href="#">RL.3.1</a>, <a href="#">RL.3.5</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>)</li> <li>• Add academic vocabulary words to the Treasured Words Vocabulary Display and update the Class Character Chart begun in Lesson 1. Ensure that students also update the copy of the chart in their Reader Response Notebook.</li> </ul>
<p><b>LESSON 6:</b></p> <p>“<a href="#">The Curse of King Tut</a>,” Spencer Kayden</p>	<p><b>TEXT DESCRIPTION:</b> This reader’s theater play describes the discovery of King Tut’s treasure and the curse that might have affected those involved in its discovery.</p> <p><b>TEXT FOCUS:</b> Students will read and discuss the idea of “cursed treasure.” Although this text offers students a chance to demonstrate fluid reading at an understandable pace to enhance certain facts through drama (<a href="#">RF.3.4b</a>, <a href="#">SL.3.5</a>), the focus should remain on the factual information presented in the selection about King Tut and the discovery of his treasure. This selection should be used to enhance the overall understanding of the idea of different types of treasure and the lengths people are willing to go to in order to find it. This text also helps prepare students for the writing task.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will participate in a reader’s theater about the cursed treasure of King Tut. Students will then make an audio or video recording of the reader’s theater to present to fellow classmates.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into groups. Provide each student with a copy of the text and ask them to determine specific roles in each group. (<a href="#">SL.3.1b</a>) Inform students that this is a <i>dramatization</i>, which means it is a story based on actual events from the past. Point out and quickly define vocabulary such as <i>hieroglyphics</i> and <i>sarcophagus</i>, and add them to the Treasured Words Vocabulary Display begun in Lesson 1. (<a href="#">RL.3.4</a>)</li> <li>• Choose three or four academic vocabulary words from the text (e.g., <i>euphoric</i>, <i>debris</i>, <i>gilded</i>, and <i>desecrate</i>). (<a href="#">RL.3.4</a>, <a href="#">L.3.6</a>) Have students define the words in context and verify their definitions using a dictionary. (<a href="#">L.3.4a</a>, <a href="#">d</a>) Add the words to the Treasured Words Vocabulary Display. Challenge students to use the words in discussion and writing, focusing on choosing words for effect or style. (<a href="#">L.3.2g</a>, <a href="#">L.3.3a</a>, <a href="#">L.3.5b</a>, <a href="#">L.3.6</a>)</li> <li>• Have student groups read the selection aloud, reading their specific parts. Monitor the groups to ensure students are reading with sufficient fluency and accuracy to support comprehension of the text. (<a href="#">RF.3.4a-c</a>, <a href="#">RL.3.10</a>) Have groups record an audio version of the selection or perform the dramatization for another group or groups of students. (<a href="#">SL.3.5</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Students struggling with reading fluency should work during small-group reading time to build fluency in preparation for the audio recording.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students complete the second row of their Types of Treasure Inquiry Chart begun in Lesson 2, using information gained about cursed treasure from reading “The Curse of King Tut.”<sup>31</sup> <ul style="list-style-type: none"> <li>○ <b>Question 1:</b> How would you classify this treasure? List possible examples in this column.</li> <li>○ <b>Question 2:</b> Who hunts for this treasure and how?</li> <li>○ <b>Question 3:</b> Why is this considered treasure?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students respond to the following prompt in their Reader Response Notebooks: How are the actions of Howard Carter similar to those of Anne Bonney and Mary Reade? How are they different? Use examples and details from both texts in your response. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">W.3.2a-d</a>, <a href="#">W.3.10</a>)</li> </ul>

<sup>31</sup> Possible answers for Question 1: Egyptian treasure, cursed treasure. Some people believe it is cursed because a lot of bad things happened to those who helped with its discovery. Possible answers for Question 2: Egyptologists like Howard Carter and Lord Carnarvon. They hire archeologists to excavate sites that might contain burial tombs of important pharaohs. Possible answers for Question 3: King Tut’s treasure is considered valuable because it is the most complete tomb ever discovered.



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 7:</b></p> <p>Chapters 11-14 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> Jim overhears the crew talking about staging mutiny and stealing the treasure as soon as they arrive on the island. Jim realizes that Long John Silver is not the friend he thought he was. Jim rushes to tell Dr. Livesey, Squire Trelawney, and Captain Smollett of the terrible news he has just heard. When they reach the island, Jim chooses to go ashore with the pirates but soon regrets his decision and makes a run for it as soon as they touch land. Jim is on his own, but he is secretly watching Silver and his mates. He witnesses Silver murder two crewmembers who refuse to follow orders.</p> <p><b>TEXT FOCUS:</b> The importance of courage and duty is introduced in these chapters. Prior to reading these chapters, define and discuss the concept of <i>duty</i> before adding it to the Treasured Words Vocabulary Display along with other words from these chapters as they are read. Ask students to make note of instances in Chapters 11-14 when characters display a sense of duty. Continue to update the Class Character Chart begun in Lesson 1, focusing on the motivations of characters who are upholding their duty. For example, even though Jim is frightened by the things he has overheard, he still reports them to his friends. Jim also changes his mind quickly about spying on the pirates for fear they might think he has joined them. Jim witnesses the murder of two shipmates who refuse to side with Silver and instead choose to die with honor. Jim starts to realize just how sinister Long John Silver is and how much Silver hates the idea of <i>duty</i>. Discuss how the events in these chapters change Jim. While Jim has always lived his life by upholding his sense of duty, he now realizes that it could get him killed. This completely changes the mood of the story. The honorable men are completely outnumbered, and the pirates are ruthless in their desire to obtain treasure. Jim is just a kid—is duty worth dying for? Are Jim’s feelings about treasure also changing?</p>
<p><b>LESSON 8:</b></p> <p>Chapter 15 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> After witnessing the murders, Jim quickly flees from spying on Silver and his men. He doesn’t get far before he meets Ben Gunn. They swap stories. Jim tells Ben Gunn about the mutinous pirates trying to steal treasure, and Ben tells the story of being marooned on the island for failing to find the treasure. Jim learns that Ben Gunn has made a small boat, so the two of them set out to find his friends. The soon hear a volley of cannon fire and spot the Union Jack flying overhead. Jim realizes the fight for Treasure Island has begun.</p> <p><b>TEXT FOCUS:</b> This is the introduction of Ben Gunn a character who quickly becomes a friend to Jim Hawkins. Focus on the mental imagery the author uses to describe the characters and setting in this chapter: “a shaggy, ragged creature,” “mere tatters of an old ship sail,” “toasted and dripping off a slab of brown bread,” “sweltering sun.” (<a href="#">RL.3.4</a>, <a href="#">L.3.5a</a>)</p>
<p><b>LESSON 9:</b></p> <p>Chapters 16-17 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> In Chapter 16, the narrator switches from Jim to Captain Smollett. Smollett gives his version of events about getting to the island. While in the boat ferrying supplies to the stockade, Smollett hears a bloodcurdling cry, which he fears might be Jim Hawkins. In Chapter 17, the narrator switches again, and the same series of events is told from the doctor’s point of view. While in the lifeboat making a last run of supplies and artillery to the island, Silver’s men, still on the <i>Hispaniola</i>, start to fire upon the lifeboat. Squire Trelawney fires back at the men, “as cool as steel.” Even though all men on the lifeboat survived, the pirates were successful in sinking the lifeboat, including many needed supplies.</p> <p><b>TEXT FOCUS:</b> These chapters focus on shifts in point of view between characters, and on how each narrator’s unique actions and motivations affect the events of the story. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.6</a>)</p>

TEXT SEQUENCE	TEXT USE																				
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students will analyze and compare the motivations of three different characters: Jim Hawkins, Captain Smollett, and Dr. Livesey. These chapters should be read independently in preparation for the cold-read task.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"><li>Have students read the text independently. (<a href="#">RF.3.3d</a>; <a href="#">RF.3.4a, c</a>; <a href="#">RL.3.10</a>)</li></ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"><li>Either on the board or on chart paper, create three Somebody-Wanted-But-So displays. Fill in each “somebody” prior to the discussion: Jim, Captain Smollett, and Dr. Livesey. Complete the charts as a class.<sup>32</sup> Prompt students to refer to text as the basis for their answers. Explain to the students they may have to refer back to Chapter 14 to locate Jim’s version of events. Once the charts are complete, discuss how the different narrators affect the details that are shared and the way readers understand the characters and the story.</li></ul> <table><tr><th>Somebody</th><th>Wanted</th><th>But</th><th>So</th><th>Then</th></tr><tr><td>Jim Hawkins</td><td></td><td></td><td></td><td></td></tr><tr><td>Captain Smollett</td><td></td><td></td><td></td><td></td></tr><tr><td>Dr. Livesey</td><td></td><td></td><td></td><td></td></tr></table> <ul style="list-style-type: none"><li>Have students work in pairs to reread the text and summarize each chapter in writing in their Reader Response Notebook. (<a href="#">RL.3.2</a>)</li></ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"><li>Have student pairs write answers to the following questions prior to discussing them as a class:<ul style="list-style-type: none"><li>Why does the author switch the narrator for these two chapters? (<a href="#">RL.3.1</a>, <a href="#">RL.3.5</a>, <a href="#">RL.3.6</a>)</li></ul></li></ul>	Somebody	Wanted	But	So	Then	Jim Hawkins					Captain Smollett					Dr. Livesey				
Somebody	Wanted	But	So	Then																	
Jim Hawkins																					
Captain Smollett																					
Dr. Livesey																					

<sup>32</sup> Possible answers: (1) Jim wanted to spy on the pirates (because of his sense of duty) but he witness the murder of two honorable men so now he is not sure if duty is worth dying for and begins to question his loyalty. (2) Captain Smollett wanted to check on Jim (preform his duty) but he hears a bloodcurdling scream that he fears might be Jim so he heads back to the *Hispaniola* to gather supplies and weapons in preparation to fight the pirates. (3) Dr. Livesey wanted help fight the pirates (because of his sense of duty) and make his way to the stockade, but the remaining crewmembers started shooting cannons at the lifeboat so Squire Trelawney shoots one of the pirates before the lifeboat sinks.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>How does this change in narrator affect the story? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.5</a>) (<b>Teacher Note:</b> Depending on the ability of students, use this question instead: What information can be learned about the characters that could not have been learned if Jim were the narrator in these chapters?)</li> </ul> <p>Provide students with an <a href="#">answer frame</a><sup>33</sup> to support them in organizing their writing. Ensure that students write their response in their Reader Response Notebook.</p>
<p><b>LESSON 10:</b></p> <p>Chapters 18-21 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> Jim manages to get to the stockade and reunite with his friends. He tells them about meeting Ben Gunn and how he might be able to help them in the future. Silver comes to the stockade waving a flag of truce and proposes an offer to the captain. He tells the captain that if they give him the map, the pirates will stop attacking the stockade. He also tells the captain that they could come back to the ship with the crew, and Silver promised to take them ashore unharmed. The captain replies that the only deal he is interested in is the one that involves Silver and his crew going back to England for a trial. Silver leaves in a huff and returns to the pirates. Later that night, the pirates attack the stockade, and the captain is injured. Jim and his friends are victorious but Jim also realizes it is a matter of time before the pirates attack again. He sneaks away from the stockade and locates Ben Gunn’s boat. Jim manages to navigate the tiny raft back to the <i>Hispaniola</i>.</p> <p><b>TEXT FOCUS:</b> Focus on page 160, when Long John Silver tells the captain, “Once we’ve found the treasure, you can come on board with us, and I give you my word you will be put ashore safely.” Before continuing the chapter, have the students discuss possible reactions by the captain. Also ask the students if they are familiar with the phrase, “I give you my word.” Discuss possible explanations of what that could mean and if Silver is someone the captain should trust. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>, <a href="#">RL.3.4</a>)</p>
<p><b>LESSON 11:</b></p> <p><i>Finding the Titanic</i>, Robert Ballard</p>	<p><b>TEXT DESCRIPTION:</b> This text describes the true events of how Dr. Robert Ballard discovered the remains of the sunken ship, <i>Titanic</i>.</p> <p><b>TEXT FOCUS:</b> This text reinforces the unit theme of different types of treasure and the lengths people are willing to go through to find it. Students should focus on answering the question, “Should sunken treasure (Titanic artifacts) be removed from their resting place?”</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read <i>Finding the Titanic</i> in small groups. Then they engage in group discussions about whether or not sunken treasure should remain in its resting place or be brought up to the surface.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read <i>Finding the Titanic</i> in small groups. (<a href="#">RI.3.10</a>)</li> </ul>

<sup>33</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Ask groups to fill out the Types of Treasure Inquiry Chart for <i>Finding the Titanic</i>.</li> <li>• Have student groups write down questions about the vocabulary and details of the text. Encourage students to ask questions by providing <a href="#">question frames or conversation starters</a>.<sup>34</sup></li> <li>• Engage students in asking and answering questions to demonstrate their understanding of the text during “<a href="#">Text Talk Time</a>.”<sup>35</sup> Ensure that students use <a href="#">accountable talk</a><sup>36</sup> throughout the discussion. Develop a routine to ensure that all students participate in the question asking and answering. (<a href="#">RL.3.1</a>, <a href="#">SL.3.1a-d</a>, <a href="#">SL.3.2</a>, <a href="#">SL.3.4</a>, <a href="#">SL.3.6</a>) End the discussion by asking a few targeted questions to prepare students for the writing task under Express Understanding (below). For example, “Should the personal artifacts from the <i>Titanic</i> be removed and placed in a museum?” (<a href="#">RI.3.6</a>)</li> <li>• Update the Treasured Words Vocabulary Display based on the vocabulary from <i>Finding the Titanic</i>. (<a href="#">RI.3.4</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING: (optional extension)</b></p> <ul style="list-style-type: none"> <li>• Have students respond to the following prompt in their Reader Response Notebook: Once lost (or sunken) treasure is discovered, should it be relocated? Identify your opinion and provide reasons and details from <i>Finding the Titanic</i> and <i>Treasure Island</i> to support your reasons and opinion. (<a href="#">RL.3.1</a>, <a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>, <a href="#">RI.3.6</a>, <a href="#">W.3.1a-d</a>, <a href="#">W.3.10</a>)</li> </ul>
<p><b>LESSON 12:</b></p> <p>Chapters 22-25 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> Jim sneaks aboard the <i>Hispaniola</i> and finds Israel Hands. After a brief fight, Jim manages to kill Israel Hands. Jim is wounded but survives and finds his way back to the stockade, only to discover the pirates sleeping inside. Finding himself captured by pirates and facing certain death, Jim feels guilty for leaving his friends and not fulfilling his duty to keep watch. The pirates demand that Silver kill Jim but Long John Silver silences the room by throwing Captain Flint’s treasure map to the floor. The pirates are so eager to go in search of treasure that they quickly forget their desire to kill Jim. The doctor comes with medicine to help the sick and injured pirates, and he and Jim get a chance to have a private conversation. Jim tells the doctor that he killed Israel Hands and has retaken the <i>Hispaniola</i>. The doctor is delighted with this news and asks Jim to trust him.</p> <p><b>TEXT FOCUS:</b> This is the climax of the novel. Focus on the relationship between Jim and Long John Silver. Long John Silver tried to convince Jim to join his crew by telling Jim that his own friends feel betrayed and no longer consider him to be an honorable man. Then, Silver not only sticks up for Jim with the other pirates but he also saves his life. Focus on the following question: Why would Silver turn on his longtime friends and shipmates to protect a young boy he just met? Update the Class Character Chart and the Treasured Words Vocabulary Display. Also, add an entry on the Types of Treasure Inquiry Chart.</p>

<sup>34</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>35</sup> <https://www.teachingchannel.org/videos/analyzing-text-as-a-group>

<sup>36</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 13:</b></p> <p>Chapters 26 and 27 of <i>Great Illustrated Classics Treasure Island</i>, Robert Louis Stevenson</p>	<p><b>TEXT DESCRIPTION:</b> In Chapter 26, Long John Silver begins to lose control of his mutinous crew. The pirates grow angry when Silver cannot produce the treasure. Meanwhile, Captain Smollett and his crew are busy planning their own attack. The pirates are attacked but Jim prevents Silver from being killed. It is revealed the Ben Gunn found the treasure years ago while marooned on the island. The captain and his crew load the treasure on board the <i>Hispaniola</i>, and the captain even agrees to transport Long John Silver back to England. In the final chapter of the book, we learn that Long John Silver escaped the <i>Hispaniola</i> almost as soon as they had set off for home, taking with him a few sacks of treasure. We also learn the fate of all the characters.</p> <p><b>TEXT FOCUS:</b> As this is the end of the novel, ensure that students have a complete understanding of the characters and events. Complete the Class Character Chart begun in Lesson 1. Review the chart as a class or in small groups, making note of the characters’ changes throughout the text. What were the causes of their changes? What lesson can be learned?</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 14:</b></p> <p><i>The Stolen Smile</i>, J. Patrick Lewis</p> <p><i>The Mona Lisa Caper</i>, Rick Jacobson</p> <p>“<a href="#">Missing Mona</a>,” Scholastic</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Stolen Smile</i> tells the true story of the day in 1911 when France’s national treasure, the <i>Mona Lisa</i>, was stolen. It begs the question: Was Vincenzo Peruggia a villain or a national hero? In <i>The Mona Lisa Caper</i>, Mona Lisa believes she is embarking on her first adventure. “Missing Mona” is an upper-level passage detailing the true events about the <i>Mona Lisa</i>, France’s national treasure, being stolen from the Louvre by Vincenzo Perugia in 1911.</p> <p><b>TEXT FOCUS:</b> <i>The Stolen Smile</i> supports the unit theme. This book provides opportunities to teach point of view, determine the meanings of new words, and use illustrations to demonstrate understanding of a text. (<a href="#">RI.3.4</a>, <a href="#">RI.3.6</a>, <a href="#">RI.3.7</a>) <i>The Mona Lisa Caper</i> retells the true story of the <i>Mona Lisa</i> being stolen in a new light: What if she was unhappy hanging on the wall in a museum all day? What if she liked being with Vincenzo in his apartment, looking out at a new world? Students can discuss how looking at the same event from different perspectives can have a profound impact on opinions. “Missing Mona” is above the third-grade reading band. Use “Missing Mona” for enrichment purposes either individually or in small groups. (<a href="#">RI.3.1</a>, <a href="#">RI.3.2</a>) This series of texts supports student work on the Extension Task, as they will be researching stolen art.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> In this lesson, students study stolen treasure, particularly stolen art like the <i>Mona Lisa</i>. Students also work independently or in pairs to practice answering questions in preparation for the cold read assessment.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have one student in each pair form a group to read either <i>The Stolen Smile</i> or <i>The Mona Lisa Caper</i>. The goal of the reading groups is to become an expert on the book. Have the other student in each pair form a group to read the other text. (<a href="#">RL.3.10</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Ask each group identify words to add to the Treasured Words Vocabulary Display begun in Lesson 1 and summarize their text. (<a href="#">RL.3.2</a>, <a href="#">RL.3.4</a>, <a href="#">L.3.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have each group write the answers to questions that focus on recounting events of the text, describing and analyzing characters and how their actions affect the sequence of events, and determining lessons learned from the text and how those lessons connect to the unit focus. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>, <a href="#">RL.3.3</a>) Sample questions for <i>The Stolen Smile</i>:             <ul style="list-style-type: none"> <li>Describe the motivation of Vincenzo Peruggia for stealing the <i>Mona Lisa</i>. (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>How does the sinking of the <i>Titanic</i> affect finding the <i>Mona Lisa</i>? (<a href="#">RL.3.1</a>, <a href="#">RL.3.3</a>)</li> <li>Read this sentence from <i>The Stolen Smile</i>: “I <u>ventured</u> out daily to see a city in well-deserved pain.” What is the meaning of the word <i>ventured</i>? (<a href="#">RL.3.4</a>, <a href="#">L.3.6</a>)</li> </ul> <p>What other words in the sentence support your understanding of <i>ventured</i>? (<a href="#">RL.3.1</a>, <a href="#">L.3.4a</a>)</p> <li>How does the picture on page 12 of <i>The Stolen Smile</i> contribute to the mood of the passage? (<a href="#">RL.3.1</a>, <a href="#">RL.3.7</a>)</li> <li>How does each part of the story build on the next? Create a timeline of the events. Refer to specific events and portions of the text on the organizer. (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> <li>Reread the last few pages of <i>The Stolen Smile</i>. What happens at the end? Why is this key detail important to the meaning of the whole story? (<a href="#">RL.3.1</a>, <a href="#">RL.3.2</a>)</li> </li></ul> <ul style="list-style-type: none"> <li>Have students return to their original partner and share the information from the text they read. Prompt the pairs to discuss the similarities and differences in their stories, focusing on the different perspectives that are provided in each text. (<a href="#">RL.3.6</a>) Discuss as a pair: Who should own the <i>Mona Lisa</i>: Italy or France? (<a href="#">SL.3.1a-d</a>)</li> <li>Add a row to the Types of Treasure Inquiry Chart for <i>The Stolen Smile</i> and <i>The Mona Lisa Caper</i>.             <ul style="list-style-type: none"> <li><b>Question 1:</b> How would you classify this treasure? List possible examples in this column.</li> <li><b>Question 2:</b> Who hunts for this treasure and how?</li> <li><b>Question 3:</b> Why is this considered treasure?</li> </ul> </li> </ul>
<p><b>LESSON 15:</b></p> <p>“<a href="#">The Gold Rush</a>” from <i>Do California!</i>, Splash Publications</p>	<p><b>TEXT DESCRIPTION:</b> The first two pages from the passage describe the causes of the California Gold Rush of 1849.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 16:</b></p> <p><a href="#">“Missing Masterpieces,”</a> Newsela</p> <p><a href="#">“Investigation Finds 139 Artworks,”</a> Newsela</p> <p><a href="#">“Tale of Lost and Found Renoir,”</a> Newsela</p> <p><a href="#">“FBI Seek Helps Solving Famous Crime,”</a> Newsela</p> <p><a href="#">The Art Loss Register</a></p>	<p><b><u>TEXT DESCRIPTION:</u></b> These articles are all about recent events in which art has either been stolen or recovered. The Art Loss Register is an online database for reporting lost or stolen art. People can also report recovered artwork in hopes of locating the original owners.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>







# 4TH GRADE UNIT PLANS



# 4TH GRADE UNIT PLANS

## 4th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b><i>Pushing Up the Sky</i></b> , Joseph Bruchac ( <a href="#">Page 185</a> )	Storytelling, culture	Readily Accessible	Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures	Beginning of the year
<b><i>The Whipping Boy</i></b> , Sid Fleischman ( <a href="#">Page 212</a> )	The Middle Ages	Moderately complex	Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research	Beginning of the year
<b><i>If You Lived at the Time of the American Revolution</i></b> , Kay Moore ( <a href="#">Page 243</a> )	The American Revolution	Moderately to very complex	Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view	Middle of the year (Coordinate with social studies)
<b><i>The Lightning Thief</i></b> , Rick Riordan ( <a href="#">Page 272</a> )	Mythology, quests	Moderately complex	Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing	Middle of the year
<b><i>Hurricanes: Earth's Mightiest Storms</i></b> , Patricia Lauber ( <a href="#">Page 296</a> )	Hurricanes and their impact on Louisiana	Very complex	Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events	End of the year

\* **Readily accessible text:** The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

**Moderately complex text:** The language is at grade level and the content is suitable for the grade level.

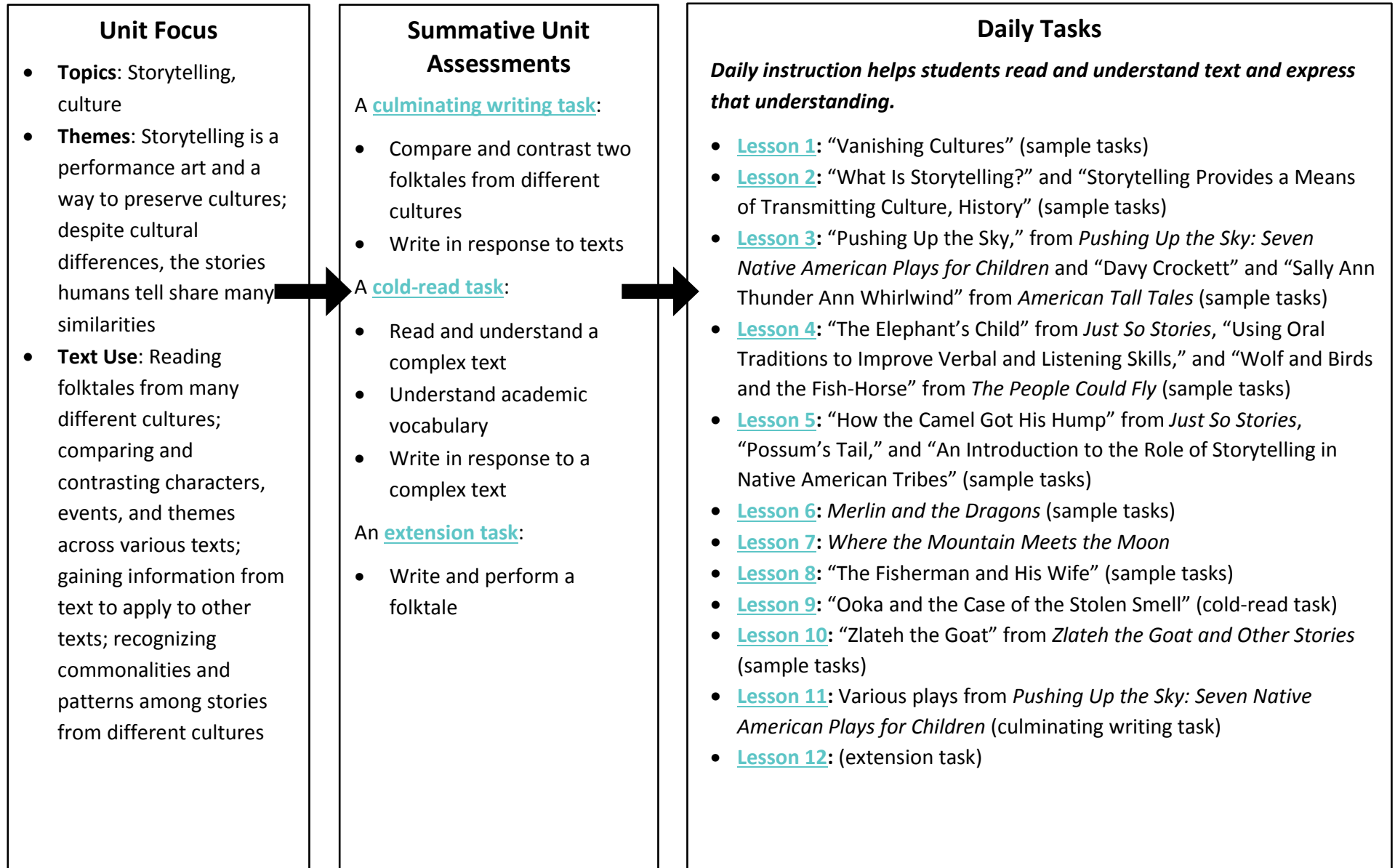
**Very complex text:** The language is at or slightly above grade level and the content is significantly complex.



## UNIT: *PUSHING UP THE SKY*

ANCHOR TEXT	UNIT FOCUS
<p><i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac (Drama)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Where the Mountain Meets the Moon</i>, Grace Lin</li> <li>• “Wolf and Birds and the Fish-Horse” from <i>The People Could Fly: American Black Folktales</i>, Virginia Hamilton</li> <li>• “Zlateh the Goat” from <i>Zlateh the Goat and Other Stories</i>, Isaac Bashevis Singer</li> <li>• “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” from <i>American Tall Tales</i>, Mary Pope Osborne</li> <li>• <i>Merlin and the Dragons</i>, Jane Yolen</li> <li>• “The Elephant’s Child” and “How the Camel Got His Hump” from <a href="#">Just So Stories</a>, Rudyard Kipling</li> <li>• “<a href="#">The Fisherman and His Wife</a>,” translated by Lucy Crane</li> <li>• “<a href="#">Ooka and the Case of the Stolen Smell</a>,” I. G. Edmonds</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">What Is Storytelling?</a>” National Storytelling Network</li> <li>• “<a href="#">Vanishing Cultures</a>” (pages 10-17), <i>National Geographic Explorer</i>, Pathfinder Edition, May 2011</li> <li>• “<a href="#">Storytelling Provides a Means of Transmitting Culture, History</a>” <i>The Daily Tar Heel</i>, Diana Cunningham</li> <li>• “<a href="#">Using Oral Traditions to Improve Verbal and Listening Skills</a>,” Yale-New Haven Teachers Institute, Joanne Pompano</li> <li>• “<a href="#">An Introduction to the Role of Storytelling in Native American Tribes</a>,” Mary Rajotte</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>• <a href="#">Zlateh the Goat</a>, PBS (Video)</li> </ul>	<p>Students learn that storytelling is a performance art that also transmits knowledge about cultures and life. Through reading different tales from various cultures, students are able to compare and contrast similar themes, topics, and patterns of events. Students learn that despite different cultures and backgrounds, people share common stories. These universal messages help build character and community and preserve cultures.</p> <p><b>Text Use:</b> Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures</p> <p><b>Reading:</b> <a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.9</a>, <a href="#">RL.4.10</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.4.1a-d</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.3a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a-b</a>, <a href="#">W.4.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a></p> <p><b>Language:</b> <a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-b</a>, <a href="#">L.4.4a-c</a>, <a href="#">L.4.5c</a>, <a href="#">L.4.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 185:</b> Text Set and Unit Focus</p> <p><b>Page 186:</b> <i>Pushing Up the Sky</i> Unit Overview</p> <p><b>Pages 187-190:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 191:</b> Instructional Framework</p> <p><b>Pages 192-211:</b> Text Sequence and Sample Whole-Class Tasks</p>

## Pushing Up the Sky Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Select a play from *Pushing Up the Sky: Seven Native American Plays for Children* and another folktale we read in the unit. Write an essay in which you compare and contrast the characters, setting, events, and themes of the two tales. Conclude the essay by explaining how the two tales share a common story despite differences in culture. Provide specific details from the text to support your answer. ([RL.4.1](#), [RL.4.2](#), [RL.4.3](#), [RL.4.9](#), [W.4.2a-e](#), [W.4.9a](#))

**Teacher Note:** The writing should use precise, grade-appropriate words and phrases and demonstrate command of proper grammar, usage, capitalization, punctuation, and spelling. ([W.4.2d](#), [L.4.1c-g](#), [L.4.2a-b](#), [L.4.3a-b](#), [L.4.6](#)) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and to improve student writing ability. ([W.4.4](#), [W.4.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Storytelling, culture</li> <li>• <b>Themes:</b> Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities</li> <li>• <b>Text Use:</b> Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Comparing and contrasting two folktales from different cultures</li> <li>• Writing in response to texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## COLD-READ TASK<sup>2</sup>

Read “[Ooka and the Case of the Stolen Smell](#)” by I. G. Edmonds independently. Then answer a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. Summarize the events of the folktale. ([RL.4.1](#), [RL.4.2](#), [W.4.9a](#), [W.4.10](#))
2. How does the shopkeeper act like a *miser* in the story? Be sure to use specific details from the story to support your explanation. ([RL.4.1](#), [RL.4.2](#), [RL.4.3](#), [RL.4.4](#), [L.4.4a](#), [W.4.9a](#), [W.4.10](#))
3. What is the meaning of *infuriated*? Use your knowledge of root words and affixes to determine the meaning. Verify the meaning in context. ([RL.4.4](#), [L.4.4a](#), [L.4.4b](#))
4. Was Judge Ooka’s verdict fair? Explain your opinion using reasons and examples from the text. ([RL.4.1](#), [RL.4.2](#), [W.4.1a-d](#), [W.4.4](#), [W.4.9a](#), [W.4.10](#), [L.4.1a-g](#), [L.4.2a-d](#), [L.4.3a-b](#), [L.4.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Storytelling, culture</li> <li>• <b>Themes:</b> Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities</li> <li>• <b>Text Use:</b> Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding a complex text</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to a text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 7</a></li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (use this task)</li> </ul>

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.



### EXTENSION TASK<sup>4</sup>

- Divide the class into pairs or small groups. Have each group write its own folktale to perform. They can start with the pourquoi tales they wrote in Lesson 5. ([RL.4.2](#), [RL.4.9](#), [RI.4.9](#), [W.4.3a-e](#), [L.4.1a-g](#), [L.4.2a-d](#), [L.4.3a-b](#), [L.4.6](#)) Groups should consider the following when writing their folktale:
  - What do you want to teach your readers?
  - Are you going to teach a lesson about nature or teach a lesson about character (e.g., the importance of working together)?
  - What elements of culture do you want to show in your tale?
  - Your folktale must reflect some knowledge you’ve gained about folktales and how they reflect the cultures in which they are written.
  - Refer to the Quality Storytelling anchor chart begun in Lesson 2. Ensure that you include similar elements in your tale.
- Use a writing process similar to the one used in Lesson 2.
- Have groups perform their folktale for the class, using props, visual displays (can include costumes), and/or audio recordings. ([SL.4.4](#), [SL.4.5](#), [SL.4.6](#), [L.4.3c](#))
- After the performance, ask the audience to identify the lesson and cultural elements in the tale. ([SL.4.2](#), [SL.4.3](#)) Then have each group lead a discussion about how they interpreted their tale in the performance and answer any audience questions. ([SL.4.1c-d](#))

**Teacher Note:** This activity provides an excellent opportunity to focus on dialogue and how dialogue reveals the traits of characters. Students should be provided with the opportunity to search for Readers’ Theatre scripts online, especially those that retell well-known stories, such as fairy tales. This will provide students with an opportunity to see how a literary text can be transformed into a drama to be performed by actors. Students should also be reminded to keep the culture of their tale in mind when writing their drama as folktales are a way to learn about the culture of a people.

---

<sup>4</sup> Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Storytelling, culture</li> <li>• <b>Themes:</b> Storytelling is a performance art and a way to preserve cultures; despite cultural differences, the stories humans tell share many similarities</li> <li>• <b>Text Use:</b> Reading folktales from many different cultures; comparing and contrasting characters, events, and themes across various texts; gaining information from text to apply to other texts; recognizing commonalities and patterns among stories from different cultures</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Writing and performing a folktale</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>5</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

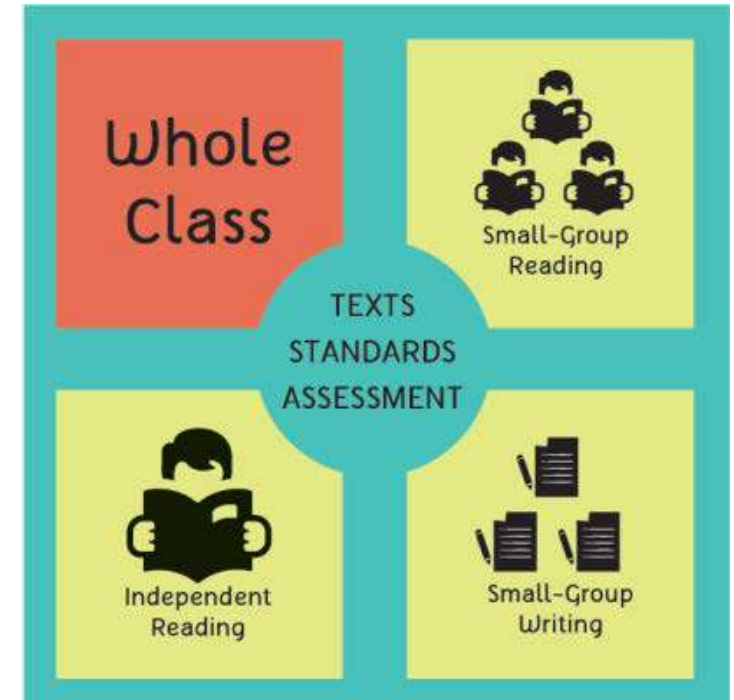
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>5</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit, students will build knowledge about folktales and cultures. Students will progressively build knowledge using the following tools throughout the unit.

- **Vocabulary notebook:** Students create and maintain an a notebook to store vocabulary throughout the unit. Words will then be transferred to a class vocabulary display for students to use in their writing. Begin in Lesson 1.
- **Class culture chart:** Students will record details they learn about the various cultures being studied through their folktales. They will use this chart to draw comparisons among the different stories that transcend cultural differences. Begin in Lesson 1.
- **Quality storytelling anchor chart:** The class creates a chart of the elements of strong storytelling and folktales throughout the unit. Students are then asked to incorporate similar elements into their own folktales for the Extension Task. Begin in Lesson 2.

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>6</sup></p> <p><a href="#">“Vanishing Cultures”</a> (pages 10-17), <i>National Geographic Explorer</i>, Pathfinder Edition, May 2011</p>	<p><b>TEXT DESCRIPTION:</b> This text describes several cultures that are threatened, making the case for storytelling as a way to preserve culture. To access the text, click on the “Projectable Edition” (halfway down the page) after clicking on the provided text link.</p> <p><b>TEXT FOCUS:</b> This text is useful for setting up the argument that cultures can be revealed and preserved through storytelling. The text is complex and can be used as a model for student writing, as it incorporates words, sentences, and structure worthy of imitating. Focus students on determining the main idea and analyzing the structure of the sentences and the overall piece, including how the illustrations enhance the text. (<a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to the article read aloud, and then read the article to practice oral fluency. Students engage with the vocabulary of the text, and then participate in a class discussion to demonstrate understanding of the main ideas and structure of the article. Lastly, students write in response to the article.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Project the article and read it aloud once as students follow along.</li> <li>• Have students create a vocabulary notebook to organize important vocabulary from the texts in the unit. For this text, have students include <i>inspired, cultures, vanishing/vanished, ways of life, customs, uncertain, roamed, passed down, banned, remain, and constantly</i>. <ul style="list-style-type: none"> <li>○ Display the words and phrases for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RI.4.4</a>)</li> </ul> </li> </ul>

<sup>6</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Have students define the words and phrases in context. (<a href="#">L.4.4a</a>, <a href="#">L.4.5b</a>)</li> <li>○ Then have them verify the preliminary definitions using a dictionary. (<a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>7</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ul> <ul style="list-style-type: none"> <li>● Engage students in repeated oral readings of the article to build oral reading fluency. Model for students how to read each page aloud, <a href="#">marking the phrasing breaks and pauses</a>.<sup>8</sup> Have them read the passage chorally, using the phrase markers. Then have student pairs practice reading each page aloud using <a href="#">paired reading</a>.<sup>9</sup> Circulate around the room to monitor students' oral reading accuracy and fluency. (<a href="#">RF.4.4b</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>● Conduct a class discussion that engages students in rereading the text and answering questions to demonstrate understanding of the structure of the text; connections between words, phrases, sentences, and paragraphs; and the various ways the author supports the points made in the text. (<a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.8</a>) Ensure that students use <a href="#">accountable talk</a><sup>10</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Keep track of answers on the board and have students record information in their reading log. (<a href="#">SL.4.3</a>)</li> </ul> <p>Possible questions:</p> <ul style="list-style-type: none"> <li>○ Reread page 11. (<a href="#">RI.4.10</a>) How does the image support the written text? (<a href="#">RI.4.7</a>) List elements of culture and custom that are unique to the Huli. (<a href="#">RI.4.8</a>) How have they maintained their culture? Reread the following sentence from the third paragraph: "These groups are torn from their past and pushed toward uncertain futures." Explain what this statement means. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">L.4.5a</a>) What is a main idea of this section of the text? (<a href="#">RI.4.2</a>) How does this page introduce the rest of the article?<sup>11</sup> (<a href="#">RI.4.5</a>)</li> </ul>

<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>8</sup> <http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons>

<sup>9</sup> [http://www.fcrr.org/studentactivities/F\\_024b.pdf](http://www.fcrr.org/studentactivities/F_024b.pdf)

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> This is a problem-solution essay. The problem is introduced in the beginning, evidence is provided to explain the problem, and the conclusion provides a call to action to prevent the loss of the cultures discussed in the text. Within each smaller section, there are different organizational structures.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reread pages 12 and 14. Identify the transitions on these pages.<sup>12</sup> How do transition words and phrases signal the organization of these sections? (<a href="#">RI.4.5</a>) What problem is explained in these sections of the text? (<a href="#">RI.4.2</a>) What evidence does the article provide to support the position that the current situation is a problem? (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>)</li> <li>○ Reread the last paragraph of the article on page 17. What is both a benefit and drawback of change over time? (<a href="#">RI.4.3</a>) What is the problem the article presents? How does the article suggest the problem be solved? (<a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.8</a>) How do the images in the text support your understanding of the main ideas? (<a href="#">RI.4.7</a>)</li> <li>• Create a class Culture Chart to record various information about cultures gathered throughout the unit. Have students keep an individual copy in their notes or in a reading log. The chart will have the following columns: <ul style="list-style-type: none"> <li>1. Name of the culture, group of people, etc.</li> <li>2. Location</li> <li>3. Defining characteristics</li> <li>4. How culture is maintained</li> <li>5. Titles or descriptions of stories</li> <li>6. Themes of traditional stories</li> <li>7. Characters (any recurring characters?)</li> <li>8. Events (any patterns?)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students analyze the structure of the sentences in the article to identify the prepositional phrases and to combine and/or rearrange the structure of the sentences. For example: <ul style="list-style-type: none"> <li>○ Read the following sentences from the text: <ul style="list-style-type: none"> <li>▪ “Fresh flowers from her jeweled crown come loose and fall to the floor as she moves her head.”</li> <li>▪ “They think they do not have time for old stories.”</li> <li>▪ “The lone hunter’s horse races through the snowy mountains.”</li> <li>▪ “The hunter lifts the hood from the head of the golden eagle perched on his arm.”</li> </ul> </li> </ul> </li> </ul>

<sup>12</sup> For thousands of years, now, yet

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>▪ “The secrets of eagle hunting were passed down to this hunter through his family.” <ul style="list-style-type: none"> <li>○ Identify and discuss the use of prepositional phrases in these sentences, identifying the details that would be missing if the prepositional phrases were not used. (<a href="#">L.4.1e</a>)</li> </ul> </li> <li>• Have students write a response to the following prompt: According to the article, why must we preserve cultures? Provide examples from the article to illustrate how we can preserve cultures. Ensure that students use at least one prepositional phrase. (<a href="#">L.4.1c</a>, <a href="#">L.4.1e</a>, <a href="#">L.4.1f</a>)</li> </ul>
<p><b>LESSON 2:</b></p> <p>“<a href="#">What Is Storytelling?</a>” National Storytelling Network</p> <p>“<a href="#">Storytelling Provides a Means of Transmitting Culture, History</a>” from <i>The Daily Tar Heel</i>, Diana Cunningham</p> <p><i>Where the Mountain Meets the Moon</i>, Grace Lin</p>	<p><b>TEXT DESCRIPTION:</b> These texts are informational articles explaining the importance of storytelling and literature as a means of preserving a culture.</p> <p>In <i>Where the Mountain Meets the Moon</i>, a young girl named Minli spends her days working hard in the fields and her nights listening to her father tell fantastic tales. But Minli believes these enchanting stories and embarks on an extraordinary journey to find the Old Man of the Moon and ask him how her family can change their fortune.</p> <p><b>TEXT FOCUS:</b> These texts are a great way to introduce the unit focus of studying a culture through its literature.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to both articles read aloud and work with the academic vocabulary. Then they engage in a class discussion about the articles to demonstrate understanding about storytelling. Finally, students write an essay about the importance of storytelling.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Both articles are complex. Read them aloud to students. Project the text so students can follow along.</li> <li>• Have students continue creating their vocabulary notebook. <ul style="list-style-type: none"> <li>○ For “What Is Storytelling?” have students include <i>valuable, essential, vibrant, practitioners, promoting, distinguish, involves, interactions, emerges, coordinated, extensively, intersection, and diverse</i>.</li> <li>○ For “Storytelling Provides a Means of Transmitting Culture, History,” have students include <i>transmitting, moral, renowned, context, evolved, anecdote, deliberately, capture, vulnerability, and overshadowed</i>.</li> <li>○ Display the words and phrases for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RI.4.4</a>)</li> <li>○ Have students define the words and phrases in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>13</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>● <b>Independent Reading:</b> Provide structured time (approximately 20 minutes daily) in class for students to read <i>Where the Mountain Meets the Moon</i> independently. Students might also need to read at home if they are not able to finish during class. Ensure that students are keeping track of their progress in the novel and recording any questions or reflections they may have. Students should be held accountable for their independent reading. (<a href="#">RL.4.10</a>, <a href="#">RF.4.3a</a>, <a href="#">RF.4.4.a</a>, <a href="#">RF.4.4c</a>) Options for assessment of independent reading: <ul style="list-style-type: none"> <li>○ Create an assessment (similar to the structure of the cold-read task) based on <i>Where the Mountain Meets the Moon</i> for students to take at the end of the unit.</li> <li>○ Provide students with a reading standard each week. Have them write at least a one-page response that applies that standard to the novel. For example, give students standard <a href="#">RL.4.3</a>. They must then describe Minli in depth. Or give students standard <a href="#">RL.4.6</a>. They must explain the point of view from which the story is told and explain how telling it from a different point of view would change the meaning or effect of the text.</li> <li>○ Complete a project about the novel to demonstrate their understanding of the characters, plot, and themes.</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>● Conduct a class discussion that engages students in rereading “What Is Storytelling?” and answering questions to demonstrate an understanding of storytelling and what makes it different from other familiar art forms. Ensure that students use <a href="#">accountable talk</a><sup>14</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Keep track of answers on the board and have students record information in their reading log. (<a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ What is the stated purpose of “What Is Storytelling?” How is the article organized to support its stated purpose? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>)</li> <li>○ Define <i>storytelling</i>. Create a T-chart with the following headings: “Storytelling is...” and “Storytelling is not....” (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.8</a>)</li> </ul> </li> </ul>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Compare and contrast storytelling to the following art forms: written text, live theater/plays, and stand-up comedy. What distinguishes storytelling from those art forms? (<a href="#">RI.4.3</a>) Record your comparisons using a graphic organizer (e.g., a four-circle Venn diagram) or in a reading log.</li> <li>○ According to “Storytelling Provides a Means of Transmitting Culture, History,” what are the reasons people tell stories?</li> <li>○ Reread the following quotations from “Storytelling Provides a Means of Transmitting Culture, History”: <ul style="list-style-type: none"> <li>▪ “‘Stories from across the world deal with the core of what it means to be human,’ said Professor Glenn Hinson, chairman of the UNC curriculum in folklore.”</li> <li>▪ “‘All stories have a purpose,’ Zug said.”</li> <li>▪ “‘Stories develop from the needs and enthusiasms of a society. ‘They might have a moral, like no matter how big you are there is someone bigger, or be kind to strangers,’ said Sturm.”</li> <li>▪ “‘All stories are reflections of a particular culture, and oral traditions have been a part of human societies since ancient history—from the <i>1001 Arabian Nights</i> tale to <i>The Odyssey</i>. The Grimm Brothers first recorded folk narrative in their collection of fairy tales in the 1800s, preserving them in their original context. But the stories of modern culture have evolved to fit the times.”</li> <li>▪ “‘According to Hinson, stories are a natural reflection of society: ‘The essential human conflicts—rites of passage, fear of the unseen—these things invite drama and stories.’”</li> </ul> </li> <li>○ Select one of the quotations. Explain what it means by putting it into your own words. Then explain how it connects to a main idea of “What Is Storytelling?” (<a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.9</a>)</li> <li>● Explain to students that they will be asked to conduct a storytelling performance at the end of the unit as part of the Extension Task. Create a class <a href="#">anchor chart</a><sup>15</sup> that lists quality characteristics of storytelling. This chart can serve as a rubric for students to guide their storytelling development process when they work on the Extension Task. Begin the chart by titling it “Quality Storytelling” or something similar. Then ask students questions about storytelling (see below). Record their answers on the chart in statements. Add to and refer back to the chart throughout the unit. Possible questions: <ul style="list-style-type: none"> <li>○ How does a quality storyteller enhance the experience of a folktale? (<a href="#">RL.4.7</a>)</li> <li>○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale?</li> <li>○ How do storytellers use folktales to teach about other cultures?</li> </ul> </li> </ul>

<sup>15</sup> [http://www.engageny.org/sites/default/files/resource/attachments/anchor\\_charts.pdf](http://www.engageny.org/sites/default/files/resource/attachments/anchor_charts.pdf)

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Ask students to review their response from Lesson 1. Then have them expand their original response and write an essay in response to the following prompt: What are the purposes of storytelling? Why is it important? Ensure that students introduce and organize their ideas, provide reasons and support from the three texts read in the unit, use grade-appropriate vocabulary and transitions from the display, and provide a conclusion. (<a href="#">RI.4.9</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.9b</a>, <a href="#">W.4.10</a>, <a href="#">L.4.6</a>) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an <a href="#">answer frame</a><sup>16</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback). Use the following process with students:             <ul style="list-style-type: none"> <li>Students identify their writing task from the prompt provided.</li> <li>Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (<a href="#">RI.4.1</a>, <a href="#">W.4.1b</a>, <a href="#">W.4.9b</a>)</li> <li>Once students have completed the evidence chart, ask them to look back at the writing prompt to remind themselves what kind of response they are writing and think about the evidence they found.</li> <li>Student pairs review each other’s evidence charts and offer feedback. (<a href="#">W.4.5</a>)</li> <li>Students develop a main idea statement.<sup>17</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.4.1a</a>)</li> <li>Students complete a first draft.</li> <li>The class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete.                 <ol style="list-style-type: none"> <li>Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. (<a href="#">RI.4.2</a>) If there is no main idea sentence, write in the margin, “Missing main idea sentence.”</li> <li>Underlined main idea sentence. Verify that the correct sentence is underlined. Read the full paragraph. Circle related information grouped together. List at least one detail that supports the main idea sentence. (<a href="#">RI.4.2</a>)</li> </ol> </li> </ul> </li> </ul>

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>17</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml)

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>)</li> <li>4. Review the sentences and locate any prepositional phrases. Ensure that they are used correctly. Highlight any possible errors in green. If there are no prepositional phrases, suggest where one could be added. (<a href="#">L.4.1e</a>)</li> <li>5. Ensure that the sentences are complete. Make note of any possible fragments or run-ons. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.4.1f</a>)</li> <li>6. Circle strong vocabulary words in the text, including those from the vocabulary notebook and display. If none of those words are used, make a suggestion for where they can be added. (<a href="#">RI.4.4</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., to, too, two; there, their, they're), using incorrect capitalization, or misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1a</a>, <a href="#">c-d, g</a>; <a href="#">L.4.2a-d</a>; <a href="#">L.4.3b</a>)</li> <li>8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.4.4</a>, <a href="#">W.4.5</a>)</li> </ol> <ul style="list-style-type: none"> <li>• Students complete a final draft.</li> </ul>
<p><b>LESSON 3:</b></p> <p>“Pushing Up the Sky” from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p> <p>“Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” from <i>American Tall Tales</i>, Mary Pope Osborne and Michael McCurdy</p>	<p><b>TEXT DESCRIPTION:</b> “Pushing up the Sky” is a play from a collection of folktales told by American Indians. The play shows various aspects of American Indian culture. “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” are American tall tales that provide insight into the traits valued on the Western frontier.</p> <p><b>TEXT FOCUS:</b> These texts can be used to focus students on identifying aspects of culture through literature. In each of the texts, students should focus on the interaction between the various story elements (e.g., characters and how they interact with the setting, nature, or animals). The texts are appropriate to be read independently at the 4<sup>th</sup> grade level and provide multiple opportunities for determining the meaning of colloquial language and figurative language through the use of context. (<a href="#">L.4.4a-c</a>, <a href="#">L.4.5a-c</a>) The text is also rich in language and written in a manner that allows for fluency practice with choral readings. (<a href="#">RF.4.4a-c</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students learn about conventions and terminology of drama and read a play aloud. Students summarize the play and determine a theme. Then students read American tall tales. They continue to fill out the class Culture Chart begun in Lesson 1. They also write an essay comparing common themes and ideas across literary texts from different cultures.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students (or groups of students) to read aloud different roles in “Pushing Up the Sky.” (RF.4.4b) Prior to reading, go over the conventions and terminology of drama (e.g., speech, line, stage directions, narrator) so students know when to speak and how to act. (RL.4.5) Access a <a href="#">sample lesson</a><sup>18</sup> for this through LearnZillion.</li> <li>Summarize the events of the play using a <a href="#">Somebody-Wanted-But-So chart</a>.<sup>19</sup> (RL.4.2)</li> <li>Conduct a class discussion that focuses on the lesson taught in “Pushing Up the Sky.” (RL.4.2) Ensure that students use <a href="#">accountable talk</a><sup>20</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) <a href="#">Possible questions</a>:<sup>21</sup> <ul style="list-style-type: none"> <li>What advice did the elder give that did more than solve the simple need to find a common word for working together?</li> <li>Why aren’t the people successful in pushing up the sky the first time they try?</li> <li>What do you think was the point of thinking about the problem for a while before answering?</li> <li>Do we modern folks expect an immediate response or will we wait for a wise response?</li> <li>The old man did not explain his reasoning for his decisions. Why did the people go along unquestioningly?</li> </ul> </li> <li>Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Pushing Up the Sky.” Make sure students also update their personal copies of the charts.</li> <li>Read aloud the Notes on the Story and “Davy Crockett” and remind students of the characteristics of tall tales. (<b>Teacher Note:</b> <i>Students read tall tales in the grade 3 Louisiana Purchase unit and discussed the characteristics using this <a href="#">Tall Tale checklist</a>.</i><sup>22</sup>) Then read aloud the Notes on the Story and project the text of “Sally Ann Thunder Ann Whirlwind.” Divide the class into pairs and have students <a href="#">partner read</a><sup>23</sup> the text. (RL.4.10) When finished with this complete text, place the text in the classroom library for independent reading. (RF.4.3a, RF.4.4a, RF.4.4c)</li> </ul>

<sup>18</sup> <http://learnzillion.com/lessons/2011-explain-how-a-playwright-tells-a-story-by-examining-structural-elements-of-a-drama>

<sup>19</sup> <http://2.bp.blogspot.com/-AYF2i3jrwg4/TqSu4jW7x3I/AAAAAAAAADY/GY9BRJk-u4o/s1600/Slide1.JPG>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>21</sup> <http://discoveringourstory.wisdomoftheelders.org/story-4-pushing-up-the-sky>

<sup>22</sup> [http://www.readwritethink.org/files/resources/lesson\\_images/lesson327/rubric.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson327/rubric.pdf)

<sup>23</sup> [http://www.fcrr.org/studentactivities/F\\_022b.pdf](http://www.fcrr.org/studentactivities/F_022b.pdf)

TEXT SEQUENCE	TEXT USE									
	<ul style="list-style-type: none"><li>Have students continue creating their vocabulary notebook.<ul style="list-style-type: none"><li>For “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind,” have students include <i>legendary, concentrated, throttled, civilization, boasting, opponent, restless, reputation, commenced, straggling, thumped, remarkable, intersection, abiding, boldness, ingenuity, obliged, extraordinary, stammered, and incident</i>.</li><li>Display the words and phrases for the whole class using a <a href="#">vocabulary display</a>. (RL.4.4)</li><li>Have students define the words and phrases in context. (L.4.4a)</li><li>Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (L.4.4b, L.4.4c)</li><li>Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (L.4.3a)</li><li>Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>24</sup> (L.4.5c)</li><li>As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6)</li></ul></li><li>Have students locate figurative language in the text and compare the literal meaning with the meaning developed through context. (L.4.4a, L.4.5a) This can be done on a graphic organizer with three columns: (1) List the figurative phrase, (2) Illustrate the literal meaning, and (3) Illustrate the figurative meaning. Then, as a class, discuss the use and purpose of figurative language and colloquialisms in the text (e.g., <i>varmint, feller, yellow-bellied, yowled, sallied</i>) and how they reveal aspects of characters and culture. (RL.4.3, RL.4.4, L.4.3c, L.4.5b) Ask students to record their thoughts:<table><tr><th>Character</th><th>Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)</th><th>What do their descriptions reveal about what people valued on the Western frontier?</th></tr><tr><td>Davy Crockett</td><td></td><td></td></tr><tr><td>Sally Ann Thunder Ann Whirlwind</td><td></td><td></td></tr></table></li></ul>	Character	Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)	What do their descriptions reveal about what people valued on the Western frontier?	Davy Crockett			Sally Ann Thunder Ann Whirlwind		
Character	Description (e.g., thoughts, feelings, and actions, including words and phrases from the text)	What do their descriptions reveal about what people valued on the Western frontier?								
Davy Crockett										
Sally Ann Thunder Ann Whirlwind										

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Davy Crockett” and “Sally Ann Thunder Ann Whirlwind” (they can be on the same entry). Make sure students also update their personal copies of the charts. There is a map at the beginning of the text that can help students with the location.</li> <li>Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (<a href="#">RL.4.10</a>, <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a</a>, <a href="#">RF.4.4c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students respond in writing to the following prompt: How do folktales show the interaction of people with nature? Provide examples from “Pushing Up the Sky,” “Davy Crockett,” and “Sally Ann Thunder Ann Whirlwind” to support your ideas. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.9</a>, <a href="#">W.4.2a-d</a>, <a href="#">W.4.4</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>) Use a similar process with students as was done in Lesson 2.</li> </ul>
<p><b>LESSON 4:</b></p> <p>“The Elephant’s Child” from <a href="#">Just So Stories</a>, Rudyard Kipling (<a href="#">Video</a>)<sup>25</sup></p> <p>“<a href="#">Using Oral Traditions to Improve Verbal and Listening Skills</a>,” Yale-New Haven Teachers Institute, Joanne Pompano</p> <p>“Wolf and Birds and the Fish-Horse” from <i>The People Could Fly: American Black Folktales</i>, Virginia Hamilton</p>	<p><b>TEXT DESCRIPTION:</b> “The Elephant’s Child” is from a collection of stories that explain in a very unusual and entertaining way how the world was created, and teach children to understand the relationships between humans and animals. “Wolf and Birds and the Fish-Horse,” from a collection of African American folktales, is a trickster tale.</p> <p><b>TEXT FOCUS:</b> Each of these texts provides opportunity for students to gain insight into different cultures. Each text provides extensive examples of the authors’ use of personification of animals. (<a href="#">RL.4.9</a>) The text of the article is complex, and it should be used to support students’ understanding of how African Americans used storytelling as a means of preserving the culture that had been brought from Africa as well as being a means of escape for them. The stories were told orally for years before being recorded in writing.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the texts to examine the authors’ choices in characterization, language. They will fill out entries on the class Culture Chart for the two folktales. The lesson concludes with students writing a comparison and contrast composition.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students work with a partner to read “The Elephant’s Child.” As students partner read, the teacher should facilitate and listen to each student’s reading to determine proficiency in their oral reading. (<a href="#">RF.4.4a-c</a>)</li> <li>Read aloud Parts I-III or just sections (depending on student needs) of “<a href="#">Using Oral Traditions to Improve Verbal and Listening Skills</a>.” Have students summarize the new information in notes, focusing on what makes African storytelling unique. (<a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.8</a>, <a href="#">SL.4.2</a>) Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below:</li> </ul>

<sup>25</sup> <http://www.youtube.com/watch?v=6smTRZRanpk>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How does a quality storyteller enhance the experience of a folktale? (<a href="#">RL.4.7</a>)</li> <li>○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale?</li> <li>○ How do storytellers use folktales to teach about other cultures?</li> <li>• Then read aloud “Wolf and Birds and the Fish-Horse” in one reading with limited interruption to better demonstrate the utilization of dialect by Virginia Hamilton in her writing.</li> <li>• Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (<a href="#">RL.4.10</a>, <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a</a>, <a href="#">RF.4.4c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Following the reading of each folktale, conduct a discussion (either as a whole class or in pairs) that engages students in focusing on the deeper meaning in the text. Ensure that students use <a href="#">accountable talk</a><sup>26</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Keep track of answers on the board and have students record information in their reading log. (<a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ Where and when does the story take place? Support your answer with the evidence from the text. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ Who is the main character in each story? Describe him or her. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ What problem(s) does the main character face and how does he overcome them? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ List the characters in each story. Describe their appearance. What are their special features? Do you meet the same characters in other stories? Do they look or act the same? Or are they totally identical? Be specific and give examples from the text. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ Reread each story and think about the author’s writing technique and style. Analyze the author’s language, selection of words, the special effects, and the extensive use of personification. How do these choices impact the reader? (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.9</a>, <a href="#">L.4.5a</a>)</li> </ul> </li> <li>• Have students add two entries on the class Culture Chart (begun in Lesson 1)—one for “The Elephant’s Child” and one for “Wolf and Birds and the Fish-Horse.” Make sure students also update their personal copies of the charts.</li> </ul>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a response to the following prompt: How are the stories similar? How are they different? Support your answer with specific details from both folktales. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.9</a>, <a href="#">W.4.2a-e</a>) Use a similar process with students as was done in Lesson 2.</li> </ul>
<p><b>LESSON 5:</b></p> <p>“How the Camel Got His Hump” from <a href="#">Just So Stories</a>, Rudyard Kipling</p> <p>“<a href="#">An Introduction to the Role of Storytelling in Native American Tribes</a>,” Mary Rajotte</p> <p>“Possum’s Tail” from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p>	<p><b>TEXT DESCRIPTION:</b> “How the Camel Got His Hump” is from a collection of fantasy tales written to explain various phenomena about animals, such as how a camel got a hump. “Possum’s Tail” is a play from a collection of folktales told by American Indians. The play shows various aspects of American Indian cultures.</p> <p><b>TEXT FOCUS:</b> These stories can be related to the American Indian legends, which helped to explain phenomena in nature that people were unable to explain any other way. If mythology has already been studied, a correlation can be drawn between these pourquoi tales and early myths.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students discuss the definition of <i>pourquoi tales</i>, and then read two pourquoi tales from different cultures. Students continue to complete their Culture Chart begun in Lesson 1 and the Quality Storytelling anchor chart begun in Lesson 2. The lesson concludes with students writing their own pourquoi tale for the class library.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read “How the Camel Got His Hump” independently. (<a href="#">RL.4.10</a>) <ul style="list-style-type: none"> <li>Read aloud “<a href="#">An Introduction to the Role of Storytelling in Native American Tribes</a>.” Have students summarize the new information in notes, focusing on the importance of storytelling to American Indians. (<a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.8</a>, <a href="#">SL.4.2</a>) Discuss with students how the myths and pourquoi tales are not unique to American Indians, as “How the Camel Got His Hump” is written by an Englishman born in India. Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below: How does a quality storyteller enhance the experience of a folktale? (<a href="#">RL.4.7</a>)</li> <li>What is the difference between reading a folktale silently and listening to a storyteller telling a folktale?</li> <li>How do storytellers use folktales to teach about other cultures?</li> </ul> </li> <li>Ask students (or groups of students) to read aloud different roles in “Possum’s Tail.” (<a href="#">RF.4.4b</a>) Prior to reading, review conventions and terminology of drama (e.g., speech, line, stage directions, narrator) so students know when to speak and how to act. (<a href="#">RL.4.5</a>)</li> <li>Have students continue creating their vocabulary notebook.</li> </ul>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ For “How the Camel Got His Hump” and “Possum’s Tail,” have students include <i>idle</i>, <i>plough</i>, <i>bearing</i>, <i>lolloping</i>, and <i>improvise</i>. Display the words and phrases for the whole class using a <a href="#">vocabulary display</a>. (RL.4.4)</li> <li>○ Have students define the words and phrases in context. (L.4.4a)</li> <li>○ Then have them verify the preliminary definitions using a dictionary. (L.4.4c)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>27</sup> (L.4.5c)</li> <li>○ As words are continually added throughout the unit, encourage students to use the words in discussion and writing, focusing on selecting words for precision of meaning and effect. (L.4.3a, L.4.6)</li> </ul> <ul style="list-style-type: none"> <li>● Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit. (RL.4.10, RF.4.3a, RF.4.4a, RF.4.4c)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>● Following the reading of each text, provide student pairs with index cards labeled with specific events from the text. Have them place the events in sequential order and discuss with their partner how each event in the text builds on the previous event and leads to the next. (RL.4.1, RL.4.2) Lastly, have students describe the thoughts, feelings, and actions of the main characters in each text and explain how their actions contribute to the sequence of events. (RL.4.3, L.4.3c)</li> <li>● Conduct a class discussion that focuses students on identifying the commonalities across pourquoi tales. (RL.4.9) Ensure that students use <a href="#">accountable talk</a><sup>28</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (RI.4.1, SL.4.1a-d, SL.4.4, SL.4.6, L.4.3c) Keep track of answers on the board and have students record information in their reading log. (SL.4.3) Possible questions: <ul style="list-style-type: none"> <li>○ What “why” question, if any, is answered by each story?</li> <li>○ What lessons do the legends teach?</li> <li>○ How do these two stories relate to “The Elephant’s Child” in the previous lesson?</li> </ul> </li> <li>● Have students add two entries on the class Culture Chart (begun in Lesson 1)—one for “How the Camel Got His Hump” and one for “Possum’s Tail.” Make sure students also update their personal copies of the charts.</li> </ul>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write an original pourquoi tale explaining how an animal got a unique feature. Ask them to model their tale off the tales read in this lesson, incorporating figurative language, vocabulary, and sentence structure similar to texts throughout the unit. (<a href="#">RL.4.9</a>, <a href="#">W.4.3a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.10</a>, <a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-b</a>, <a href="#">L.4.6</a>) Some possible suggestions for animals and unique traits might be how ducks got webbed feet, how a beaver got a flat tail, why a bear growls, or why a giraffe has a long neck. Have students write their stories using a process similar to writing done in Lesson 2. Then have students publish their stories, using technology and adding illustrations. (<a href="#">W.4.6</a>, <a href="#">SL.4.5</a>) Place the texts in the classroom library for other students to read independently. (<a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a>)</li> </ul>
<p><b>LESSON 6:</b></p> <p><i>Merlin and the Dragons</i>, Jane Yolen</p>	<p><b>TEXT DESCRIPTION:</b> This story, based on Arthurian legend, portrays Merlin telling young Arthur of his true legacy, thus alleviating the young king’s doubts as to his claim to the throne.</p> <p><b>TEXT FOCUS:</b> This story provides students with an additional opportunity to read a text and convert that text into a drama as they continue to prepare for the extension task. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.9</a>, <a href="#">RL.4.10</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read this tale, and then discuss how to convert it into a drama to be performed.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read aloud <i>Merlin and the Dragons</i>. A first reading should be done with little to no interruption for the students to gain an understanding of the overall structure of the story.</li> <li>Have students continue creating their vocabulary notebook. <ul style="list-style-type: none"> <li>For <i>Merlin and the Dragons</i>, have students include <i>knowingly, withdrawing, companionship, rarely, ruthless, unjustly, declared, tattered, whomever, bedraggled, insolence, recognition, foretold, conviction, hesitated, descended, and eventually</i>.</li> <li>Display the words and phrases for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RL.4.4</a>)</li> <li>Have students define the words and phrases in context. (<a href="#">L.4.1a</a>, <a href="#">L.4.4a</a>)</li> <li>Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>29</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>• Divide the class into pairs. Have pairs create a vocabulary list of the words added from <i>Merlin and the Dragons</i> to the vocabulary notebook. Ask students to practice pronouncing the words on the vocabulary list with a partner. Then have the pairs <a href="#">take turns reading aloud a paragraph</a><sup>30</sup> from <i>Merlin and the Dragons</i> to each other. (<a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a>)</li> <li>• Provide time for students to read <i>Where the Mountain Meets the Moon</i> independently throughout the course of the unit to prepare for the cold-read task. (<a href="#">RL.4.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion about the literary elements of the story and how those elements might be represented in a dramatic interpretation of the text. (<b>Teacher Note:</b> <i>This activity provides a lead-up to the extension task. The more in-depth a discussion the students can have, the better prepared they will be to rewrite a folktale as a drama.</i>) Ensure that students use <a href="#">accountable talk</a><sup>31</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Keep track of answers on the board and have students record information in their reading log. (<a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ What is the author of the story attempting to teach the reader? (<a href="#">RL.4.2</a>, <a href="#">RL.4.9</a>)</li> <li>○ Choose a character from <i>Merlin and the Dragons</i>. How does Yolen introduce and develop the character (e.g., dialogue, actions, narration)? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ How might this story be acted by a storyteller? What would the storyteller have to add to the text in order for the story to work as a drama? How would the storyteller set up the story without simply giving a long explanation of what was going on? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>)</li> </ul> </li> </ul>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>30</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>31</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Divide the class into small groups. Have each group take a page or two from the folktale and turn it into a performance, adding dialogue or narration as necessary. (<a href="#">W.4.3 b</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>) (<b>Teacher Note:</b> A guide for supporting Reader’s Theater is available <a href="#">here</a>.<sup>32</sup>) Either allow students to select their pages or assign the pages to students. Then provide time for students to perform their portion of the folktale, using any visuals as necessary to enhance the performance. (<a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) This <b>helps the students begin to prepare for the Extension Task.</b></li> </ul>
<p><b>LESSON 7:</b></p> <p><i>Where the Mountain Meets the Moon</i>, Grace Lin</p>	<p><b>TEXT DESCRIPTION:</b> In <i>Where the Mountain Meets the Moon</i>, a young girl named Minli spends her days working hard in the fields and her nights listening to her father tell fantastic tales. But Minli believes these enchanting stories and embarks on an extraordinary journey to find the Old Man of the Moon and ask him how her family can change their fortune.</p> <p><b>TEXT FOCUS:</b> As students have read this text throughout the unit, use this lesson to assess their understanding of the text in preparation for the Cold-Read Task. They will be working with this text again in the grade 4 <i>Lightning Thief</i> unit as well. Options for assessment of independent reading:</p> <ul style="list-style-type: none"> <li>Have students add an entry on the class Culture Chart (begun in Lesson 1) for <i>Where the Mountain Meets the Moon</i>. Make sure students also update their personal copies of the charts.</li> <li>Create an assessment (similar to the structure of the cold-read task) based on <i>Where the Mountain Meets the Moon</i> for students to take at the end of the unit.</li> <li>Provide students with a reading standard each week. Have them write at least a one-page response that applies that standard to the novel. For example, give students standard <a href="#">RL.4.3</a>. They must then describe Minli in depth. Or give students standard <a href="#">RL.4.6</a>. They must explain the point of view from which the story is told and explain how telling it from a different point of view would change the meaning or effect of the text.</li> <li>Have students complete a project about the novel to demonstrate their understanding of the characters, plot (main events), and themes.</li> </ul>
<p><b>LESSON 8:</b></p> <p><a href="#">“The Fisherman and His Wife,”</a> translated by Lucy Crane</p>	<p><b>TEXT DESCRIPTION:</b> This story was originally retold by two brothers in Germany known as the Brothers Grimm. The story is about a man, his wife, and their encounters with a magical fish.</p> <p><b>TEXT FOCUS:</b> As the events of the story unfold, students are exposed to the moral or lesson of the story to see how literature and storytelling can be used for teaching. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.10</a>, <a href="#">W.4.1</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.9</a>, <a href="#">W.4.10</a>, <a href="#">SL.4.1</a>, <a href="#">L.4.3</a>, <a href="#">L.4.6</a>) Students will add an entry to</p>

<sup>32</sup> <http://www.aaronshp.com/rt/Tips.html>

TEXT SEQUENCE	TEXT USE
	<p>the class Culture Chart based on this folktale.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE TASK:</b> Access a <a href="#">lesson, vocabulary, writing task, and sample assessment questions</a><sup>33</sup> from Achievethecore.org.</p>
<p><b>LESSON 9:</b></p> <p><a href="#">“Ooka and the Case of the Stolen Smell,”</a> I. G. Edmonds</p>	<p><b>TEXT DESCRIPTION:</b> Judge Ooka is a well-known character in Japanese folktales. He is known for not turning down any case and always issuing fair verdicts. This tale tells the story of a very unusual case in which a shop owner accuses a student of stealing the smell of his food. Judge Ooka agrees to hear the case and renders a verdict after hearing the details from each side.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 10:</b></p> <p>“Zlateh the Goat” from <i>Zlateh the Goat and Other Stories</i>, Isaac Bashevis Singer</p> <p><a href="#">Zlateh the Goat</a>, PBS (Video)</p>	<p><b>TEXT DESCRIPTION:</b> “Zlateh the Goat” is from a collection of folktales from Poland. The video is a performance of the tale.</p> <p><b>TEXT FOCUS:</b> This story is from a collection of tales translated from the original Yiddish and retold for generations. It provides a glimpse into the culture of Eastern Europe. The video allows students an opportunity to see the tale as both written text and performance as they prepare for their Extension Task. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.10</a>, <a href="#">W.4.1</a>, <a href="#">W.4.4</a>, <a href="#">W.4.9</a>, <a href="#">W.4.10</a>, <a href="#">SL.4.9</a>, <a href="#">L.4.1</a>, <a href="#">L.4.2</a>, <a href="#">L.4.4</a>, <a href="#">L.4.5</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li><b>SAMPLE TASK:</b> Access a <a href="#">lesson, vocabulary, and writing task</a><sup>34</sup> from Achievethecore.org.</li> <li>Have students add an entry on the class Culture Chart (begun in Lesson 1) for “Zlateh the Goat.” Make sure students also update their personal copies of the charts.</li> <li>View <i>Zlateh the Goat</i> from PBS. While viewing the video, have students complete an H-chart or Venn diagram comparing and contrasting the story with its visual interpretation. Students should mark down how the visual interpretation reflects the written text or changes what is included in the written text. (<a href="#">RL.4.7</a>)</li> <li>Add details to the class Quality Storytelling anchor chart begun in Lesson 2. Have students note any additions to the chart questions below:</li> </ul>

<sup>33</sup> <http://achievethecore.org/page/20/the-fisherman-and-his-wife-translated-by-lucy-crane-detail-pg>

<sup>34</sup> <http://www.achievethecore.org/file/634>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How does a quality storyteller (or video, in this case) enhance the experience of a folktale? (<a href="#">RL.4.7</a>)</li> <li>○ What is the difference between reading a folktale silently and listening to a storyteller telling a folktale?</li> <li>○ How do storytellers use folktales to teach about other cultures?</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● After reading “Zlateh the Goat” and viewing the video, have students write a summary that discusses how the performance (video) of the folktale is similar to and different from the written tale. Instruct students to include specific details from the written text and the video to support their answers. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.10</a>, <a href="#">SL.4.2</a>)</li> <li>● Have students review the class Culture Chart for the various similarities and differences between the various stories and cultures. What recurring themes, character types, events, etc. appear? What patterns seem to exist no matter the culture? Then conduct a <a href="#">Socratic seminar</a><sup>35</sup> about the similarities between stories across cultures. (<a href="#">RL.4.9</a>) Prior to the seminar, post the following quotations from “<a href="#">Storytelling Provides a Means of Transmitting Culture, History</a>”: <ul style="list-style-type: none"> <li>○ “‘Stories from across the world deal with the core of what it means to be human,’ said Professor Glenn Hinson, chairman of the UNC curriculum in folklore.”</li> <li>○ “‘All stories have a purpose,’ Zug said.”</li> <li>○ “‘Stories develop from the needs and enthusiasms of a society. ‘They might have a moral, like no matter how big you are there is someone bigger, or be kind to strangers,’ said Sturm.”</li> <li>○ “‘All stories are reflections of a particular culture, and oral traditions have been a part of human societies since ancient history—from the <i>1001 Arabian Nights</i> tale to <i>The Odyssey</i>. The Grimm Brothers first recorded folk narrative in their collection of fairy tales in the 1800s, preserving them in their original context. But the stories of modern culture have evolved to fit the times.”</li> <li>○ “‘According to Hinson, stories are a natural reflection of society: ‘The essential human conflicts—rites of passage, fear of the unseen—these things invite drama and stories.’”</li> </ul> </li> <li>● Divide the class into pairs or small groups and have students review the class Culture Chart, their notes, and the texts read in the unit to locate examples and details that support the provided quotations. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>, <a href="#">W.4.8</a>, <a href="#">SL.4.1a</a>) During the seminar, divide the class into two circles (inner and outer). Have each small group or pair select a spokesperson to sit on the inner circle. The remaining members sit on the outer circle. (<a href="#">SL.4.1b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.4.4</a>; <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Then have the inner circle discuss the following questions for five minutes: Considering the differences in cultures, why would the stories that are told in</li> </ul>

<sup>35</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

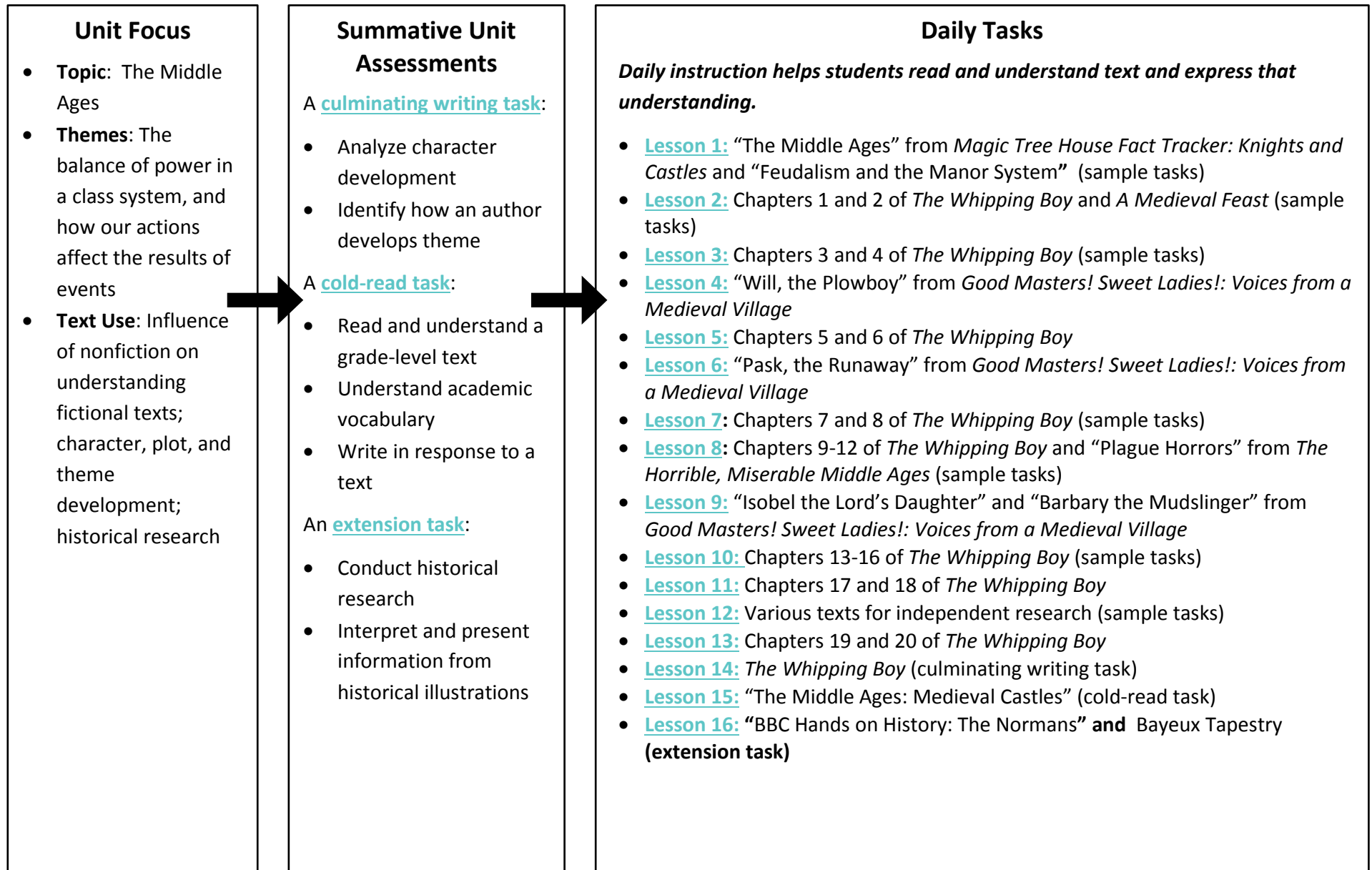
TEXT SEQUENCE	TEXT USE
	<p>different cultures end up being so similar? What does this say about humans and the way we live?</p> <ul style="list-style-type: none"> <li>As the inner circle discusses, prompt the group members in the outer circle to write down the ideas and evidence presented during the seminar. (<a href="#">SL.4.3</a>) Students can record their comments using a backchannel platform like Today's Meet. (<a href="#">W.4.6</a>) Following the first discussion, allow the small groups or pairs to discuss their performance and offer suggestions for improvement.</li> </ul>
<p><b>LESSON 11:</b></p> <p>Various plays from <i>Pushing Up the Sky: Seven Native American Plays for Children</i>, Joseph Bruchac</p>	<p><b>TEXT DESCRIPTION:</b> This is a collection of folktales told by American Indians and written in the form of plays. The plays show various aspects of American Indian culture. Teachers can select some or all of the remaining plays to have students use in a Reader's Theater.</p> <p><b>TEXT FOCUS:</b> These plays allow students the opportunity to continue to practice their performance skills as they prepare for the extension task. (<a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>)</p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 12:</b></p>	<p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>

## UNIT: THE WHIPPING BOY

<p><b>ANCHOR TEXT</b></p> <p><i>The Whipping Boy</i>, Sid Fleischman</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>A Medieval Feast</i>, Aliki</li> <li>• <i>Good Masters! Sweet Ladies!: Voices from a Medieval Village</i>, Laura Amy Schlitz</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">Feudalism and the Manor System</a>”</li> <li>• <i>Magic Tree House Fact Tracker: Knights and Castles</i>, Will Osborne and Mary Pope Osborne</li> <li>• <i>The Horrible, Miserable Middle Ages</i>, Kathy Allen</li> <li>• <i>...If You Lived in the Days of Knights</i>, Ann McGovern</li> <li>• <i>The Usborne Internet-Linked Medieval World</i>, Jane Bingham</li> <li>• “<a href="#">The Middle Ages: Medieval Castles</a>,” ReadWorks.org</li> <li>• “<a href="#">BBC Hands on History: The Normans</a>,” BBC</li> <li>• <a href="#">Bayeux Tapestry</a></li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li>• <a href="#">Elementary Video Adventures: Medieval Times</a>, Discovery Education (Video)</li> <li>• <a href="#">Usborne Quicklinks for Medieval World</a>, Usborne Publishing</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>This unit explores the history of the Middle Ages through the fictional tale of two unlikely friends, Price Brat and his whipping boy. The Middle Ages was defined by a strict class system in government and economy. The novel explores the nature of power between characters of different classes. Students learn general information about the Middle Ages, and then apply that knowledge to study how the actions and changes in characters affect the events in a text and the development of theme.</p> <p><b>Text Use:</b> Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research</p> <p><b>Reading:</b> <a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.10</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.4.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.4.1.a-d</a>, <a href="#">W.4.2a-d</a>, <a href="#">W.4.3a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.6</a>, <a href="#">W.4.7</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9</a>, <a href="#">W.4.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a></p> <p><b>Language:</b> <a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-c</a>, <a href="#">L.4.4a-c</a>, <a href="#">L.4.5a-c</a>, <a href="#">L.4.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 212:</b> Text Set and Unit Focus</p> <p><b>Page 213:</b> <i>The Whipping Boy</i> Unit Overview</p> <p><b>Pages 214-218:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 219:</b> Instructional Framework</p> <p><b>Pages 220-242:</b> Text Sequence and Sample Whole-Class Tasks</p>
--	--



## The Whipping Boy Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

While reading *The Whipping Boy* by Sid Fleischman, we looked at the changes in power between Jemmy and Prince Brat. We also looked at how the characters changed over the course of the text. What is a theme that is developed? How does the author convey that theme through the changes in Jemmy and Prince Brat and their relationship? Provide several details and examples to support your explanation. ([RL.4.1](#), [RL.4.2](#), [RL.4.3](#), [W.4.4](#), [W.4.9a](#), [W.4.10](#))

**Teacher’s Note:** The completed writing should use precise grade-appropriate words and phrases and words specific to the topic of the Middle Ages. ([L.4.3a](#), [L.4.6](#)) Students should introduce a theme clearly, provide reasons for why the character changes led to that theme, and offer support from the text. ([W.4.1a-d](#)) Students should demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling. ([L.4.1a-g](#), [L.4.2a-d](#), [L.4.3b](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.4.5](#)) If time allows, have students publish their essays using technology. ([W.4.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Middle Ages</li> <li>• <b>Themes:</b> The balance of power in a class system, and how our actions affect the results of events</li> <li>• <b>Text Use:</b> Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Analyzing character development</li> <li>• Identifying how an author develops theme</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a></li> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a></li> <li>• <a href="#">Lesson 11</a></li> <li>• <a href="#">Lesson 13</a></li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Independently read “[The Middle Ages: Medieval Castles](#)” from [ReadWorks.org](#), and then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. What is the main idea of this passage? ([RI.4.2](#))
  - a) Feudalism in the Middle Ages
  - b) The importance of castles in the Middle Ages
  - c) The dangers of fires to castles
  - d) How to build castles in the Middle Ages
2. Which sentence from the passage best summarizes the passage? ([RI.4.2](#))
  - a) The castle system was interdependent between the wealthy and the poor.
  - b) Life inside castles walls was difficult and crowded.
  - c) Despite the risks, people lived in castle communities because of the protection offered by the nobles who built the castles and provided military support.
  - d) A castle was also the center of local government.
3. Read the sentence from “Medieval Castles”: “Although they were frequently attacked, castles were the safest **dwelling**s of the time.” What is the meaning of the word *dwelling*s? What other word or phrase in the paragraph best helps you to understand the meaning of the word **dwelling**s? ([RI.4.1](#), [RI.4.4](#), [L.4.4a](#))
4. Which sentence best describes the overall structure of the passage? ([RI.4.5](#))
  - a) This is an informational text detailing the chronological order of building a castle.
  - b) This is a comparison/contrast text detailing the difference between the wealthy and the poor people living in castles.
  - c) This is an explanatory text detailing how people in the Middle Ages built castles to prevent attacks from invaders.
  - d) This is a descriptive text detailing how disease spread within castle walls.
5. What reasons does the author use to support the point that castles were the safest dwellings of the time? ([RI.4.1](#), [RI.4.8](#), [W.4.10](#))
6. Reread the last three sentences of the text: “Lords and ladies also benefited from the townsfolk who provided food and goods. The castle system was interdependent between the wealthy and the poor. They both needed each other to survive and thrive.” How is this detail reflected in the events and themes of *The Whipping Boy*? ([RL.4.1](#), [RL.4.2](#), [RI.4.1](#), [RI.4.9](#), [W.4.9a-b](#), [W.4.10](#))

---

<sup>2</sup> Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Middle Ages</li> <li>• <b>Themes:</b> The balance of power in a class system, and how our actions affect the results of events</li> <li>• <b>Text Use:</b> Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding a grade-level text</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to a text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a></li> <li>• <a href="#">Lesson 6</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a></li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

## EXTENSION TASK<sup>4</sup>

Have students study the importance of the Battle of Hastings based on events told through the illustrations on the Bayeux Tapestry. Students will work in [jigsaw groups](#) to explain the historical significance of the events, and then present their findings to the class. The class will then work together to summarize the chronological events by creating a class timeline to aid in understanding the events of the Battle of Hastings. ([RI.4.3](#), [RI.4.7](#))

1. Split the class into groups of two to three students, assigning each group a letter A-J. Explain to the class that they will be studying the events of the Battle of Hastings in 1066. Watch the following music [video](#)<sup>5</sup> about the Battle of Hastings before completing the following steps.
2. Assign each group a section of the Bayeux Tapestry using the links provided on page 7 of “[BBC Hands on History: The Normans](#).” **Give each group a printed version of their portion of the tapestry. Distribute the corresponding “What’s the Story?” cards to each group.**
3. Give the groups 15 minutes to interpret the information in their section of the tapestry and use the cards to understand what is happening in it. Ask them to discuss what they can learn from their source using the questions on their cards. ([RI.4.7](#), [SL.4.1a-d](#), [SL.4.2](#))
4. When they have finished their discussion, ask one member of each group to stand at the front of the classroom with their section of the tapestry and report their findings. As each group speaks, display an image of their section on the whiteboard for the whole class to see. Have the students who are listening to the presentations record important information from each group using sticky notes. Encourage the students to try to put the events in order using their sticky notes while the students are presenting their information. When each group is done presenting their findings, temporarily display their work on a wall so the rest of the class may refer to it throughout the remainder of this task.
5. After each group A-J has reported their findings to the class, ask one student from each group to hold the group’s portion of the tapestry up for everyone to see. Then, have the class work together to put the events leading up to the Battle of Hastings in chronological order. ([RI.4.7](#)) Once the students have put the events in order, ask the students holding the scenes to summarize and retell the events in chronological order.
6. Lastly, conduct a [Socratic seminar](#) in which the students answer the following discussion questions:
  - Some people consider the Norman invasion of England to be the beginning of the Middle Ages. Why do you think this is? Do you agree or disagree?
  - In the novel *The Whipping Boy*, Prince Horace is the heir to the throne. Based on the events retold in the Bayeux Tapestry, why would it have been important in the Middle Ages for royal families to have an heir?
  - Most historians agree that the Bayeux Tapestry was commissioned by William’s brother, Bishop Odo of Bayeux. What do you think the word *commission* means based on how it is used in the sentence? Why do you think Bishop Odo would have done this?

---

<sup>4</sup> [Extension Task](#): Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> [http://www.youtube.com/watch?v=xfmjiZ\\_iss0](http://www.youtube.com/watch?v=xfmjiZ_iss0)

- The original tapestry hangs in a museum in Bayeux, France, but a replica is on display at the Reading Museum in Berkshire, England. A woman named Elizabeth Wardle commissioned a replica to be made in 1885 “so that England should have a copy of its own.” Do you think England should have its own copy of the Bayeux Tapestry? Why or why not?

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The Middle Ages</li> <li>• <b>Themes:</b> The balance of power in a class system, and how our actions affect the results of events</li> <li>• <b>Text Use:</b> Influence of nonfiction on understanding fictional texts; character, plot, and theme development; historical research</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting historical research</li> <li>• Interpreting and presenting information from historical illustrations</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 11</a></li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 16</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>6</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>7</sup></p> <p>“The Middle Ages” from <i>Magic Tree House Fact Tracker: Knights and Castles</i>, Will Osborne and Mary Pope Osborne</p> <p>“<a href="#">Feudalism and the Manor System</a>”</p>	<p><b>TEXT DESCRIPTION:</b> “The Middle Ages” from <i>Knights and Castles</i> is a brief explanation of the time period known as the Middle Ages. This chapter describes how the hierarchy of power worked during the Middle Ages. The excerpt “<a href="#">Feudalism and the Manor System</a>” is a <b>complex passage that takes a closer, more in-depth look at the feudal system.</b></p> <p><b>TEXT FOCUS:</b> A common theme throughout both <i>The Whipping Boy</i> and the informational texts about the Middle Ages is power and who has it. In order for students to more thoroughly understand the social climate of <i>The Whipping Boy</i>, they should understand the feudal system and how it worked.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will determine the main idea of the texts about the feudal system and explain how it is supported by key details. Students will also summarize the passages in their reading log.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students set up a reading log (titled “My Novel Study Notebook” or similar) in which they will keep vocabulary, notes, and responses to writing prompts throughout the unit. They can also create a table of contents with the following sections: “Vocabulary,” “The Middle Ages,” and “<i>The Whipping Boy</i>.”</li> <li>• Have students read “The Middle Ages” from <i>Knights and Castles</i> independently or in pairs for a general understanding of the time period. Have them summarize the passage in their reading log.</li> <li>• Project or display “<a href="#">Feudalism and the Manor System</a>.” <b>Read the text aloud as students follow along.</b></li> <li>• Have students create a vocabulary section of their reading log to organize important vocabulary from the texts in the unit.             <ul style="list-style-type: none"> <li>○ For these texts, focus on identifying academic vocabulary (i.e., words with multiple meanings or words that are likely to appear in multiple texts), such as <i>declared, ancient, collapse, stability, culture, suffered, invasions/invasers, conquering, established, promote, prosperous, issued, improved, fiercest, oversee, noble, and quite</i>, and terminology integral to unit and the time period, such as <i>squire, knight, feudalism, manor, vassal, serf, lord, government, economy, and noblewoman/nobles</i>.</li> <li>○ Display the words for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RI.4.4</a>)</li> </ul> </li> </ul>

<sup>7</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots, and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>8</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use the words in discussion and writing, finding known affixes and root words in order to categorize words and determine meaning, and determining or clarifying the precise meanings using glossaries or dictionaries. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>, <a href="#">L.4.6</a>)</li> <li>● <b>Note for Small-Group Reading:</b> For students who need additional background information about the Middle Ages following this lesson, support them during small-group reading by reading additional texts to provide background knowledge. Example texts to support students include: “<a href="#">The Middle Ages: Introduction to the Middle Ages</a>”<sup>9</sup> and “<a href="#">The Middle Ages: Feudalism in the Middle Ages</a>”<sup>10</sup> from ReadWorks.org.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>● Conduct a class discussion that engages students in rereading the text and answering questions to demonstrate understanding of the structure of the text; connections between words, phrases, sentences, and paragraphs; and the various ways the author supports the various points made in the text. (<a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.8</a>) Ensure that students use <a href="#">accountable talk</a><sup>11</sup> throughout the discussion to pose and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Keep track of answers on the board and have students record information in their reading log. (<a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ Reread paragraphs 1-3. (<a href="#">RI.4.10</a>) What is the purpose of the system of squires, knights, and lords? Explain the system. Draw a diagram of the <i>hierarchy</i> or <i>classes</i>. (<b>Teacher Note:</b> Define the italicized terms as needed.) (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.7</a>) How are these paragraphs organized? What words or phrases provide clues to the organizational structure?<sup>12</sup> (<a href="#">RI.4.4</a>, <a href="#">RI.4.5</a>)</li> </ul> </li> </ul>

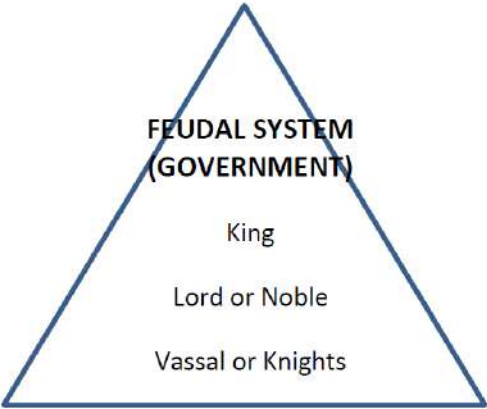
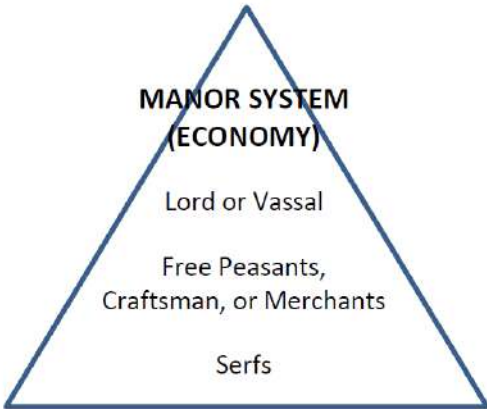
<sup>8</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>9</sup> <https://www.readworks.org/passages/middle-ages-introduction-middle-ages>

<sup>10</sup> <https://www.readworks.org/passages/middle-ages-feudalism-middle-ages>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>12</sup> These paragraphs are organized chronologically. Phrases that signal chronological order include “as darkness fell,” “he would become,” and “the next morning.”

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reread the section “The Middle Ages” (paragraphs 4-13). (RI.4.10) Use a <a href="#">timeline graphic organizer</a><sup>13</sup> to summarize the events. (RI.4.2, SL.4.2) For each bubble on the chart, explain why the events happened. (RI.4.1, RI.4.3) For example, after paragraph 13, explain why Charlemagne’s empire fell apart. How are these paragraphs organized? What words or phrases provide clues to the organizational structure?<sup>14</sup> (RI.4.4, RI.4.5)</li> <li>○ Reread the last three sections: “Feudalism: A Kind of Government,” “The Manor System,” and “Peasants and Serfs.” (RI.4.10) What kind of <i>government</i> existed in the Middle Ages? What kind of <i>economy</i> existed? What is the difference between a <i>government</i> and an <i>economy</i>? (RI.4.2, RI.4.4) What examples or details support an understanding of each idea? (RI.4.8) How would you describe the Middle Ages? What did lords give vassals in exchange for their loyalty? Why did manors have to be self-sufficient? What was life like for peasants?</li> <li>○ What is a main idea of each section of the text? What is an overall main idea? (RI.4.2) Identify an example from each section that supports the overall main idea of the text. (RI.4.1, RI.4.8) How do the maps and graphics in the text support your understanding of the main ideas? (RI.4.7)</li> </ul> <ul style="list-style-type: none"> <li>● Have students create charts in their reading logs of the feudal system and the manor system, like the ones below or something similar:</li> </ul> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div style="text-align: center;">  <p><b>FEUDAL SYSTEM (GOVERNMENT)</b></p> <p>King</p> <p>Lord or Noble</p> <p>Vassal or Knights</p> </div> <div style="text-align: center;">  <p><b>MANOR SYSTEM (ECONOMY)</b></p> <p>Lord or Vassal</p> <p>Free Peasants, Craftsman, or Merchants</p> <p>Serfs</p> </div> </div>

<sup>13</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

<sup>14</sup> These paragraphs are organized both chronologically and by cause and effect. The overall structure (each subsection based on the headings) is chronological. Within sections, though, the paragraphs explain why events happened in the order they did, which reveals the cause-and-effect relationship between the events. Key words and phrases for cause/effect: *however, because, since, even so*.

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write in their reading log in response to the following prompt: Write a summary of “Feudalism and the Manor System.” Explain to students that they will need to develop the topic using precise language with facts, definitions, details, and examples related to the feudal and manor systems while linking ideas and providing a concluding statement. (<a href="#">RI.4.2</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.9b</a>, <a href="#">W.4.10</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.3b</a>, <a href="#">L.4.6</a>) When writing, students should also demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling. (<a href="#">L.4.1e-g</a>, <a href="#">L.4.2a-d</a>) Have peers review the summaries to provide feedback on the organization and grammar. (<a href="#">W.4.5</a>) Provide students with an <a href="#">answer frame</a><sup>15</sup> as needed.</li> </ul>
<p><b>LESSON 2:</b></p> <p>Chapters 1 and 2 of <i>The Whipping Boy</i>, Sid Fleischman</p> <p><i>A Medieval Feast</i>, Alik</p>	<p><b>TEXT DESCRIPTION:</b> The story begins during the king’s feast. Prince Horace, known far and wide as “Prince Brat,” ties the guests’ wigs to the backs of their chairs, causing everyone’s wigs to come off when they stand up. When the king learns his son is to blame, he is furious, but since it is illegal to punish the prince, the king calls for the whipping boy, Jemmy. Jemmy, an orphan who was taken from the streets, is determined not to let the prince see him cry when he is being whipped, which only makes the prince angry. Jemmy must attend lessons every day with Prince Brat. Since Prince Brat refuses to obey his tutor, he learns nothing, while the whipping boy can read, write, and do sums.</p> <p><i>A Medieval Feast</i> by Alik tells the story of how the lord and lady of Camdenton Manor work to prepare for the king’s arrival.</p> <p><b>TEXT FOCUS:</b> Students are introduced to the protagonists in the novel: Prince Brat and Jemmy, the whipping boy. We learn that Prince Brat is a spoiled and mischievous boy who likes to play pranks on his father’s guests during a feast and suffers no consequences for his misdeeds since it is against the law to punish a prince. Instead, Jemmy the whipping boy is spanked in his place. Pairing Chapter 1: “In Which We Observe a Hair-Raising Event” with <i>A Medieval Feast</i> helps students to better understand the setting and atmosphere of the opening scene from <i>The Whipping Boy</i>. Students will also look for and determine the meanings of unfamiliar words and phrases while reading Chapters 1 and 2 of the novel. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read, discuss, and write about the first two chapters of <i>The Whipping Boy</i>. Students will continue to focus on determining the central ideas in a text by drawing from details in the text and writing a summary in their reading log. Students will also look for and determine the meanings of unfamiliar words and phrases while reading Chapters 1 and 2 of the novel.</p>

<sup>15</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read Chapter 1 aloud to the students while they follow along with their own copy of the text. Ask students to make a note in their reading log of any unfamiliar words. (<a href="#">RL.4.4</a>)</li> <li>• Ask students to reread Chapter 1 independently or in pairs and stop after the sentence, “He gave a furious shout” (end of page 1). Prompt students to write responses in their reading logs to the following questions: What has happened in the story so far? (<a href="#">RL.4.2</a>) Describe Prince Brat. What do we know about him so far? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>) Then have students continue to reread Chapter 1 and stop after the sentence, “He was determined to never spring a tear for the prince to gloat over.” Prompt students to write responses in their reading logs to the following questions: Now what has happened in the story? (<a href="#">RL.4.2</a>) Describe Jemmy. What do we know about him so far? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>• Ask students to share words they came across that they are unfamiliar with and continue their vocabulary notes. <ul style="list-style-type: none"> <li>○ After discussing their selected words, check for understanding of the following words: <i>footman</i>, <i>clashed</i>, <i>scalped</i>, <i>forbidden</i>, <i>common</i>, <i>chamber</i>, <i>roused</i>, <i>humbled</i>, <i>contrite</i>, <i>exasperation</i>, and <i>obliged</i>. Display the words for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RL.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Then have them verify the preliminary definitions using a dictionary. (<a href="#">L.4.4c</a>)</li> <li>○ Reinforce the meaning of the words, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>)</li> <li>○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>16</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use the words in discussion and writing. (<a href="#">L.4.6</a>) (<b>Teacher Note:</b> The title of Chapter 1, “In Which We Observe a Hair-Raising Event,” provides an opportunity to address <a href="#">L.4.5b</a>: <i>Demonstrate understanding of nuances in word meanings and explain the meaning of common idioms, adages, and proverbs.</i>)</li> </ul> </li> <li>• Ask the students to recount what was happening in Chapter 1 when Prince Brat played his prank. (<a href="#">RL.4.2</a>) Have them describe what they think a medieval feast looks like based on the details in the novel and their knowledge of the feudal system from Lesson 1. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.9</a>) Have students consider the following questions: What kind of food might be served at a medieval feast? Who might a king have invited to a feast?</li> </ul>

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information. This can help students be more prepared to participate in the whole-class discussion. Have students who are struggling with reading fluency (a rubric for assessing reading fluency is available <a href="#">here</a><sup>17</sup>) listen to an <a href="#">audio recording</a><sup>18</sup> of <i>A Medieval Feast</i> while following along with the printed text in advance of reading the text in class. Students can then listen to the recording a second time and read the text out loud along with the recording to practice reading with the appropriate rate and expression. (<a href="#">RF.4.4b</a>) Additional techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>19</sup></li> <li>• Have students read <i>A Medieval Feast</i> in pairs or groups. Prompt students to identify the connections between <i>A Medieval Feast</i>, <i>The Whipping Boy</i>, and “Feudalism and the Manor System” (from Lesson 1). For example: Based on what you know about the manor system, who would be growing the crops that will be used in the feast? Have the students explain how they know. (<a href="#">RI.4.7</a>, <a href="#">RI.4.9</a>)</li> <li>• Ask students to reread the last page of <i>A Medieval Feast</i>: “They ate and ate until dark. It was a feast fit for a king, and there would be more tomorrow.” Have students describe the meaning of “a feast fit for a king” according to the context of the text. (<a href="#">RL.4.4</a>) Then have them discuss where else they may have heard the phrase and discuss the context in which it is used today. (<a href="#">L.4.5b</a>)</li> <li>• Have the students read Chapter 2 independently, but sit next to a student of similar reading ability for support. Prompt students to record in their reading log any unfamiliar words that they come across as they read Chapter 2. Then ask students to share their list with their partner and to help each other in determining the meaning of the unfamiliar words. Have them work together to look up any words they still do not know, either in a dictionary or online. (<a href="#">RL.4.4</a>, <a href="#">SL.4.1a</a>, <a href="#">L.4.4a-c</a>) Have the pairs share their list with the whole class. Select words to add to the class vocabulary display.</li> <li>• Finally, have students create an H-chart or Venn diagram in their reading log to compare a medieval feast with a family dinner or dinner party today.</li> </ul>

<sup>17</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>18</sup> <http://www.watchknowlearn.org/Video.aspx?VideoID=36327&CategoryID=10501>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>In Chapters 1 and 2, the author, Sid Fleischman, uses many unfamiliar words and phrases. Ask students to write a paragraph in their reading log in response to the following prompt: Identify at least one sentence in Chapters 1 and 2 that uses an unfamiliar word or phrase. Have the students write a paragraph that explains how the word is used or phrase is used in the sentence and the effect the sentence has on the story. (<a href="#">RL.4.4</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>, <a href="#">L.4.4a-c</a>)</li> <li>In their reading log, have the students write a summary of Chapters 1 and 2 in <i>The Whipping Boy</i>. (<a href="#">RL.4.2</a>) Explain to students that they should include at least two words in their writing they were previously unfamiliar with. (<a href="#">RL.4.4</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>) When writing, students should also demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling. (<a href="#">L.4.1e-g</a>, <a href="#">L.4.2a-d</a>) Have peers review the summaries to provide feedback on the organization and grammar. (<a href="#">W.4.5</a>) Provide students with an <a href="#">answer frame</a><sup>20</sup> as needed or initially summarize the story using a <a href="#">Somebody-Wanted-But-So graphic organizer</a><sup>21</sup> as prewriting for their written summary.</li> </ul>
<p><b>LESSON 3:</b></p> <p>Chapters 3 and 4 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> In these chapters, the prince grows bored with his pranks and decides to run away. He awakens Jemmy in the middle of the night to accompany him on his journey. Chapter 4 ends with Jemmy being grabbed by two rogues or ruffians.</p> <p><b>TEXT FOCUS:</b> These chapters reveal more information about our main characters, Prince Brat and Jemmy. For example, we learn that the prince is afraid of the dark and too afraid to run away on his own. We learn how truly dire Jemmy's situation is since he is forced to run away with the prince, even though he doesn't want to. This power struggle between the two characters reinforces the hierarchy of power during the Middle Ages.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will focus on the character traits of Prince Brat and Jemmy. Students will also identify and use figurative language to describe the characters, setting, and events in the chapter. (<a href="#">RL.4.3</a>, <a href="#">L.4.5a-b</a>)</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>21</sup> <http://2.bp.blogspot.com/-AYF2i3jrwg4/TqSu4jW7x3I/AAAAAAAAADY/GY9BRJk-u4o/s1600/Slide1.JPG>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Read aloud Chapter 3 as students follow along to model reading with accuracy, appropriate rate, and expression. Then strategically group readers (one more able and one less able) in a <a href="#">paired reading</a><sup>22</sup> of Chapter 4, taking turns reading alternate sentences and providing assistance to each other until the entire text has been read. The teacher should circulate throughout the classroom monitoring students’ oral reading to ensure accuracy, appropriate rate, and expression are evident. A rubric for assessing reading fluency is available <a href="#">here</a>.<sup>23</sup> (<a href="#">RF.4.4a</a>, <a href="#">b</a>, <a href="#">c</a>; <a href="#">RL.4.10</a>)</li> <li>• Provide students with a <a href="#">character analysis chart</a><sup>24</sup> and a comparison chart (see, for example, pages 8 and 9 of <a href="#">comprehension graphic organizers</a><sup>25</sup>) to glue or tape into their reading log in the “<i>The Whipping Boy</i>” section.</li> <li>• Ask students what they’ve learned about Prince Brat and Jemmy in Chapters 1 and 2. Have students record their initial thoughts on the chart.</li> <li>• Read aloud Chapter 3, modeling proper fluency and expression. Divide the class in half. Have half the class listen for words and phrases that describe Jemmy and half the class listen for words or phrases that describe Prince Brat. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>) Provide the class with a few examples of character traits, such as <i>trustworthy</i>, <i>caring</i>, <i>serious</i>, or <i>clever</i>.</li> <li>• After reading Chapter 3, ask students to share the character traits they recorded. Remind them to use the words of the author when noting specific details in the text about the character. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>) Record their findings on a class Character Traits chart and have students update their reading log with any traits they may not have originally included.</li> <li>• Have the students read Chapter 4 as a whole class. As the class reads this chapter, explain that students will need to look and listen for figurative language the author uses to describe characters, settings, or events (e.g., “The night moon had lit their way like a lantern” and “Like a snake striking, a ghostly hand darted through a fog and clutched his arm”) (<a href="#">L.4.5a-b</a>) Also make any additions to the Character Traits chart.</li> <li>• In their reading log, have students record similes from Chapters 1-4. (<a href="#">RL.4.4</a>, <a href="#">L.4.5a</a>) Below the similes, have students explain in at least two paragraphs the meaning of one of the similes and how the author uses figurative language (e.g., to describe characters or setting, or to make the text more interesting). (<a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>)</li> </ul>

<sup>22</sup> [http://www.readingrockets.org/strategies/paired\\_reading](http://www.readingrockets.org/strategies/paired_reading)

<sup>23</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>24</sup> <http://freeology.com/wp-content/files/analyzingcharacters.pdf>

<sup>25</sup> <http://www.fcrr.org/curriculum/PDF/G4-5/45CPartOne.pdf>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have the students write an essay in which they respond to the follow prompt: The Middle Ages is known for having a very structured system of power. We read about this in “Feudalism and the Manor System.” How is this system seen in the relationship between Prince Brat and Jemmy? Support your ideas with examples from the texts we’ve read in this unit. (<a href="#">RL.4.3</a>, <a href="#">RI.4.9</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.10</a>)</li> <li>• Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>, <a href="#">W.4.1b</a>, <a href="#">W.4.9a-b</a>)</li> <li>○ Once students have completed the evidence chart, ask them to look back at the writing prompt to remind themselves what kind of response they are writing and think about the evidence they found.</li> <li>○ Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.4.5</a>)</li> <li>○ Students develop a main idea statement.<sup>26</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.4.1a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ Have the class form a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ol style="list-style-type: none"> <li>1. Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. (<a href="#">RI.4.2</a>) If there is no main idea sentence, write in the margin, “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify that the correct sentence is underlined. Read the full paragraph. Circle related information that has been grouped together. For each grouping, list at least one detail that supports the main idea sentence. (<a href="#">RI.4.2</a>)</li> </ol> </li> </ul> </li> </ul>

<sup>26</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).



TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>)</li> <li>4. Review the sentences and locate any prepositional phrases. Ensure that they are used correctly. Highlight any possible errors in green. If there are no prepositional phrases, suggest where one could be added. (<a href="#">L.4.1e</a>)</li> <li>5. Ensure that the sentences are complete. Make note of any possible fragments or run-ons. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.4.1f</a>)</li> <li>6. Circle strong vocabulary words in the text, including those from the vocabulary notebook and display. If none of those words are used, make a suggestion for where they can be added. (<a href="#">RI.4.4</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., to, too, two; there, their, they're), using incorrect capitalization, or misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1a</a>, c-g; <a href="#">L.4.2a-d</a>; <a href="#">L.4.3b</a>)</li> <li>8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.4.4</a>, <a href="#">W.4.5</a>)</li> </ol> <ul style="list-style-type: none"> <li>○ Have students complete a final draft of the paragraph.</li> </ul>
<p><b>LESSON 4:</b></p> <p>“Will, the Plowboy” from <i>Good Masters! Sweet Ladies!: Voices from a Medieval Village</i>, Laura Amy Schlitz</p>	<p><b>TEXT DESCRIPTION:</b> “Will, the Plowboy” describes what it is like to be a peasant in the Middle Ages working the three-field system. Will describes how the hardship of walking to the distant fields eventually killed his father, leaving him responsible for his mother and sisters.</p> <p><b>TEXT FOCUS:</b> This text can be used to examine the theme of how the unfair distribution of power during the Middle Ages led to most of the people leading very difficult lives. Students can also discuss how farming has changed over the years, reinforcing the theme of how the human story has changed over time. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>) Students can practice reading this monologue out loud to each other for fluency practice. (<a href="#">RF.4.4b</a>)</p>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 5:</b></p> <p>Chapters 5 and 6 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> The rogues, Hold-Your-Nose-Billy and Cutwater, attempt to rob the boys but quickly learn they have no gold. Jemmy recognizes the men as two well-known murderers and tries to reason with them so they will let them go on their way. Once Billy and Cutwater realize one of the boys is a prince, they hold the two boys hostage and come up with a plan to write a letter to the king demanding a ransom.</p> <p><b>TEXT FOCUS:</b> For the first time in his life, Prince Brat is powerless. Billy and Cutwater have no interest in meeting the needs of the demanding prince. Chapters 5 and 6 show a shift in the hierarchy of power. All of a sudden, it is the two outlaws who have power over both of the boys. Nowhere is this shift in power more evident in this chapter than when Billy places the golden crown on his head. Have students consider how this event illustrates a change in power between the men and the boys.</p>
<p><b>LESSON 6:</b></p> <p>“Pask, the Runaway” from <i>Good Masters! Sweet Ladies!: Voices from a Medieval Village</i>, Laura Amy Schlitz</p>	<p><b>TEXT DESCRIPTION:</b> “Pask, the Runaway” tells the story of a young peasant boy who runs away. In the Middle Ages, if a serf was able to run away for a year and a day, he was granted his freedom. Pask’s lord is miserly and cruel, so he takes his father’s advice and runs away while he is still a young man with no wife or children to feed. Once he gets to a village, he is aided by a young girl who works in a kennel. She sneaks him food occasionally, and Pask dreams of one day buying the girl a blue ribbon for her hair.</p> <p><b>TEXT FOCUS:</b> This story exemplifies the hardships of those with no power during the Middle Ages. “Pask, the Runaway” can read aloud while students listen. Have students work independently or in small groups to determine the central message and draw comparisons between the poem and <i>The Whipping Boy</i>. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>)</p>
<p><b>LESSON 7:</b></p> <p>Chapters 7 and 8 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> The two outlaws ask Prince Brat to write a letter to his father, asking him to send 55 pounds of gold coins in exchange for his freedom. When the prince admits he cannot write, he commands Jemmy to write the letter for him. This gives Jemmy an idea. He decides to try to convince the ruffians that he is in fact the prince, and that Prince Brat is nothing more than his whipping boy. Since the men cannot believe that a prince would not know how to read or write, they believe that Jemmy is, in fact, the prince. Jemmy starts to write the letter to the king while Prince Brat, not having caught on to Jemmy’s plan, cries out in protest. Prince Brat has never had anybody doubt his word in his life, and he is outraged by Jemmy’s behavior. Jemmy finishes the letter and signs it, “Your obedient son, Prince Horace.”</p> <p><b>TEXT FOCUS:</b> Continue developing vocabulary, analyzing the language and the characters, and considering a theme of the text. As these chapters are later in the anchor, it provides opportunities to analyze how each chapter builds on the information in previous chapters to help the reader understand the events and relationships. (<a href="#">RL.4.2</a>, <a href="#">RL.4.10</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 7 and 8 and engage with the vocabulary. Students record each character’s actions in connection with other characters and/or events, and write about the most critical action.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read Chapters 7 and 8 independently. (<a href="#">RL.4.10</a>) Instruct students as they are reading to select their favorite passage (paragraph(s) or page) in either chapter. During class, ask students to identify the passages they selected. Display or project the text for other students to see. Have each student read his or her passage aloud and explain why it was chosen. Ask if other students selected the same passage and discuss why they selected it. Then repeat this process with other students and passages. (<a href="#">RF.4.4a-c</a>)</li> <li>• Ask students to share words they came across that they are unfamiliar with and update their vocabulary notes. <ul style="list-style-type: none"> <li>○ Check for understanding of: <i>mangy, amiss, bellowed, airs, witless, shameful, monstrous, sullenly, seized, paltry, and obedient</i>. Display the words for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RL.4.4</a>)</li> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce the meaning of the words by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>)</li> <li>○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>27</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are added, encourage students to use the words in discussion and writing. (<a href="#">L.4.6</a>)</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Provide students with a graphic organizer with the following columns: <ul style="list-style-type: none"> <li>○ (column 1) Character</li> <li>○ (column 2) Actions</li> <li>○ (column 3) Impact (i.e., how the character’s actions effected the characters and/or events of the story)</li> <li>○ (column 4) Results (i.e., were the results positive or negative)</li> <li>○ (5) Lesson (i.e., possible lesson learned)</li> </ul> </li> </ul>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>After students have read the chapters, have them reread them and complete the first three columns of the graphic organizer, focusing on Jemmy, Prince Brat, and the cutthroats (Bill and Cutwater). As students include various details from the text, have them explain in writing why they belong in each column. For example, students may include “Prince Brat’s face turned red as a hot iron” in column 3 (Impact). Students should also write that this quote means Prince Brat is upset that Jemmy is pretending to be him. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">L.4.5a</a>)</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>In their reading log, have the students write a response to the following prompt: Select the character’s action that had the greatest impact on the characters or events of Chapters 7 and 8. Explain why you selected that action. (<a href="#">RL.4.3</a>) Explain to students that they should include at least two words in their writing they were previously unfamiliar with. (<a href="#">RL.4.4</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>) When writing, students should also demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling. (<a href="#">L.4.1e-g</a>, <a href="#">L.4.2a-d</a>) Have peers review the summaries to provide feedback on the organization and grammar. (<a href="#">W.4.5</a>) Provide students with an <a href="#">answer frame</a><sup>28</sup> as needed.</li> </ul>
<p><b>LESSON 8:</b></p> <p>Chapters 9-12 of <i>The Whipping Boy</i>, Sid Fleischman</p> <p>“Plague Horrors” from <i>The Horrible, Miserable Middle Ages</i>, Kathy Allen</p>	<p><b>TEXT DESCRIPTION:</b> Jemmy suggests that the men deliver the letter to the king by sending his whipping boy back to the castle with the letter. Cutwater becomes suspicious of Jemmy’s motives and is afraid the letter might be a trap. Jemmy, trying to act like a prince, berates the men and calls them names. Cutwater becomes angry and moves to hurt Jemmy but Billy reminds him that it is illegal to harm the prince, and says that instead they should flog the whipping boy. This shocks and terrifies the real prince. Cutwater and Billy demand that Jemmy read the letter back to them backward, convinced that if he stumbles they will know that the letter is a trap. Finally, the ruffians agree to let the whipping boy deliver the letter to the castle, but Jemmy is shocked with Prince Brat refuses to deliver it. Jemmy desperately tries to salvage his escape plan by telling the men, while maintaining his haughty demeanor, that the horse can carry the note to the castle. When the men go outside to ready the horse, Jemmy hides under the straw, trying to trick the criminals. All the prince has to do is run away when the men start to hunt for Jemmy, but once again Prince Brat spoils the plan by revealing to the rogues Jemmy’s hiding place as soon as they return.</p> <p>In “Plague Horrors” from <i>The Horrible, Miserable Middle Ages</i>, the author details the fear that people in the Middle Ages felt during the times of plague outbreaks.</p> <p><b>TEXT FOCUS:</b> Reading “Plague Horrors” helps the reader to better understand the motivations of Hold-Your-Nose-Billy. These two texts can be connected by discussing how fear of the plague and other medieval horrors motivates the two ruffians to steal from the boys.</p>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students describe the characters in depth, drawing on specific details in the text. Students also integrate information from the informational text <i>The Horrible, Miserable Middle Ages</i> to <b>speak about the subject knowledgably. Finally, students participate in a Socratic seminar to discuss ideas in the various texts.</b></p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read Chapters 9-12 independently. (<a href="#">RL.4.10</a>) Instruct students as they are reading to select their favorite passage (paragraph(s) or page) in either chapter. During class, ask students to identify the passage they selected. Display or project the text for other students to see. Have each student read his or her passage aloud and explain why it was chosen. Ask if other students selected the same passage and discuss why they selected it. Then repeat this process with other students and passages. (<a href="#">RF.4.4a-c</a>)</li> <li>• Ask students to share words they came across that they are unfamiliar with and update their vocabulary notes. <ul style="list-style-type: none"> <li>○ After discussing their selected words, check for understanding of the following words: <i>snickered, hardly, contemplated, considerable, occurred, leery, assumed, indifference, scoffed, declare, fuming, decisive, pretense, harshly, convince, dumb, snatch, confounded, contrary, vile, angling, muddled, fathom, and gleeful.</i></li> <li>○ Display the words for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RL.4.4</a>)</li> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce the meaning of the words by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>)</li> <li>○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>29</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are added, encourage students to use the words in discussion and writing. (<a href="#">L.4.6</a>)</li> </ul> </li> <li>• Read aloud “Plague Horrors” from <i>The Horrible, Miserable Middle Ages</i>. Discuss how Billy’s actions reflect the information from the informational text, particularly how he got his name, “Hold-Your-Nose-Billy.” (<a href="#">RL.4.3</a>, <a href="#">RI.4.9</a>)</li> </ul>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students continue to complete the graphic organizer from Lesson 7 with the following columns: (1) Character, (2) Actions, (3) Impact, (4) Results, and (5) Lesson. Have students add actions for these chapters by completing the first three columns. As students include various details from the text, have them explain in writing why they belong in each column. Continue to leave the last two columns blank.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conduct a <a href="#">Socratic seminar</a><sup>30</sup> that explores the following questions: <ul style="list-style-type: none"> <li>How does Prince Brat live up to his name? (<a href="#">RL.4.3</a>, <a href="#">L.4.5b</a>)</li> <li>How has the author made Hold-Your-Nose-Billy and Cutwater both funny and menacing at the same time? (<a href="#">RL.4.3</a>)</li> <li>Consider the actions of each character. How would the events of the novel be different if the characters hadn't acted in the way they did? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> <li>Which character has the power at the point in the novel? What makes that character powerful? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> </ul> </li> <li>Prior to the seminar, have student review their writing from Lesson 3 and the information they've recorded on their graphic organizer. Divide the class into pairs and ask the pairs to review the same information and develop answers to the discussion questions, including details and examples from the texts, essay, and graphic organizer to support their answers. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>, <a href="#">W.4.8</a>, <a href="#">SL.4.1a</a>)</li> <li>During the seminar, divide the class into two circles (inner and outer), with one partner on the inner circle and one partner on the outer circle. (<a href="#">SL.4.1b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.4.4</a>; <a href="#">SL.4.6</a>; <a href="#">L.4.3c</a>) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt each partner in the outer circle to write down the points their partner makes and list the supporting evidence. (<a href="#">SL.4.3</a>) Students can record their comments using a backchannel platform like Today's Meet. (<a href="#">W.4.6</a>) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement. Then swap circles. Have the second group of students discuss for five minutes using the same process.</li> </ul>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 9:</b></p> <p>“Isobel the Lord’s Daughter” and “Barbary the Mudslinger”<sup>31</sup> from <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i>, Laura Amy Schlitz</p>	<p><b>TEXT DESCRIPTION:</b> “Isobel the Lord’s Daughter” is a poem about a nobleman’s daughter who gets attacked with mud while walking through the village market. She thinks her father will be upset with her since her fine dress is ruined. She is confused about why the boys would throw mud at her since she hasn’t done anything wrong. In “Barbary the Mudslinger,” we learn that it was in fact a peasant girl, Barbary, who threw the mud at Isobel out of jealousy and frustration. She instantly regrets her action and feels guilty.</p> <p><b>TEXT FOCUS:</b> The focus should be on the structural elements of the poems when speaking about the text, as well as the differences between the poems. (<a href="#">RL.4.5</a>) Students can consider how the relationship between Isobel and Barbary reflects the class structure of the Middle Ages discussed in Lesson 1 and throughout <i>The Whipping Boy</i>. (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RI.4.9</a>) Students can use the poems to compare and contrast the point of view from which different stories are narrated and the point of view of <i>The Whipping Boy</i>. If readers knew the internal thoughts of Prince Brat, how would it change their understanding of <i>The Whipping Boy</i>? (<a href="#">RL.4.6</a>)</p>
<p><b>LESSON 10:</b></p> <p>Chapters 13-16 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> Without a second thought, Jemmy jumps out of his hiding space and dashes into the forest. Jemmy manages to lose the cutthroats by hiding in a hollowed-out tree. After a few minutes Prince Brat appears, red in the face from running. The boys come across a girl who is searching for her pet bear. Jemmy continues to try to convince the prince to return to the castle without him, but Prince Brat refuses. Soon they see a cart belonging to a hot potato man that is stuck in the mud, and Jemmy helps the man out. Jemmy asks for a ride into town, and surprises himself and Prince Brat when he stops the hot potato man and asks him to pick up his “friend.” It is not long before Cutwater and Hold-Your-Nose-Billy catch up. Prince Brat tells the rogues that Jemmy swam the river. The lie doesn’t last long. Knowing that they cannot whip the boy who they think is the prince, they pick Prince Brat to punish. Even though Jemmy has dreamed of seeing the prince beaten and bawling, he takes no pleasure in the sight now. Chapter 16 ends when the girl from the woods returns with her bear and scares the ruffians away.</p> <p><b>TEXT FOCUS:</b> These chapters present a change in the relationship between Prince Brat and Jemmy. Instead of Prince Brat having power over Jemmy, the two start to balance out. Prince Brat realizes that he needs Jemmy to survive, and Jemmy depends on Prince Brat to hide him from Billy and Cutwater. These chapters support the theme of power and position in the Middle Ages because it is revealed that once the prince’s power and position mean nothing, he is just another scared boy who needs a friend. Chapters 15 and 16 provide an opportunity to practice writing about the theme in preparation for the Culminating Writing Task. (<a href="#">RL.4.2</a>)</p>

<sup>31</sup> Teachers may choose to omit the last two stanzas of the poem (page 49) due to sensitive content.

TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read and share their favorite passages from the chapters. They continue to study the vocabulary. Then they engage in a Socratic seminar to discuss the underlying themes in Chapters 15 and 16 of <i>The Whipping Boy</i>. The lesson concludes with students reviewing and reflecting on the ideas expressed during the Socratic seminar and providing a written response that connects to the unit focus.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read Chapters 13 and 15 independently. (<a href="#">RL.4.10</a>) Instruct students as they are reading to select their favorite passage (paragraph(s) or page) in the chapters. During class, ask students to identify the passage they selected. Display or project the text for other students to see. Have each student read his or her passage aloud and explain why it was chosen. Ask if other students selected the same passage and discuss why they selected it. Then repeat this process with other students and passages. (<a href="#">RF.4.4a-c</a>)</li> <li>• Ask students to share words they came across that they are unfamiliar with and update their vocabulary notes. <ul style="list-style-type: none"> <li>○ After discussing their selected words, check for understanding of the following words: <i>startled</i>, <i>merest</i>, <i>vanished</i>, <i>practically</i>, <i>unfaithful</i>, <i>glaring</i>, <i>bristled</i>, <i>pondered</i>, <i>dismissed</i>, <i>faintest</i>, <i>resentment</i>, and <i>lurched</i>. Display the words for the whole class using a <a href="#">vocabulary display</a>. (<a href="#">RL.4.4</a>)</li> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce the meaning of the words by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>)</li> <li>○ Then reinforce student understanding by having them illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>32</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are encourage students to use the words in discussion and writing. (<a href="#">L.4.6</a>)</li> </ul> </li> <li>• Read Chapter 15 aloud, selecting different students to read different sections. Stop after the sentence, “Straightened out, it would hold rats” (bottom of page 51). Prompt students to write in their reading logs responses to the following questions:</li> </ul>

<sup>32</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What is happening so far in this chapter?</li> <li>○ What do we know about Jemmy and Prince Brat and how each of them behaves?</li> <li>○ How are their actions similar to or different from their actions throughout the rest of the novel so far?</li> <li>○ How are their actions important to the meaning of the story?</li> <li>○ Who has the power right now? How do you know? (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> </ul> <ul style="list-style-type: none"> <li>• Continue reading until you get to the sentence, “We left me friend behind.” Pose the same questions to the students again. Finish reading Chapter 15 aloud.</li> <li>• Ask the students to read Chapter 16 either independently or with a partner. (<a href="#">RL.4.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a <a href="#">Socratic seminar</a><sup>33</sup> based on the following questions: <ul style="list-style-type: none"> <li>○ Jemmy and Prince Brat exchange roles to fool Cutwater and Billy. Who wants to be more like whom?</li> <li>○ In Chapter 15, Jemmy has an opportunity to be rid of the prince, yet he asks the hot potato man to pick up his “friend.” Why does Jemmy do this? What would have happened if he didn’t pick up Prince Brat?</li> <li>○ How do Jemmy’s actions in Chapter 15 contradict how he’s acted in the past? What do this reveal about Jemmy? What does it reveal about his relationship with Prince Brat? How does this show a power change?</li> <li>○ At the beginning of Chapter 16, the boys have been captured by the cutthroats again, yet the prince does not give away Jemmy’s hiding place. Why is this important? How have things changed? Consider what happened in Chapter 12.</li> <li>○ Why wasn’t Prince Brat screaming when he was whipped? Why was Jemmy upset?</li> </ul> </li> <li>• During the seminar, divide the class into two circles (inner and outer) and define norms. (<a href="#">SL.4.1b</a>) Then have the inner circle discuss the questions for a certain time limit. Ensure that students provide examples from the text to support their ideas. Allow them to use their notes from the reading log during the discussion. (<a href="#">RL.4.1</a>; <a href="#">W.4.8</a>; <a href="#">SL.4.1c</a>, <a href="#">d</a>; <a href="#">SL.4.4</a>; <a href="#">SL.4.6</a>; <a href="#">L.4.3c</a>) As the inner circle (speakers) discusses, ask each person in the outer circle to write down the questions asked and answers provided of one person in the inner circle. (<a href="#">SL.4.3</a>) Then swap positions of the circles.</li> </ul>

<sup>33</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students continue to complete the graphic organizer from Lesson 7 with the following columns: (1) Character, (2) Actions, (3) Impact, (4) Results, and (5) Lesson. Have students add actions for these chapters by completing the first three columns. As students include various details from the text, have them explain in writing why they belong in each column. Then ask students to review their charts and complete the last two columns for each row. Prompt students to notice how the negative results led them to identify behaviors they shouldn't display (e.g., Prince Brat was selfish and stubborn. As a result, they were not able to get away from the two ruffians. The lesson learned is that being selfish will only get you in trouble.) and the positive results led them to identify behaviors they should display (e.g., Jemmy decided to stop and pick up the prince. As a result, the prince does not reveal Jemmy's hiding place and treats him as a friend. The lesson learned is to treat others how you would want to be treated).</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conclude the lesson by having students review and reflect on the ideas expressed during the Socratic seminar, and then provide a written response for the following question in their reading log: How has the balance of power between Jemmy and Prince Brat shifted from the beginning of the story until now? Provide evidence from the text to support your response. Students develop the topic with facts, definitions, and examples, linking words and phrases to connect ideas, and using relevant evidence from their notes and the class discussion. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.4</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>) Provide students with an <a href="#">answer frame</a><sup>34</sup> as needed. Have students share their written response with a partner to provide feedback on the content, organization, and use of evidence. (<a href="#">W.4.5</a>)</li> <li>Have students work in pairs to select a key passage from <i>The Whipping Boy</i> and rewrite and publish the passage, narrating it from Prince Brat's point of view. (<a href="#">RL.4.6</a>, <a href="#">W.4.3a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.6</a>, <a href="#">W.4.10</a>) Ensure students capture the essence of Prince Brat's character and use dialogue from the original text as well as their own. (<a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>) Prompt them to consider whether they want to make Prince Brat a more or less likeable character.</li> <li>Provide students with a <a href="#">Somebody-Wanted-But-So chart</a><sup>35</sup> for prewriting. Then use a writing process similar to the one used in Lesson 3. Ensure students use proper grammar, precise language and punctuation for effect, and words from the vocabulary display. (<a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-b</a>, <a href="#">L.4.6</a>)</li> <li>Once students are done writing, have them present their narrative to the class. (<a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Then conduct a brief class discussion about how the different points of view change the way characters are perceived by the reader. (<a href="#">RL.4.3</a>, <a href="#">RL.4.6</a>)</li> </ul>

<sup>34</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>35</sup> <http://2.bp.blogspot.com/-AYF2i3jrwg4/TqSu4jW7x3I/AAAAAAAAADY/GY9BRJk-u4o/s1600/Slide1.JPG>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 11:</b></p> <p>Chapters 17 and 18 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> Petunia successfully scares Billy and Cutwater away from the boys and back into the woods. Jemmy realizes the prince has changed. The three decide to stick together on the rest of the journey to the market and only get stopped for a moment by guards at the city gates. When the boys go to the market to buy some milk, the woman with the cow talks about the missing prince. She mentions that she doesn't think the king will even miss "Prince Brat." This is the first time the prince has heard anyone refer to him as this, and he asks Jemmy if this is what people think of him. Jemmy reluctantly looks down and nods in agreement. When the boys return to the others, a gypsy walks by, proclaiming the news that the whipping boy is the one who took the prince and will surely hang for his crime. Fearing for his life, Jemmy grabs the bird cage and vanishes.</p> <p><b>TEXT FOCUS:</b> After Prince Brat takes the beating from the rogues and doesn't make a sound, Jemmy looks at the prince in a new way. The two boys continue on their way as equals, no longer as whipping boy and master. These two chapters are where we see the greatest impact on Prince Brat. Now literally out of the woods, he has to interact with the peasants and serfs of his kingdom. The prince experiences a lot of firsts: he carries water, he shakes hands, and he eats common food. These are experiences he has never been allowed to have living in the castle. Jemmy also realizes something about himself—he doesn't want to live an ignorant life anymore. He doesn't want to give up reading books or learning sums to return to life as a rat catcher. Students should continue to update the graphic organizer from Lesson 7. (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</p>
<p><b>LESSON 12:</b></p> <p><i>The Usborne Internet-Linked Medieval World</i>, Jane Bingham</p> <p><i>...If You Lived in the Days of Knights</i>, Ann McGovern</p> <p><i>The Horrible, Miserable Middle Ages</i>, Kathy Allen</p> <p><i>Magic Tree House Fact Tracker: Knights and Castles</i>, Will Osborne and Mary Pope Osborne</p> <p><a href="#">Elementary Video Adventures: Medieval Times</a>, Discovery Education</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Usborne Internet-Linked Medieval World</i> is a comprehensive guide to all of the best websites for researching the Middle Ages. <i>...If You Lived in the Days of Knights</i>; <i>The Horrible, Miserable Middle Ages</i>; and <i>Magic Tree House Fact Tracker: Knights and Castles</i> are informational texts about the Middle Ages that students can use to answer research questions.</p> <p><b>TEXT FOCUS:</b> Students can use the Internet-linked book to complete research projects that build knowledge through investigation of different aspects of a topic. (<a href="#">RI.4.7</a>, <a href="#">W.4.7</a>, <a href="#">W.4.8</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will work independently or in groups to complete a short research project that builds knowledge about the Middle Ages through investigations of a student-chosen aspect of the time, for example, castles, the plague, medieval food, or the Crusades.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>As a class, brainstorm a list of possible topics pertaining to the Middle Ages. Explain that the topics can either be something the class has briefly discussed or something they want to know more about. Explain that each person or small group must research a different topic.</li> <li>Call on students to select their topic, marking off the list as you go.</li> </ul>

TEXT SEQUENCE	TEXT USE
<p><a href="#">Usborne Quicklinks for Medieval World</a>, Usborne Publishing</p>	<ul style="list-style-type: none"> <li>• After each student or group has been assigned a topic, have them write at least four or five questions they would like to answer about their topic. Circulate around the room to help students come up with questions that are relevant and answerable through research.</li> <li>• Once the students have come up with a list of questions, help them to narrow it down to three focus questions. Have students use this <a href="#">graphic organizer</a><sup>36</sup> or something similar to record their research. Stock the classroom with informational texts about the Middle Ages for students to use throughout this project, or use the school library. Allow students multiple class periods to complete research using informational texts and the Internet.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• As students compose their reports, use the following process: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>, <a href="#">W.4.2b</a>, <a href="#">W.4.9a-b</a>)</li> <li>○ Once students have completed the evidence chart, ask them to look back at the writing prompt to remind themselves what kind of response they are writing and think about the evidence they found.</li> <li>○ Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.4.5</a>)</li> <li>○ Students develop a topic sentence.<sup>37</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a topic sentence. (<a href="#">W.4.2a</a>)</li> <li>○ Students complete a first draft. Remind them that they need to introduce the topic clearly and group related information in paragraphs and sections. (<a href="#">W.4.2a</a>) They should develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. (<a href="#">W.4.2b</a>) Model how to link ideas within categories of information using words and phrases (e.g., <i>another</i>, <i>for example</i>, <i>also</i>, <i>because</i>). (<a href="#">W.4.2c</a>) Students should use precise language and domain-specific vocabulary to inform about or explain the topic, and they should provide a concluding statement or paragraph related to the information presented. (<a href="#">W.4.2d</a>, <a href="#">L.4.1f</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ul> </li> </ul>

<sup>36</sup> <http://www.thecurriculumcorner.com/wp-content/pdf/nonfiction/qanda.pdf>

<sup>37</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Engage students in peer editing, similar to Lesson 3.</li> <li>○ After students have completed their research, have them use technology to produce and publish their reports. Students should demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single setting. (<a href="#">W.4.6</a>)</li> <li>• Have students present their reports to the class. (<a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) During the presentations, ask the audience to take notes to gather information about the Middle Ages and develop an understanding of the time period. (<a href="#">RI.4.9</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.3</a>)</li> </ul>
<p><b>LESSON 13:</b></p> <p>Chapters 19 and 20 of <i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT DESCRIPTION:</b> Jemmy and the prince end up in the sewers. Billy and Cutwater overhear the boys talking and realize they whipped the real prince. The cutthroats are almost devoured by rats and run screaming from the sewers. The boys are finally free of Hold-Your-Nose-Billy and Cutwater. When the boys finally return to the castle, the king not only allows Jemmy to stay at the castle, but informs Jemmy that he is now under the prince’s protection. The king explains that the only condition is that Prince Horace must behave himself. Jemmy thinks to himself that he must want a friend pretty badly if he is willing to agree to that, which is fine with Jemmy, since he feels the same way.</p> <p><b>TEXT FOCUS:</b> As the novel ends, have students make connections between the text of the story and a visual representation of the text by watching clips from the movie <i>The Whipping Boy</i>.<sup>38</sup> (<a href="#">RL.4.7</a>) Student should consider what is similar to how they envisioned it and what is different. How does the movie enhance the book? How does the movie take away from the book?</p>
<p><b>LESSON 14:</b></p> <p><i>The Whipping Boy</i>, Sid Fleischman</p>	<p><b>TEXT FOCUS:</b> After students have developed a greater understanding about how power and social position played a role in relationships in the Middle Ages, they should explain how the characters develop over the course of a text related to the power struggle between them. They should also identify the way author conveys a central message.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 15:</b></p> <p><a href="#">“The Middle Ages: Medieval Castles,”</a> ReadWorks.org</p>	<p><b>TEXT DESCRIPTION:</b> This is an informative passage about castles in the Middle Ages from Readworks.org. This text is of sufficient complexity for grade 4 and can be used as a Cold-Read Assessment.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>

<sup>38</sup> <http://www.popcornflix.com/Prince-Brat-and-the-Whipping-Boy/ee0d89ce-d439-4d6e-80ea-2c71a8d6892d>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 16:</b></p> <p>“<a href="#">BBC Hands on History: The Normans</a>,” BBC</p> <p><a href="#">The Bayeux Tapestry</a></p>	<p><b><u>TEXT DESCRIPTION:</u></b> These are both websites dedicated to the Battle of Hastings and the Bayeux Tapestry. Students will use resources found on these websites to complete the extension task.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>

## UNIT: IF YOU LIVED AT THE TIME OF THE AMERICAN REVOLUTION

ANCHOR TEXT	UNIT FOCUS
<p>...<i>If You Lived at the Time of the American Revolution</i>, Kay Moore (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">The Midnight Ride of Paul Revere</a>,” Henry Wadsworth Longfellow</li> <li>• <i>Katie’s Trunk</i>, Ann Turner</li> <li>• Chapter 1 from <i>My Brother Sam Is Dead</i>, James Lincoln Collier and Christopher Collier</li> <li>• <i>When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776</i>, Ann Turner</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• Excerpts from <i>Liberty!: How the Revolutionary War Began</i>, Lucille Recht Penner</li> <li>• <i>George vs. George: The American Revolution as Seen from Both Sides</i>, Rosalyn Schanzer</li> <li>• “<a href="#">Military Perspectives</a>,” PBS.org (website)</li> <li>• <i>And Then What Happened, Paul Revere?</i> Jean Fritz</li> <li>• <i>Those Rebels, John and Tom</i>, Barbara Kerley</li> <li>• “<a href="#">The Declaration of Independence</a>,” ReadWorks</li> </ul>	<p>Students learn about the American Revolution and evaluate the decisions and choices colonists had to make leading up to and during their fight for freedom from England. Students explore the idea of “taking sides” and how, despite having different points of view about an issue or a situation, those engaged in debate can still share common ground. This set connects to social studies.</p> <p><b>Text Use:</b> Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view</p> <p><b>Reading:</b> <a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.9</a>, <a href="#">RL.4.10</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.6</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.4.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.4.1a-d</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.6</a>, <a href="#">W.4.7</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a-b</a>, <a href="#">W.4.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a></p> <p><b>Language:</b> <a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-c</a>, <a href="#">L.4.4a-c</a>, <a href="#">L.4.5a-c</a>, <a href="#">L.4.6</a></p>
	CONTENTS
	<p><b>Page 243:</b> Text Set and Unit Focus</p> <p><b>Page 244:</b> <i>If You Lived at the Time of the American Revolution</i> Unit Overview</p> <p><b>Pages 245-248:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 249:</b> ELA Instructional Framework</p> <p><b>Pages 250-271:</b> Text Sequence and Use for Whole-Class Instruction</p>

## If You Lived at the Time of the American Revolution Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The American Revolution</li> <li>• <b>Themes:</b> What does it mean to “take sides” and how can those engaged in a debate still share common ground?</li> <li>• <b>Text Use:</b> Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view</li> </ul>	<p>A <a href="#">culminating writing task</a>:</p> <ul style="list-style-type: none"> <li>• Determine reasons an author uses to support ideas in a text</li> <li>• Write an opinion essay in response to a text</li> <li>• Use evidence from texts to support an opinion</li> </ul> <p>A <a href="#">cold-read task</a>:</p> <ul style="list-style-type: none"> <li>• Read and understand grade-level texts</li> <li>• Write in response to texts</li> </ul> <p>An <a href="#">extension task</a>:</p> <ul style="list-style-type: none"> <li>• Conduct topical research</li> <li>• Present information from a particular point of view</li> <li>• Determine a speaker’s reasons and evidence</li> <li>• Engage in a debate</li> </ul>	<p><b>Daily instruction helps students read and understand text and express that understanding.</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a>: Pages 2-5 of <i>Liberty!: How the Revolutionary War Began</i> (sample tasks)</li> <li>• <a href="#">Lesson 2</a>: Pages 10-22 of <i>If You Lived at the Time of the American Revolution</i> (sample tasks)</li> <li>• <a href="#">Lesson 3</a>: Pages 10-30 of <i>...If You Lived at the Time of the American Revolution</i>, Kay Moore, and Pages 7-27 of <i>George vs. George: The American Revolution as Seen from Both Sides</i>, Rosalyn Schanzer (sample tasks)</li> <li>• <a href="#">Lesson 4</a>: Pages 10-47 and 64-71 of <i>...If You Lived at the Time of the American Revolution</i>, pages 8-51 of <i>George vs. George: The American Revolution as Seen from Both Sides</i>, excerpts from <i>Liberty!: How the Revolutionary War Began</i>, and “Military Perspectives” (sample tasks)</li> <li>• <a href="#">Lesson 5</a>: <i>And Then What Happened, Paul Revere?</i>, <i>The Midnight Ride of Paul Revere</i>, Pages 26-27 of <i>Liberty!: How the Revolutionary War Began</i> (sample tasks)</li> <li>• <a href="#">Lesson 6</a>: <i>Katie’s Trunk</i> (sample tasks)</li> <li>• <a href="#">Lesson 7</a>: Pages 72-79 of <i>...If You Lived at the Time of the American Revolution</i> and pages 52-57 of <i>George vs. George: The American Revolution as Seen from Both Sides</i></li> <li>• <a href="#">Lesson 8</a>: Chapter 1 of <i>My Brother Sam Is Dead</i> (sample tasks)</li> <li>• <a href="#">Lesson 9</a>: <i>Those Rebels, John and Tom</i> (sample tasks)</li> <li>• <a href="#">Lesson 10</a>: <i>When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776</i>, “The Declaration of Independence” (cold-read task)</li> <li>• <a href="#">Lesson 11</a>: Various texts for independent research (extension task)</li> <li>• <a href="#">Lesson 12</a>: <i>If You Lived at the Time of the American Revolution</i> (culminating writing task)</li> </ul>



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Reread pages 12-18 of *If You Lived at the Time of the American Revolution*. Create a list of reasons why the colonists started the American Revolution. ([RI.4.8](#)) Determine whether the colonists were justified in rebelling against King George and the English government. Then write an essay stating whether you believe the colonists were right or wrong to declare their independence and fight the American Revolution. ([W.4.1a-d](#), [W.4.9a-b](#), [W.4.10](#))

Include an introduction; develop your position with reasons, facts, and details from texts; and then finish with a conclusion. Write an essay that demonstrates command of proper grammar and usage, capitalization, punctuation, and spelling. It should also use grade-appropriate words and phrases.

**Teacher Note:** The completed writing should identify an opinion, use appropriate transitions such as *for instance* or *in addition*, and provide a relevant conclusion. ([W.4.1a](#), [b](#), [c](#), [d](#); [L.4.3a](#)) Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. ([W.4.4](#), [L.4.3b-c](#), [L.4.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.4.1a-g](#), [L.4.2a-d](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.4.5](#)) If time allows, have students publish their essays using technology. ([W.4.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The American Revolution</li> <li>• <b>Themes:</b> What does it mean to “take sides” and how can those engaged in a debate still share common ground?</li> <li>• <b>Text Use:</b> Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Determining reasons an author uses to support ideas in a text</li> <li>• Writing an opinion essay in response to a text</li> <li>• Using evidence from texts to support an opinion</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## COLD-READ TASK<sup>2</sup>

Independently read *When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776* by Ann Turner and “The Declaration of Independence” from ReadWorks. **Answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:<sup>4</sup>

1. Describe Ned’s feelings about the war at the beginning of the text. Describe his feelings at the end of the text. How do Ned’s feelings about the war change? What causes Ned’s change in feelings? Provide specific details from the text to support your answer. ([RL.4.1](#), [RL.4.3](#), [W.4.9a](#), [W.4.10](#))
2. Look at the illustrations on pages 18-23. What do these illustrations show about war during the American Revolution? How do these illustrations support the emotions Ned expresses in the text? ([RL.4.1](#), [RL.4.3](#), [RL.4.7](#))
3. How does the author Ann Turner describe freedom? Provide specific details from the text. ([RL.4.1](#), [RL.4.4](#), [L.4.5a](#))
4. Determine a theme of *When Mr. Jefferson Came to Philadelphia* based on Ned’s changing feelings and how Ann Turner describes freedom. ([RL.4.1](#), [RL.4.2](#), [RL.4.4](#), [L.4.5a](#))
5. What is the main idea of the passage “The Declaration of Independence?” Provide key details from the text to support your answer. ([RI.4.1](#), [RI.4.2](#))
6. What events led to the writing of the Declaration of Independence? ([RI.4.3](#), [RI.4.8](#))
7. Compare and contrast the description of writing the Declaration of Independence in each of these texts. Provide specific examples from the texts. ([RL.4.1](#), [RI.4.1](#), [RI.4.6](#), [RI.4.9](#), [W.4.2a-e](#), [W.4.9a-b](#), [W.4.10](#), [L.4.1a-g](#), [L.4.2a-d](#), [L.4.3a-c](#), [L.4.6](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> The American Revolution</li><li>• <b>Themes:</b> What does it mean to “take sides” and how can those engaged in a debate still share common ground?</li><li>• <b>Text Use:</b> Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level texts</li><li>• Writing in response to texts</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 4</a> (sample tasks included)</li><li>• <a href="#">Lesson 7</a> (sample tasks included)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 3</a> (sample tasks included)</li><li>• <a href="#">Lesson 6</a> (sample tasks included)</li><li>• <a href="#">Lesson 10</a> (use this task)</li></ul>

<sup>2</sup> **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

<sup>4</sup> Sample questions adapted from <http://www.ccsso.org/Documents/Text%20Complexity/Showroom%20Models/Roadmaps/4-5%20Mr.%20Jefferson%20Came%20to%20Philadelphia.docx>

## **EXTENSION TASK<sup>5</sup>**

1. Divide the class in half and assign each half a side (Patriot or Loyalist).
2. Have them investigate their side's stance on key issues, such as King George as a ruler, paying taxes, and the meaning of freedom and loyalty. ([RI.4.1](#), [RI.4.2](#), [RI.4.3](#), [RI.4.6](#), [RI.4.8](#), [RI.4.9](#), [W.4.7](#), [W.4.9b](#), [W.4.10](#), [L.4.3c](#))
3. Have students use the texts read in class as well as sources gathered from the Internet or library research to create a list of sources. ([W.4.8](#))

### **Student Prompt:**

You have been assigned to research in order to debate the American Revolution from the point of view of a Patriot/Rebel or a Loyalist/Tory. To prepare for the debate, investigate your assigned side's stance on the following issues of the American Revolution:

- King George as a ruler
- Paying taxes
- The meaning of freedom and loyalty

We have learned in this unit that people's words carry powerful messages in times of war. If you are assigned the stance of a Patriot/Rebel, include the quote from Patriot Thomas Paine and an explanation of what it means. If you are assigned the stance of a Loyalist/Tory, include the quote from Loyalist Isaac Wilkins and an explanation of what it means.

- "Those who expect to reap the blessings of freedom, must, like men, undergo the fatigues of supporting it." —Thomas Paine, 1777
- "I leave America, and every endearing connection, because I will not raise my hand against my Sovereign—nor will I draw my sword against my Country." —Isaac Wilkins, Loyalist, 1775

You may use the texts read in class as well as information found on the Internet and in the library to research your side's stance. As you research, be sure to cite evidence from texts and keep a list of sources (where you found the information). Prepare to engage in a debate in which each side will present the gathered information. Prepare to answer questions asked by the opposing side.

4. Have students engage in a series of debates using [accountable talk](#).<sup>6</sup> ([L.4.3c](#), [L.4.6](#)) Ensure that each side presents their information, allowing the opposing side to ask questions. ([SL.4.1a-d](#), [SL.4.4](#), [SL.4.6](#), [L.4.3c](#)) Ask each side to restate the points the other side makes prior to responding with an opposing opinion or evidence. ([SL.4.2](#)) Also, ensure the audience keeps track of the reasons and evidence presented by both sides. ([SL.4.3](#))
5. After the debate, have students complete the [Culminating Writing Task](#).

<sup>5</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> The American Revolution</li> <li>• <b>Themes:</b> What does it mean to “take sides” and how can those engaged in a debate still share common ground?</li> <li>• <b>Text Use:</b> Evaluating different accounts of the same event, gaining information about a historical event, determining reasons to support different points of view</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting topical research</li> <li>• Presenting information from a particular point of view</li> <li>• Determining a speaker’s reasons and evidence</li> <li>• Engaging in a debate</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>7</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth.

*This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

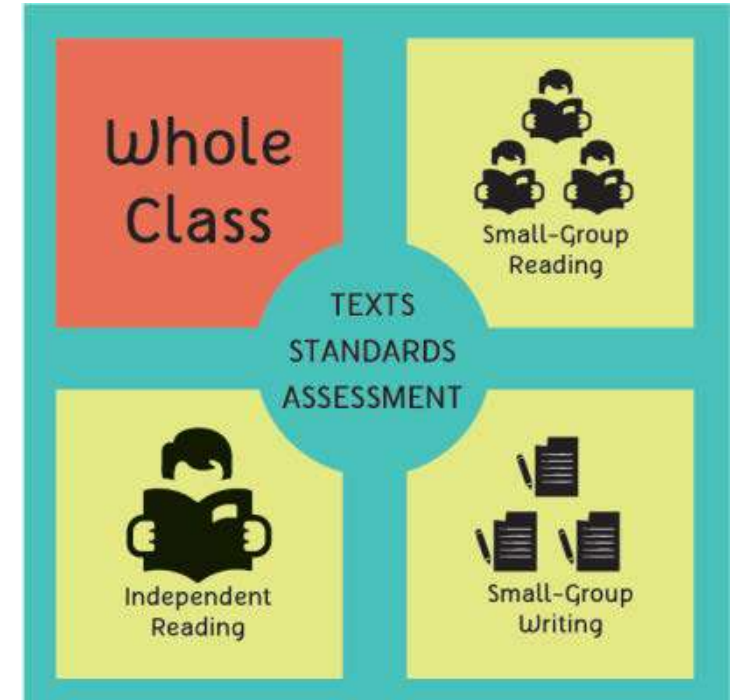
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but that is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit students will build knowledge about the American Revolution. Students will progressively build knowledge using these tools throughout the unit.

- **Reading Log:** Students keep track of vocabulary and notes, and respond to daily writing prompts in a consistent location. Begin in Lesson 1.
- **Vocabulary Display:** Students identify unknown vocabulary in order to understand the texts. They identify unknown vocabulary and its meaning using context clues. They also describe how the vocabulary contributes to the meaning of the text. Students create an individual list and suggest words to be added to a classroom vocabulary display. Students return to the list and build on it throughout the lessons. Begin in Lesson 1.
- **American Revolution Timeline:** Students create a timeline of events leading to the American Revolution. As students encounter events in their reading, they write the events on a 3 x 5 index card. The cards are then bound by a binder ring or posted in sequence on a classroom wall. Begin in Lesson 1.
- **Unit Focus Questions:** Students investigate the same series of questions throughout the unit based on the various texts. Create an anchor chart and post the questions for students to reference as they are reading texts throughout the unit. Begin in Lesson 2.

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>8</sup></p> <p>Cover art of <i>...If You Lived at the Time of the American Revolution</i>, Kay Moore</p> <p>Pages 2-5 of <i>Liberty!: How the Revolutionary War Began</i>, Lucille Recht Penner</p>	<p><b>TEXT DESCRIPTION:</b> These pages set the scene for the American Revolution. They provide background information on the events leading up to the war.</p> <p><b>TEXT FOCUS:</b> The text on these pages is rich in text features including illustrations and sidebars. It also introduces the students to vocabulary that will be used throughout the unit. The text also provides opportunities to explore text structure as it is organized by topic and then chronologically within each topic.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students build a vocabulary notebook to be kept throughout the unit. The information is also shared on a class vocabulary wall. Students then use the text features to navigate through the text. They begin a timeline of the events of the American Revolution.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Begin the Reading Log. Instruct the students to build an individual vocabulary notebook. Prompt students to focus on words that are unknown to them. (RI.4.4) <ul style="list-style-type: none"> <li>○ First, have students define the words in context. (L.4.4a)</li> </ul> </li> </ul>

<sup>8</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definition of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>9</sup> (<a href="#">L.4.5c</a>)</li> <li>○ Encourage students to use the words when they write. (<a href="#">L.4.6</a>)</li> <li>○ Also begin the <a href="#">vocabulary display</a><sup>10</sup> of the words from the vocabulary notebook. Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom.</li> </ul> <ul style="list-style-type: none"> <li>● Have students analyze the cover of <i>...If You Lived at the Time of the American Revolution</i> using the <a href="#">OPTIC strategy</a>.<sup>11</sup> Prompt them to write down their analysis of the image, focusing on the interaction between the two groups of people. Ask them what the image seems to represent about the American Revolution.</li> <li>● Read aloud pages 2-5 of <i>Liberty!: How the Revolutionary War Began</i> as students follow along.</li> <li>● Reread the text a second time. During the second reading, draw attention to the multiple text features used by the author including sidebars and pictures. Model for students how to enhance their understanding of the text by integrating the text features with the printed text. (<a href="#">RI.4.1</a>, <a href="#">RI.4.7</a>) <ul style="list-style-type: none"> <li>○ Emphasize to students that the text features are important to the understanding of the text and frequently contain information not included in the text.</li> <li>○ Display page 2 of the text. Demonstrate how to approach text features in informational text. Draw students' attention to the sidebar on page 2. Think aloud for the students, "I wonder why the author put this information on the side of the page and not in the text? It doesn't seem to fit into what the text is explaining, but it does help me understand how American colonists dressed and acted. This information helps me to understand who they colonists were and where they came from. This may help me to understand the American Revolution."</li> <li>○ Continue using a think-aloud approach to consider the drawing on page 2. "I wonder why the author put this picture in the book? What can I learn from the picture? The clothing sure looks different from what I would wear. I wonder why the men are wearing such odd-looking hats. These people must have lived a long time ago, judging from what they are wearing."</li> </ul> </li> </ul>

<sup>9</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Continue with thinking aloud with the text features on page 3, inviting students to share their thoughts on why the various text features are included. Why would a picture of King George III be included? What could the picture of men gathering beneath the tree be about? Emphasize that the text features should get the reader thinking of what he or she may be reading about in the text.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Assign students to work in pairs or small groups to take notes using a bulleted list under a heading or an outline format until they master the skill. Students should record events that led to the American Revolution.</li> <li>• Begin the American Revolution Timeline. Have students record the events that led to the American Revolution. As students encounter events in their reading have them write the event on a 3 x 5 index card. These cards can be used to create a timeline either by punching a hole in each card and connecting them with a binder ring or by posting the cards on a classroom wall in order. Using index cards allows for more flexibility in the movement of events on the timeline as other events are encountered. Events can easily be inserted or rearranged. The timeline cards will be useful later in creating a summary of events leading up to the American Revolution. (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> <li>• Have students keep notes from the text in their reading log. Teach students to use a systematic method of taking notes such as <a href="#">Cornell Notes</a>.<sup>12</sup> <ul style="list-style-type: none"> <li>○ Use the first page of the text to model note-taking using bulleted information such as: <ul style="list-style-type: none"> <li>▪ Liberty Trees <ul style="list-style-type: none"> <li>• People wanted religious freedom.</li> <li>• In England people were punished if they didn't like the king.</li> <li>• Some people wanted to be rich.</li> </ul> </li> </ul> </li> </ul> </li> </ul>
<p><b>LESSON 2:</b></p> <p>Pages 10-22<sup>13</sup> of <i>...If You Lived at the Time of the American Revolution</i>, Kay</p>	<p><b>TEXT DESCRIPTION:</b> This section of the anchor text provides a summary of events leading to the beginning of hostilities in the American Revolution.</p> <p><b>TEXT FOCUS:</b> This section can be combined with information read in Lesson 1 about life prior to, the events leading to, and the causes of the American Revolution. Students can compare multiple accounts of the same information. (<a href="#">RI.4.9</a>)</p>

<sup>12</sup> <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

<sup>13</sup> These pages include the following sections: "Introduction," "What was life like before the Revolution?" "What did colonial people look like?" "What were colonial house like?" and "What started the Revolution"



TEXT SEQUENCE	TEXT USE
Moore	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read the text independently, applying their understanding of using text features gained in Lesson 1. They continue to study the vocabulary and take notes in their reading log about the text. The lesson concludes with students presenting information about the colonists.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read pages 10-22 independently. (<a href="#">RI.4.10</a>; <a href="#">RF.4.4a, c</a>)</li> <li>• Continue to have students identify unknown vocabulary in the text. Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., <i>declaration, actually, usually, civil, Loyalist, Patriot, colonist, controlled, direct, separate, invading, stirred, taxation, representation</i>). (<a href="#">RI.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Then have them verify the preliminary definition of the words using a dictionary. (<a href="#">L.4.4c</a>) Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>14</sup> (<a href="#">L.4.5c</a>) Encourage students to use the words when they write. (<a href="#">L.4.6</a>)</li> <li>• Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom and post them on the class <a href="#">vocabulary display</a>.<sup>15</sup></li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students take notes from the text as they read. Have them compare the information they already gathered from previous reads with regard to events leading up to the American Revolution. Instruct students to use either the Cornell note-taking strategy or the split page note-taking strategy introduced previously to gather their information. Possible questions: <ul style="list-style-type: none"> <li>○ How does the author use various text features to enhance the reader’s understanding of the text? (<a href="#">RI.4.4</a>)</li> <li>○ Identify the two sides in the conflict of the American Revolution. Review the cover art again. How does reading these first pages of the text inform your understanding of what is happening in this picture? (<a href="#">RI.4.7</a>)</li> <li>○ According to the text, “Each colony was interested only in its local problems. The colonies did not work well together” (12). What is the importance of this idea? How does it support the idea of a “civil” war? What interests did each group of colonies want to protect? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.8</a>)</li> </ul> </li> </ul>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>15</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Why did the American Revolution begin? What were the colonists' complaints against the British government? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>)</li> <li>○ Is any of the information in this text different from the notes taken previously? How does this information add to your understanding of the causes of the Revolution?</li> <li>○ Illustrate the knowledge gained about the American colonists on a graphic organizer. One possibility for showing this information is a <a href="#">spider map</a>.<sup>16</sup> (<a href="#">W.4.10</a>)</li> </ul> <ul style="list-style-type: none"> <li>• Have students continue adding events to their American Revolution Timeline begun in Lesson 1. (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> <li>• Introduce unit focus questions and create an <a href="#">anchor chart</a><sup>17</sup> with the questions for students to refer to throughout the unit. (<a href="#">RI.4.1</a>, <a href="#">RI.4.10</a>) <b>The questions will not be answered now but are introduced to set a focus for student reading. They are displayed in the classroom throughout the unit.</b> <ol style="list-style-type: none"> <li>1. What factors did colonists weigh when making decisions up to and during the American Revolution?</li> <li>2. What caused Loyalists and Patriots to take opposing stances in the American Revolution?</li> <li>3. Who/what were the significant people, symbols, and language of the time period?</li> <li>4. Why do researchers use multiple sources?</li> <li>5. How do you read and extract information from multiple texts to form and justify an opinion?</li> <li>6. How does engaging in debate about different points of view lead to building common ground?</li> </ol> </li> <li>• At the end of each lesson throughout the unit, have students reflect on the lesson and write in their reading log how the information they learned addresses at least one of the Unit Focus questions.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students create a presentation using information gathered and recorded in their reading log. Ask them to create their presentation based on the following prompt: Who were the American colonists? Where did they come from, what types of jobs did they do, and how did they live? Make sure to include details or examples from the texts. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.10</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a>)</li> </ul>

<sup>16</sup> <http://www.eduplace.com/graphicorganizer/pdf/spider.pdf>

<sup>17</sup> [http://www.engageny.org/sites/default/files/resource/attachments/anchor\\_charts.pdf](http://www.engageny.org/sites/default/files/resource/attachments/anchor_charts.pdf)

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p>Pages 10-30<sup>18</sup> of <i>...If You Lived at the Time of the American Revolution</i>, Kay Moore</p> <p>Pages 7-27 of <i>George vs. George: The American Revolution as Seen from Both Sides</i>, Rosalyn Schanzer</p>	<p><b>TEXT DESCRIPTION:</b> These texts both provide information on taxes and their effect on the colonists leading up to the American Revolution but from different perspectives.</p> <p><b>TEXT FOCUS:</b> Students are provided an opportunity to compare multiple accounts of the same event. (RI.4.9) Students should investigate how each author uses details and facts to present their argument. (RI.4.1, RI.4.2, RI.4.3) This unit helps students experience the reality of learning about a new topic (e.g., learning involves going from ignorance to knowledge, and reading can help build that knowledge). <i>Refrain from filling in students' knowledge gaps about the American Revolution.</i> There will be many gaps at first, but as students read several texts on the same topics, their knowledge will grow. If the teacher fills in the gaps, students do not learn to trust that reading texts closely can build knowledge. So, when students ask, "What does that mean? What was that about?" respond by saying, "Let's reread to see if we can figure it out in this text" or "Let's see if when we read another text, that question gets answered."</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> This lesson begins with independent reading. Students continue to take notes and complete graphic organizers to understand the information.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read pages 10-22 of <i>...If You Lived at the Time of the American Revolution</i> independently. (RI.4.10; RF.4.4a, c)</li> <li>• As they read, ask students to complete a three-column graphic organizer with the following columns: (1) Loyalist, (2) Neutral, (3) Patriot. In each column, include descriptions, details, and examples of each as well as some of the challenges that each faced.</li> <li>• Read aloud <i>George vs. George</i> as students follow along.</li> <li>• Continue to have students identify unknown vocabulary in the text. <ul style="list-style-type: none"> <li>○ Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., <i>territories, jubilant, backward, uncivilized, constantly, especially, enlarged, fertile, bustling, limited, opponents, imposed, consent, liberty, divine, banned, resented, smuggled, proclaimed, outraged, tempest</i>). (RI.4.4)</li> <li>○ Have students define the words in context. (L.4.4a)</li> </ul> </li> </ul>

<sup>18</sup> These pages include the following sections: "Introduction," "What was life like before the Revolution?" "What did colonial people look like?" "What were colonial house like?" "What started the Revolution" "What started the Revolution?" "Who were the Loyalists?" "Who were the Patriots?" and "Did everyone in the colonies take sides?"

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Then provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>19</sup> (<a href="#">L.4.5c</a>)</li> <li>○ Encourage students to use the words when they write. (<a href="#">L.4.6</a>)</li> </ul> <ul style="list-style-type: none"> <li>• Have students write words on large index cards or sentence strips so that they can be seen throughout the classroom and post them on the class <a href="#">vocabulary display</a>.<sup>20</sup></li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Reread the following sentences from <i>George vs. George</i>: “Who could imagine that the fabric binding America to Great Britain was about to unravel or that the two Georges were about to become bitter enemies?” How does the author use the metaphor to support the conflict between the two sides? (<a href="#">RI.4.4</a>, <a href="#">L.4.5a</a>)</li> <li>• Have students add events to their timelines from Lesson 1. In adding events to their timelines, instruct students to include information about each event added. Prompt them with questions such as: “What happened?” and “Why is it significant?” <ul style="list-style-type: none"> <li>○ For example, when adding the Boston Tea Party have students add more than simply the date and the events. Instruct them to add a short statement detailing what occurred (e.g., Colonists emptied cartons of tea into Boston Harbor in protest of paying taxes on tea) and why it was significant (e.g., King George III was greatly angered and closed Boston Harbor).</li> <li>○ Have students write the event and year on the front of the index card and the explanation on the back of the card. These cards will be very useful in keeping events in chronological order and later in writing a summary of the events leading to the American Revolution. Remind students to add events using both texts and to compare the information given in each text regarding the same events. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a>)</li> </ul> </li> <li>• Continue working in <i>George vs. George</i>, rereading pages 12-15 aloud. Model and have students apply strategies for determining the main idea of the section of text, explaining how it is supported by key details. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>) Also model and have students apply strategies for explaining events in a historical text, including what happened and why (<a href="#">RI.4.3</a>).</li> </ul>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Read pages 12-13 out loud, then think aloud to find the main idea. Ask yourself out loud, “What is the big message that the author is telling me about King George and the people of England? She gives a lot of details about King George and his family. She also tells the reader a lot of information about the people of London and the problems faced by the people who lived there. I think that the author wants the reader to know that the king had other problems than just the unhappy colonists. He may have been a king, but he had a family, and he had to solve problems at his job.” Then have students write a sentence about the main idea in their reading log.</li> <li>○ After reading pages 14-15 aloud, think aloud again to find the main idea. “I see a lot alike about how the author describes George Washington and how she described King George III. They both had difficult jobs and families to take care of. Some things about living in the colonies were very similar to living in London. What do you think the author wants us to learn?” Then have students write a sentence about the main idea in their reading log.</li> <li>○ Conduct a whole-class discussion in which students examine the structure of <i>George vs. George</i> to understand how the author uses the structure to enhance reader understanding of the subject. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Ensure students use <a href="#">accountable talk</a><sup>21</sup> throughout the discussion to pose and respond to the questions of others. (<a href="#">RI.4.1</a>) Keep track of answers on the board and have students record information on their reading log. Possible questions: <ul style="list-style-type: none"> <li>▪ What structure does the author use in this text? (<a href="#">RI.4.5</a>)</li> <li>▪ How does the structure she uses support her main ideas? (<a href="#">RI.4.2</a>)</li> </ul> </li> <li>● Reread pages 16-17 aloud. These pages are filled with information. Instruct students that they will listen to the text the first time with the idea of getting the gist or main idea of the pages. Have students reread pages 16-17 with a partner, paying particular attention to the visual descriptions of the two governments. Ask pairs to write in their reading logs their initial understanding of the similarities and differences between the two governments. (<a href="#">RI.4.7</a>, <a href="#">RI.4.9</a>, <a href="#">W.4.10</a>)</li> <li>● Then have pairs reread the paragraph at the top of each page. Ask one of the partners to explain to the other partner how the visual on page 16 explains the written text at the top of the page. Then have the other partner explain how the visual on page 17 explains the written text at the top of the page. Depending on student ability model, as needed, with page 16, and have the pairs discuss page 17. (<a href="#">RI.4.7</a>)</li> </ul>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Create a class H-chart or Venn diagram to compare and contrast England and America. Record the comparisons on a graphic organizer, such as an H-chart or Venn diagram. While students reread the pages, ask them to circle or highlight things that both governments have in common. Then create a class chart, providing facts from the reading for each item listed. Ensure students create their own individual copy of the chart. Explain to students that they will use this model for taking notes multiple times during the unit.</li> <li>• <b>Have students reread pages 18-30 of <i>...If You Lived at the Time of the American Revolution</i>, instructing them to focus on the different points of view presented in each text (Loyalists versus Patriots and British versus Americans). Ask students to write information gained from the text in their reading logs. Possible questions:</b> <ul style="list-style-type: none"> <li>○ The American Revolution was a war that established freedom for our country. What synonyms for the American Revolution are provided in the text? Locate a quote on page 7 to support your answer. (<a href="#">RI.4.1</a>)</li> <li>○ Reread pages 14-15. What are some of the causes that led to the Revolutionary War? (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> <li>○ Reread pages 19-25. Loyalists and Patriots had very different opinions. How were they different? Provide multiple examples from the text to support your answer. (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> <li>○ What are some synonyms for Loyalist? Who were they loyal to? (<a href="#">RI.4.1</a>, <a href="#">L.4.5c</a>)</li> <li>○ What are synonyms for British soldiers? (<a href="#">RI.4.1</a>, <a href="#">L.4.5c</a>)</li> <li>○ Who are the Patriots? What are some synonyms for the word <i>Patriots</i>? (<a href="#">RI.4.1</a>, <a href="#">L.4.5c</a>)</li> <li>○ <b>Did everyone in the colonies get involved in the revolution? Provide examples from the text showing how or why people either became involved or avoided the Revolutionary War. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>)</b></li> </ul> </li> <li>• <b>Then reread aloud pages 18-27 of <i>George vs. George</i>. Prompt students to draw comparisons between the two texts. For example, have them answer the following questions in their reading log:</b> <ul style="list-style-type: none"> <li>○ How do the two authors differ in their explanations of the taxes and their impact on the colonists?</li> <li>○ What evidence does each author use to support the colonists' position on the taxes? (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>)</li> </ul> </li> <li>• Then conduct a whole-class discussion in which students analyze the varying viewpoints presented in both texts. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Ensure students use <a href="#">accountable talk</a><sup>22</sup> throughout the discussion to pose and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>) Keep track of answers on the board and have students record information on their reading log. (<a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>) Possible questions:</li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ <b>How did the Loyalists and the Patriots differ in their views on taxes?</b></li> <li>○ <b>What were some reasons for the Loyalists' viewpoint?</b></li> <li>○ <b>What were some reasons from the Patriots' viewpoints?</b></li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• After the discussion, have students write a paragraph to support their opinion: Which side, Loyalist or Patriot, do you think had the best argument? Prompt students to state their opinions and provide logically ordered reasons that are supported by textual evidence. (<a href="#">RI.4.9</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.9b</a>, <a href="#">W.4.10</a>) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>23</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student's opinion. (<a href="#">RL.4.1</a>, <a href="#">W.4.1b</a>, <a href="#">W.4.9b</a>)</li> <li>○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found.</li> <li>○ Student pairs review each other's evidence chart and offer feedback. (<a href="#">W.4.5</a>)</li> <li>○ Students develop a main idea statement.<sup>24</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.4.1a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete.</li> </ul> </li> </ul>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>1. Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. (<a href="#">RI.4.2</a>) If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full paragraph. Circle related information that has been grouped together. For each grouping, list at least one detail that supports the main idea sentence. (<a href="#">RI.4.2</a>)</li> <li>3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>)</li> <li>4. Review the sentences and locate any prepositional phrases. Ensure they are used correctly. Highlight any possible errors in green. If there are no prepositional phrases, suggest where one could be added. (<a href="#">L.4.1e</a>)</li> <li>5. Ensure the sentences are complete. Make note of any possible fragments or run-ons. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.4.1f</a>)</li> <li>6. Circle strong vocabulary words in the text, including those from the vocabulary notebook and display. If none of those words are used, make a suggestion for where they can be added. (<a href="#">RI.4.4</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., <i>to</i>, <i>too</i>, <i>two</i>; <i>there</i>, <i>their</i>, <i>they’re</i>), using incorrect capitalization, or misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1a</a>, <a href="#">c-d</a>, <a href="#">g</a>; <a href="#">L.4.2a-d</a>; <a href="#">L.4.3b</a>)</li> <li>8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.4.4</a>, <a href="#">W.4.5</a>) <ul style="list-style-type: none"> <li>○ Have students complete a final draft of the paragraph.</li> <li>○ Then have students present their opinions by conducting an oral presentation. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a>) During the presentation, have the audience record in their reading log or on an H-chart or Venn diagram the points and evidence each student provides. (<a href="#">SL.4.3</a>)</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>• Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> </ul>



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 4:</b></p> <p>Pages 10-47<sup>25</sup> and 64-71<sup>26</sup> of <i>...If You Lived at the Time of the American Revolution</i>, Kay Moore</p> <p>Pages 8-51 of <i>George vs. George: The American Revolution as Seen from Both Sides</i>, Rosalyn Schanzer</p> <p>Excerpts from <i>Liberty!: How the Revolutionary War Began</i>, Lucille Recht Penner</p> <p><a href="#">“Military Perspectives,”</a> PBS.org</p>	<p><b>TEXT DESCRIPTION:</b> These texts continue to present information about the American Revolution, including information about the Declaration of Independence and the events of the war.</p> <p><b>TEXT FOCUS:</b> Students can continue to determine the meaning of words as they are used in text and compare and contrast the information presented in each text. All of the speech balloons in <i>George vs. George</i> contain real quotes from those involved in the Revolutionary War, building students’ understanding of the words, phrases, and quotations that have come to symbolize the time period. (<a href="#">RI.4.4</a>, <a href="#">L.4.3a</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read both sections of texts in small groups. They continue to define vocabulary words and then engage in a short research project to gather information. The lesson ends with a Socratic seminar about the need to use multiple sources to gather information.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the texts in small groups.</li> <li>• Continue to have students identify unknown vocabulary in the text. <ul style="list-style-type: none"> <li>○ Focus students on identifying words integral to the unit and words with multiple meanings (e.g., <i>scarce</i>, <i>traitorously</i>, <i>raging</i>, <i>inexperience</i>, <i>desertions/deserted</i>, <i>ambushes</i>, <i>unsuspecting</i>, <i>dishonorable</i>, <i>battling</i>, <i>grievances</i>, <i>oppressing</i>, <i>tyrant</i>, <i>constitutional</i>, <i>gilded</i>, <i>dismayed</i>, <i>trounced</i>, <i>equipped</i>, <i>dejected</i>, <i>enlistment</i>, <i>profound</i>, <i>disorganized</i>, <i>outnumbered</i>, <i>outfoxed</i>, <i>sympathetic</i>, <i>stampeded</i>, <i>civilians</i>, <i>elegant</i>, <i>crude</i>, <i>wholehearted</i>, <i>ragtag</i>). (<a href="#">RI.4.4</a>)</li> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> </ul> </li> </ul>

<sup>25</sup> These pages include the following sections: “Introduction,” “What was life like before the Revolution?” “What did colonial people look like?” “What were colonial house like?” “What started the Revolution” “Who were the Loyalists?” “Who were the Patriots?” “Did everyone in the colonies take sides?” “How would your life have changed after the Declaration of Independence?” “What happened to Loyalist families after the Declaration?” “How could you tell who was a Patriot?” “How could you tell who was a Loyalist?” “If your family sided with the Patriots, how did you support the war?” “If your family sided with the Loyalists, how did you support the war?” “Would you have seen a battle?” and “Did any women or children fight in the Continental Army?”

<sup>26</sup> These pages include the following sections: “Who were the famous Patriots?” and “Who were the famous Loyalists?”

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>27</sup> (<a href="#">L.4.5c</a>)</li> <li>○ Encourage students to use the words when they write. (<a href="#">L.4.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to conduct a short research project that compares the two sides of the American Revolution. Have students consider the Unit Focus questions introduced in Lesson 2 to guide their research. (<a href="#">W.4.7</a>, <a href="#">W.4.8</a>)</li> <li>• Assign each group a side to research (British/Loyalist and American/Patriots) and create a list of reasons to support the decisions made by each side. How did each side respond to the events of the war, including the Declaration of Independence and the various battles?</li> <li>• Have students gather information from the texts read in the unit as well as their timelines begun in Lesson 1. (<a href="#">W.4.8</a>)</li> <li>• Then combine the smaller groups into larger discussion groups, with each having members who have researched each George. Prompt the larger groups to engage in a discussion of the similarities and differences in the two leaders and instruct students to pose and respond to questions and make comments that contribute to the discussion. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.5</a>, <a href="#">SL.4.1.a-d</a>, <a href="#">L.4.3c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Then conduct a <a href="#">Socratic seminar</a><sup>28</sup> based on Unit Focus question #4: Why do researchers use multiple sources? How does seeing the different viewpoints of each George support the idea that researchers should use more than one source to gather their information? (<a href="#">RI.4.2</a>, <a href="#">RI.4.6</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.9</a>)</li> <li>• Prior to the seminar, have small groups locate examples from their notes and the unit texts to support their stance on the discussion question. (<a href="#">RI.4.1</a>, <a href="#">W.4.8</a>, <a href="#">SL.4.1a</a>) During the seminar, divide the class into two circles (inner and outer). Have each small group select a spokesperson to sit in the inner circle. The remaining members sit in the outer circle. (<a href="#">SL.4.1b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.4.4</a>; <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt the other group members in the outer circle to write down the ideas and evidence presented during the seminar. (<a href="#">SL.4.3</a>) Students can record their comments using a backchannel platform like Today'sMeet. (<a href="#">W.4.6</a>) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement.</li> </ul>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> </ul>
<p><b>LESSON 5:</b></p> <p><i>And Then What Happened, Paul Revere?</i> Jean Fritz</p> <p>“<a href="#">The Midnight Ride of Paul Revere</a>,” Henry Wadsworth Longfellow</p> <p>Pages 26-27 of <i>Liberty!: How the Revolutionary War Began</i>, Lucille Recht Penner</p>	<p><b>TEXT DESCRIPTION:</b> The texts provide multiple views of the Paul Revere ride in various formats (poetry, informational text, and literary text).</p> <p><b>TEXT FOCUS:</b> This lesson focuses on comparing varying treatments of the same historical event. This provides an opportunity for students to compare informational text and literature on the same topic. (<a href="#">RL.4.9</a>, <a href="#">RI.4.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read <i>And Then What Happened, Paul Revere</i> independently and work with the text through a lesson from Achievethecore.org. Students then orally read “The Midnight Ride of Paul Revere” and engage in a lesson from Achievethecore.org. Finally students read the excerpt from <i>Liberty!: How the Revolutionary War Began</i> and create a graphic organizer to compare the three texts. Students engage in a discussion and write a response.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read <i>And Then What Happened, Paul Revere?</i> independently.</li> <li>Access a <a href="#">sample lesson, questions, vocabulary, and writing task</a><sup>29</sup> from Achievethecore.org for <i>And Then What Happened, Paul Revere?</i></li> <li>Engage students in repeated oral readings of “The Midnight Ride of Paul Revere” to build oral reading fluency. Model for students the reading of the poem, pausing at the end of each line and using punctuation to help with phrasing and pausing, and building suspense with intonation, stress, and rate. Then have them read the passage <a href="#">chorally</a>.<sup>30</sup> Then have student pairs practice reading the poem using <a href="#">paired reading</a>.<sup>31</sup> Circulate around the room to monitor student oral reading accuracy and fluency. Finally, have students individually read aloud the poem. (<a href="#">RF.4.4b</a>) After this lesson is complete, place the poem in a classroom library for independent reading. (<a href="#">RF.4.4a</a>, <a href="#">RF.4.4c</a>)</li> <li><b>Note for Small-Group Reading:</b> As particular students struggle with meeting these reading foundation standards, follow up with those students during small-group reading time to work more specifically on these standards.<sup>32</sup></li> </ul>

<sup>29</sup> <http://achievethecore.org/file/705>

<sup>30</sup> [http://www.readingrockets.org/strategies/choral\\_reading](http://www.readingrockets.org/strategies/choral_reading)

<sup>31</sup> [http://www.fcrr.org/studentactivities/F\\_021c.pdf](http://www.fcrr.org/studentactivities/F_021c.pdf)

<sup>32</sup> During small-group reading time, locate additional activities for the reading foundational standards through the Florida Center for Reading Research ([http://www.fcrr.org/studentactivities/3\\_5.htm](http://www.fcrr.org/studentactivities/3_5.htm)) and/or *Building the Foundation* from the Center on Instruction (<http://www.centeroninstruction.org/files/Building%20the%20Foundation.pdf>).

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Access a <a href="#">sample lesson, questions, vocabulary, and writing task</a><sup>33</sup> from Achievethecore.org for “The Midnight Ride of Paul Revere.”</li> <li>• If time allows, have students create an illustrated summary of the poem in pairs. (<a href="#">RL.4.2</a>, <a href="#">SL.4.5</a>)</li> <li>• Have students create a four-column graphic organizer to compare the informational texts and the literary texts in this lesson. Label the four columns: (1) Type of text, (2) Perspective, (3) Author’s purpose, and (4) Similarities and differences to other texts. Ask students to use one row of the organizer for each of the three texts. (<a href="#">RL.4.9</a>, <a href="#">RI.4.9</a>)</li> <li>• Have students read the excerpt from <i>Liberty!</i> and complete the graphic organizer. Ask students to use the map on pages 26 and 27 of <i>Liberty!: How the Revolutionary War Began</i> to gain a better understanding of the route of Revere’s ride. Prompt students to begin combining the information gained from these sources with the information previously read to gain a better understanding of the sequence of events leading up to the American Revolution. (<a href="#">RI.4.7</a>)</li> <li>• Have students continue adding events to their American Revolution Timeline begun in Lesson 1. (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a whole-class discussion in which students compare the treatment of Paul Revere and his ride in the informational texts and the poem. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Ensure students use <a href="#">accountable talk</a><sup>34</sup> throughout the discussion to pose and respond to the questions of others. (<a href="#">RL.4.1</a>, <a href="#">RI.4.1</a>) Keep track of answers on the board and have students record information on their reading log. Possible questions: <ul style="list-style-type: none"> <li>○ Review the fourth column of the graphic organizer. How do authors base books on historical events?</li> <li>○ How does the portrayal of Revere differ in each text? What might be the purpose or effect of those different portrayals?<sup>35</sup> (<a href="#">RL.4.5</a>)</li> <li>○ Do details of the events of Paul Revere’s ride change in the various texts? What might be the purpose of those changes? (<a href="#">RI.4.1</a>, <a href="#">RI.4.9</a>)</li> </ul> </li> <li>• Conclude the discussion by asking students to write a response in their reading log comparing and contrasting the various portrayals of Paul Revere’s ride. Prompt students to write a main idea sentence and provide examples to support the comparisons and contrasts between the different portrayals. (<a href="#">RI.4.9</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.9b</a>, <a href="#">W.4.10</a>)</li> </ul>

<sup>33</sup> <http://achievethecore.org/file/658>

<sup>34</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>35</sup> Add in details to make the story more interesting (*And Then What Happened, Paul Revere?*) or to make a historical character even more heroic (“The Midnight Ride of Paul Revere”)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>36</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).</li> <li>Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> </ul>
<p><b>LESSON 6:</b></p> <p><i>Katie's Trunk</i>, Ann Turner</p>	<p><b>TEXT DESCRIPTION:</b> Although historical fiction, this text provides a first-person view of the Revolutionary War. Set during the early days of the American Revolution, the narrator, a young Tory girl named Katie, describes the conflict her family encounters as a result of remaining loyal to England. Katie's encounter with rebel troops unveils unexpected forms of courage.</p> <p><b>TEXT FOCUS:</b> This text provides students with an opportunity to view the American Revolution through a Tory family's viewpoint and enables students to consider what it would be like to have friends and neighbors split apart by having to decide their stance about a war. It also provides them with an opportunity to consider the decisions colonists faced during the American Revolution. They can also gather research about Patriots and Loyalists for the Extension Task.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> This lesson introduces historical fiction as a genre. It focuses on the similarities and differences in historical fiction and informational text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students to think about the poem "The Midnight Ride of Paul Revere." How can history be learned from informational texts as well as poetry? If you hadn't any other information on Paul Revere, would you have learned any history? Why would historical fiction sometimes be a good way to get students to learn history?</li> <li>Then have students read <i>Katie's Trunk</i> independently or in small groups. (<a href="#">RL.4.10</a>)</li> <li>Engage students in asking and answering questions such as: <ul style="list-style-type: none"> <li>Who is the narrator of <i>Katie's Trunk</i>? How do you know? (<a href="#">RL.4.6</a>)</li> <li>Katie's mom says she would "like to sit (her) down to sew long seams all day and get the goodness straight inside." What does she mean by, "get the goodness straight inside"? (<a href="#">RL.4.4</a>, <a href="#">L.4.5a</a>)</li> <li>How has Katie's community changed? Give examples of "before" and "now," and explain the reasons for those changes based on knowledge built in previously read texts. (<a href="#">RL.4.3</a>)</li> </ul> </li> </ul>

<sup>36</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reread the last paragraph. What does Katie realize about John Warren’s actions? (<a href="#">RL.4.3</a>)</li> <li>○ What is the theme of this story? (<a href="#">RL.4.2</a>)</li> <li>○ Notice how the author used sewing seams at the beginning of the story and then again at the end. What effect does that structure have on the theme of the story? (<a href="#">RL.4.5</a>)</li> <li>○ What information can we gather from this chapter to help us understand the decisions colonists faced during the American Revolution? (<a href="#">RL.4.9</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a</a>)</li> <li>○ Access <a href="#">additional questions, vocabulary, and a writing task</a><sup>37</sup> from Achievethecore.org for <i>Katie’s Trunk</i>.</li> </ul> <ul style="list-style-type: none"> <li>● Explain to students that historical fiction is based on real events in history but that the author invents characters and details that help the story come to life. Then have students work in groups to distinguish the real historical events from the fictional elements in <i>Katie’s Trunk</i> and record their information on their reading log. (<a href="#">RL.4.1</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Conduct a <a href="#">Socratic seminar</a><sup>38</sup> discussing how reading this historical fiction can help students understand the previously discussed debate between the Loyalist and Patriot points of view. (<a href="#">RL.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Possible questions for discussion: <ul style="list-style-type: none"> <li>○ How does reading about Katie’s family’s experiences help you understand what life was like for a Loyalist during the American Revolution?</li> <li>○ How would Katie’s family’s experiences have changed if they had been Patriots rather than Loyalists?</li> <li>○ Do you think it took courage to be a Loyalist during the American Revolution? Use evidence from the text to support your argument.</li> </ul> </li> <li>● Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> </ul>

<sup>37</sup> <http://achievethecore.org/file/704>

<sup>38</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 7:</b></p> <p>Pages 72-79<sup>39</sup> of <i>...If You Lived at the Time of the American Revolution</i>, Kay Moore</p> <p>Pages 52-57 of <i>George vs. George: The American Revolution as Seen from Both Sides</i>, Rosalyn Schanzer</p>	<p><b>TEXT DESCRIPTION:</b> These sections of the texts describe the end of the war and the effect the war had on both sides of the conflict.</p> <p><b>TEXT FOCUS:</b> Focus on the cause and effect relationships of the war and the impact on the different sides. Students can record their information on a <a href="#">cause and effect chart</a>.<sup>40</sup> Engage students in a conversation about how the authors use text features to present complex historical information in a clear and useable format. <a href="#">(RI.4.5)</a> Also have students continue to build their vocabulary notebooks and the class vocabulary display based on the words, phrases, and idioms that have come from or symbolize the time period (e.g., “your John Hancock” and “big wig”). <a href="#">(RI.4.4, L.4.3a, L.4.5b)</a> Students continue to add events to their American Revolution Timeline begun in Lesson 1 and reflect on how the information gained in this lesson addresses one of the Unit Focus questions introduced in Lesson 2.</p>
<p><b>LESSON 8:</b></p> <p>Chapter 1 of <i>My Brother Sam Is Dead</i>, James Lincoln Collier and Christopher Collier</p>	<p><b>TEXT DESCRIPTION:</b> This historical fiction novel is set in Redding Ridge, Connecticut, a Tory town, on the eve of the American Revolution. The American Revolution was a war that divided families and communities (English loyalists versus eager Patriots), and one of the families being torn apart is the Meeker family. Young Tim sees his 16-year-old brother join the militia to fight the British, while his father tries to remain loyal to the crown. The story is written in first-person narrative and gives readers a view of the divisions and devastation the American Revolution caused through the eyes of a young person. Like <i>Katie’s Trunk</i>, this excerpt from <i>My Brother Sam Is Dead</i> is written in first-person narrative and can be used to help bring to life the decisions colonists faced on the brink of the American Revolution.</p> <p><b>TEXT FOCUS:</b> The informational texts students read prior to listening to and discussing the first chapter of the novel provide them with a great deal of background knowledge about the time period. Students can make connections across texts to further build an understanding of the decisions colonists faced during the American Revolution. They can also gather research about Patriots and Loyalists for the Extension Task.</p> <p>Excerpts are recommended for interactive read-aloud exercises with text-based discussion questions. Stronger readers may decide to read other parts of the text independently or in small groups when conducting research for the Extension Task and Culminating Writing Task.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read and discuss the text to gain knowledge about the differing viewpoints of the Loyalists and the Patriots.</p>

<sup>39</sup> These pages include the following sections: “What useful things were invented during the war?” “What words and expressions came from life during the American Revolution?” “What ended the war?” “How did life change for the Loyalists after the war?” and “How did life change for the Patriots after the war?”

<sup>40</sup> [http://www.ecusd7.org/ehs/ehsstaff/jparkin/Academics/Medieval\\_World\\_History/Resources/Study\\_Aids/Graphic\\_Organizers/Cause\\_and\\_Effect.jpg](http://www.ecusd7.org/ehs/ehsstaff/jparkin/Academics/Medieval_World_History/Resources/Study_Aids/Graphic_Organizers/Cause_and_Effect.jpg)

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Use an interactive, read-aloud approach to discuss, model, and apply reading strategies to help students address Unit Focus questions 1, 2, 4, and 5.</li> <li>• Instruct students to stop and note additional information about Patriots and Loyalists. (<a href="#">SL.4.1'</a>) Notes should include: <ul style="list-style-type: none"> <li>○ Dialogue between characters that shows or explains their allegiance to either the Loyalists or Patriots.</li> <li>○ Actions taken by characters that demonstrate their loyalty.</li> <li>○ Conflicts between characters or within a character that show the difficulties faced by colonists in dealing with the ongoing hostilities.</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Use text-dependent questions to frame a discussion. (<a href="#">SL.4.1</a>) Some possible questions for discussion include: <ul style="list-style-type: none"> <li>○ What's the big dispute, or issue, between Sam and his father? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ Explain Mr. Meeker's statement, "You may know principle, Sam, but I know war." (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> <li>○ What does Tim admire about his brother? What does he dislike? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>○ From whose point of view is this story told? In the first-person point of view, whose feelings and thoughts do readers get to know best? How does the point of view shape the information about the Rebels and the Tories? (<a href="#">RL.4.1</a>, <a href="#">RL.4.6</a>)</li> <li>○ What information can we gather from this chapter to help us understand the decisions colonists faced during the American Revolution? (<a href="#">RL.4.9</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a</a>)</li> <li>○ How is this text similar to and different from <i>Katie's Trunk</i>? (<a href="#">RL.4.9</a>)</li> <li>○ Encourage any students who are interested in reading the novel independently to do so. (<a href="#">RL.4.10</a>)</li> </ul> </li> <li>• Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> </ul>
<p><b>LESSON 9:</b></p> <p><i>Those Rebels, John and Tom,</i> Barbara Kerley</p>	<p><b>TEXT DESCRIPTION:</b> This text is a clever biography of two famous Rebels, John Adams and Thomas Jefferson, in which the author and illustrator compare and contrast the two men, highlighting their differences as well as how both cared deeply about the American colonies and disliked King George. The text can help students understand that while two people may differ, they can share common ground. The text connects with all of the texts in this unit to help students build an understanding of the Revolutionary War and how readers can use a variety of types of texts to explore a topic.</p>



TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> Students further their understanding of the Declaration of Independence and the roles of John Adams and Thomas Jefferson. The format enables students to practice comparing and contrasting, skills they need to hone for the Extension Task. Students can apply close reading strategies to understand literary language on several pages. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.5</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read, take notes, and discuss to gain a deeper understanding of differing perspectives.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the text independently or in pairs. (<a href="#">RI.4.10</a>)</li> <li>• Continue to have students identify unknown vocabulary in the text. <ul style="list-style-type: none"> <li>○ Focus students on identifying words integral to the unit and words with multiple meanings that are likely to appear in multiple texts (e.g., <i>lively</i>, <i>racket</i>, <i>fretted</i>, <i>fledging</i>, <i>delegates</i>, <i>tedious</i>, <i>gracious</i>, <i>frank</i>, <i>explicit</i>, <i>decisive</i>, <i>bluster</i>, <i>amiable</i>, <i>acquainted</i>). (<a href="#">RI.4.4</a>)</li> <li>○ Have students define the words in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide them with a list of Greek and Latin affixes and roots. Have students verify the preliminary definition of the words using their affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) through <a href="#">semantic maps</a>.<sup>41</sup> (<a href="#">L.4.5c</a>)</li> <li>○ Encourage students to use the words when they write. (<a href="#">L.4.6</a>)</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to complete a <a href="#">two-column chart</a><sup>42</sup> to list facts about John Adam and Thomas Jefferson from the text. Have students focus on similarities and differences between the two founding fathers.</li> <li>• Then ask students questions to help them summarize the themes of the text and analyze the roles each man played: <ul style="list-style-type: none"> <li>○ Thomas Jefferson and John Adams both had skills that made them special. Describe how each man’s skills helped contribute to America’s independence. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>)</li> </ul> </li> </ul>

<sup>41</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>42</sup> <http://freeology.com/wp-content/files/blank2column.pdf>

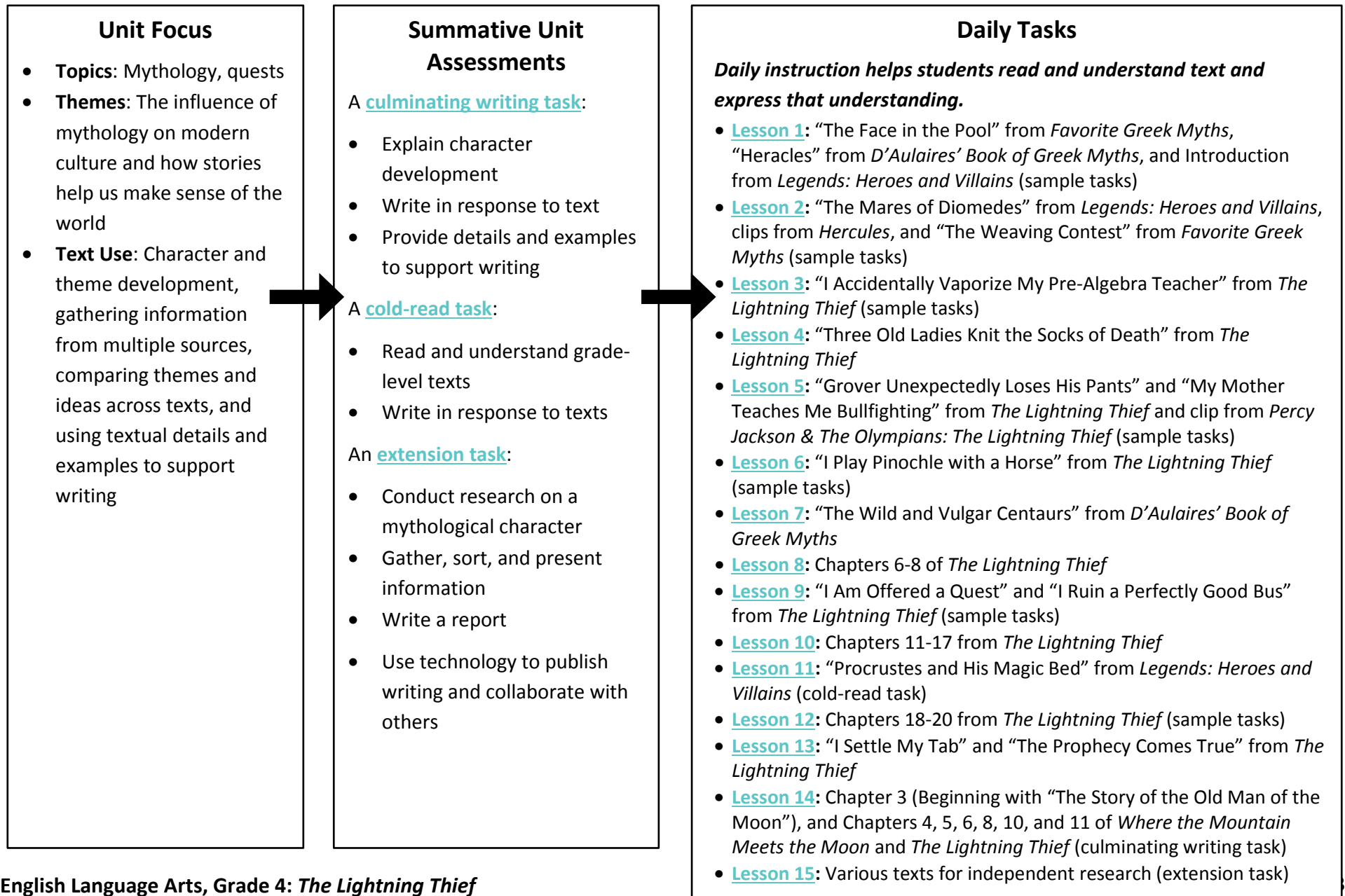
TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Each of the leaders in the early days of America had to learn to cooperate and compromise in order to work together. How did these early leaders develop the skills to work with one another? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>)</li> <li>○ How does use of a comparison structure help you understand the main ideas of the text? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>)</li> <li>○ How do the illustrations in these books help you to understand our early history? How does the combination of art and text in an informational book enhance comprehension? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.7</a>)</li> <li>• After the initial reading, have students reread the text, focusing on the use of language in the text. The pages are unnumbered, so prompt students to find the page that begins “John kissed his family good-bye...” and focus on the phrase that Adams considered Congress “a nursery of American statesmen.” Place students in small groups and have them answer these questions before searching for further metaphors: <ul style="list-style-type: none"> <li>○ Why does John Adams compare an organization of grown men to a nursery? (<a href="#">L.4.5a</a>)</li> <li>○ How does this add to the understanding of the challenges the country faced?</li> <li>○ Assign students to look for further metaphors used by the author to help develop an understanding of the time period and the challenges faced by the colonists. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>)</li> </ul> </li> <li>• Then facilitate a whole-class discussion on the author’s use of first-person narrations within the text. <ul style="list-style-type: none"> <li>○ Why does the author use quotes taken directly from the framers of the Declaration of Independence?</li> <li>○ How do these quotes better help us understand the people who wrote the Constitution and the time period they were living in?</li> <li>○ Could this be as effective without using first-person viewpoints? (<a href="#">RI.4.1</a>, <a href="#">RI.4.6</a>)</li> </ul> </li> <li>• Use text-dependent questions to help students summarize the themes of the text and analyze the roles each man played: <ul style="list-style-type: none"> <li>○ Thomas Jefferson and John Adams both had skills that made them special. Describe how each man’s skills helped contribute to America’s independence. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>)</li> <li>○ Each of the leaders in the early days of America had to learn to cooperate and compromise in order to work together. How did these early leaders develop the skills to work with one another? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>)</li> <li>○ How does use of a comparison structure help you understand the main ideas of the text? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.5</a>)</li> <li>○ How do the illustrations in these books help you to understand our early history? How does the combination of art and text in an informational book enhance comprehension? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.7</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students reflect on their learning in this lesson and write in their reading log how the information gained addresses at least one of the Unit Focus questions introduced in Lesson 2.</li> <li>Instruct students to write an objective summary of the viewpoints and actions of each of the men in preparation for researching the extension task. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">W.4.2a-e</a>)</li> </ul>
<p><b>LESSON 10:</b></p> <p><i>When Mr. Jefferson Came to Philadelphia: What I Learned of Freedom, 1776</i>, Ann Turner</p> <p><a href="#">“The Declaration of Independence,”</a> ReadWorks</p>	<p><b>TEXT DESCRIPTION:</b> Turner’s piece is a historical fiction account set during the meeting of the Continental Congress, in which the narrator, a young colonial boy named Ned, describes what he learns about freedom from Thomas Jefferson, who resides in Ned’s family’s boarding home while writing the Declaration of Independence. The article provides factual information about the Declaration of Independence and its author.</p> <p><b>TEXT FOCUS:</b> These texts can be used to compare an event as presented in both an informational text and a piece of historical fiction.</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 11:</b></p> <p>Various texts for independent research</p>	<p><b>TEXT DESCRIPTION:</b> These pages present the events that began the hostilities of the American Revolution and continue through the writing of the Declaration of Independence in 1776.</p> <p><b>TEXT FOCUS:</b> These pages provide an opportunity for students to gather information for the extension task. Instruct student to take notes on information that supports the side they are taking in the class debate in the extension task.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>
<p><b>LESSON 12:</b></p> <p><i>If You Lived at the Time of the American Revolution</i>, Kay Moore</p>	<p><b>TEXT DESCRIPTION:</b> The text provides a summary of events leading to the beginning of hostilities in the American Revolution.</p> <p><b>TEXT FOCUS:</b> The text provides information about the events preceding the American Revolution and causes of the Revolution. Students should pay close attention to the details of the colonists’ rationale for declaring their independence.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>

## UNIT: THE LIGHTNING THIEF

<p><b>ANCHOR TEXT</b></p> <p><i>The Lightning Thief</i>, Rick Riordan (Literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• “The Face in the Pool” and “The Weaving Contest” from <i>Favorite Greek Myths</i>, Mary Pope Osborne</li> <li>• “The Mares of Diomedes” and “Procrustes and His Magic Bed” from <i>Legends: Heroes and Villains</i>, Anthony Horowitz</li> <li>• “Heracles” and “The Wild and Vulgar Centaurs” from <i>D’Aulaires’ Book of Greek Myths</i>, Ingri and Edgar Parin D’Aulaire</li> <li>• Chapters 3, 4, 5, 6, 8, 10, and 11 of <i>Where the Mountain Meets the Moon</i>, Grace Lin</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• Introduction from <i>Legends: Heroes and Villains</i>, Anthony Horowitz</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>• Clips from <i>Percy Jackson &amp; The Olympians: The Lightning Thief</i>, Chris Columbus (film)</li> <li>• Clips from <i>Hercules</i>, Ron Clements and John Musker (Disney film)</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students learn about traditional stories, focusing on common patterns in literature, specifically the quest. Students come to understand how literature helps us make sense of the world, and how literature from the past influences our current lives and contemporary stories.</p> <p><b>Text Use:</b> Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing</p> <p><b>Reading:</b> <a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.9</a>, <a href="#">RL.4.10</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.4.1a-d</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.6</a>, <a href="#">W.4.7</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a-b</a>, <a href="#">W.4.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a></p> <p><b>Language:</b> <a href="#">L.4.1e-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.4a-c</a>, <a href="#">L.4.5a-c</a>, <a href="#">L.4.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 272:</b> Text Set and Unit Focus</p> <p><b>Page 273:</b> <i>The Lightning Thief</i> Unit Overview</p> <p><b>Pages 274-277:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and ExtensionTask</p> <p><b>Page 278:</b> Instructional Framework</p> <p><b>Pages 279-295:</b> Text Sequence and Sample Whole-Class Tasks</p>
---	--

## The Lightning Thief Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

A quest is a search for something and is a commonly used motif in literature around the world. Explain how the quest motif is part of *The Lightning Thief*. Describe Percy’s goal, the challenges he faces, and how he changes along the way. Write a multi-paragraph essay that demonstrates command of proper grammar, usage, punctuation, and spelling, and uses grade-appropriate words and phrases. ([RL.4.2](#), [RL.4.3](#), [W.4.2a-e](#), [W.4.10](#)) Cite several details and examples from the text to support the response. Include examples of how Percy and his friends use their knowledge of mythological gods and their actions to help them on their quest. ([RL.4.1](#), [W.4.9a](#))

**Teacher Note:** The completed writing should explain Percy’s quest in *The Lightning Thief*. The writing should use appropriate transitions, precise language, and domain-specific vocabulary, and provide a relevant conclusion. ([W.4.2a, b, c, d, e](#); [L.4.3a](#)) Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. ([W.4.4](#), [L.4.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.4.1e-g](#), [L.4.2a-d](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.4.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Mythology, quests</li> <li>• <b>Themes:</b> The influence of mythology on modern culture and how stories help us make sense of the world</li> <li>• <b>Text Use:</b> Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Explaining character development</li> <li>• Writing in response to text</li> <li>• Providing details and examples to support writing</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Independently read “Procrustes and His Magic Bed” from *Legends and Villains* by Anthony Horowitz. Then answer a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. How is Procrustes different from the other bandits and killers on the coastal road? ([RL.4.1](#), [RL.4.3](#))
2. What qualities make Procrustes a dangerous villain? ([RL.4.1](#), [RL.4.3](#))
3. How is the point of view and structure of this text different from traditional narrative fiction? Explain the effect that each element (point of view and structure) of this passage has on the reader. ([RL.4.1](#), [RL.4.5](#), [RL.4.6](#), [W.4.9a](#), [W.4.10](#))
4. Compare and contrast the story of Procrustes to the story told in “We Shop for Water Beds” in *The Lightning Thief*. How does each address the trials and challenges a hero encounters on a quest? ([RL.4.1](#), [RL.4.2](#), [RL.4.3](#), [RL.4.9](#), [W.4.9a](#), [W.4.10](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topics:</b> Mythology, quests</li><li>• <b>Themes:</b> The influence of mythology on modern culture and how stories help us make sense of the world</li><li>• <b>Text Use:</b> Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level texts</li><li>• Writing in response to texts</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 2</a> (sample tasks included)</li><li>• <a href="#">Lesson 7</a></li><li>• <a href="#">Lesson 10</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 11</a> (use this task)</li></ul>

<sup>2</sup> **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the texts as they are testing.

#### **EXTENSION TASK<sup>4</sup>**

- Select a mythological character (e.g., Zeus, Hercules, Poseidon, Pan) and investigate his or her stories (both Greek and Roman versions) beginning in [lesson 6](#). Collect words, phrases, stories, speeches, poems, videos, commercials, and/or other texts that refer to your mythological character. Gather these notes and references in your Mythology Folder during lessons 7-14. ([RL.4.1](#), [RL.4.4](#), [RL.4.10](#), [RI.4.1](#), [RI.4.9](#), [RI.4.10](#), [W.4.7](#))
- Good sources for beginning research include “[Today](#)” from *Mythweb*, *Favorite Greek Myths* by Mary Pope Osborne, *Treasury of Greek Mythology* by Donna Jo Napoli, *D’Aulaires’ Book of Greek Myths* by Ingri and Edgar Parin D’Aulaire, [Myths and Legends](#), and this [overview of Mythology](#).
- During [lesson 15](#), categorize your notes into main topics, and then write a one-page typed explanation of how your mythological character is part of our lives today. Introduce and develop your topic, link ideas using vocabulary words and phrases, provide closure, and demonstrate proper grammar and spelling. Provide a list of sources used during research. ([W.4.2a-e](#), [W.4.4](#), [W.4.6](#), [W.4.8](#), [W.4.9a-b](#), [W.4.10](#), [L.4.1e-g](#), [L.4.2a-d](#), [L.4.3a](#), [L.4.6](#))
- Publish your explanation and categorized notes on an online, collaborative platform, such as [Blendspace](#)<sup>5</sup> or [Mural.ly](#).<sup>6</sup> ([W.4.6](#))
- Create a presentation about your character, providing descriptive details and appropriate and relevant information about his or her life, memorable stories, and how he or she continues to influence us today.
- Present the information from your explanation and provide audio recordings and/or visual displays (e.g., online display) to support the ideas of your presentation. Speak clearly at an understandable pace, using formal English appropriate to the task. ([SL.4.4](#), [SL.4.5](#), [SL.4.6](#))

**Teacher Note:** Support students in conducting research by providing a limited number of sources for researching and modeling how to use them to locate the information for the task. As students work on their writing and presentations, use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.4.5](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> <https://www.blendspace.com/>

<sup>6</sup> <https://mural.ly/>



UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Mythology, quests</li> <li>• <b>Themes:</b> The influence of mythology on modern culture and how stories help us make sense of the world</li> <li>• <b>Text Use:</b> Character and theme development, gathering information from multiple sources, comparing themes and ideas across texts, and using textual details and examples to support writing</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting research on a mythological character</li> <li>• Gathering, sorting, and presenting information</li> <li>• Writing a report</li> <li>• Using technology to publish writing and collaborate with others</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>7</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit, students will build knowledge ongoing through specific tools.

- **Vocabulary Display:** Students identify unknown vocabulary, determine the meaning using context clues, and describe how the vocabulary contributes to the meaning of the text. Place the vocabulary on a display for students to refer to and use in their writing and speaking throughout the unit. Begin in [lesson 1](#).
- **Mythology Folder:** Students create a Mythology Folder beginning in [lesson 1](#) that contains:
  1. a chart of characteristics of myths and legends (and their differences);
  2. a list of mythological characters, including a description of their physical appearance, important traits, and a brief summary of their “stories”;
  3. a visual representation of the connections between various mythological characters and their stories (whether they are myths or legends);
  4. sticky notes documenting unknown mythological references in *The Lightning Thief* for further research or class discussion;
  5. research notes on a mythological character;
  6. collection of words, phrases, stories, etc. that are influenced by mythology, with documentation of the similarities and differences.
- **Lightning Thief Character Chart:** Students create a character chart of the main characters in *The Lightning Thief*, focusing on each character’s thoughts, words, and actions. As connections to mythological characters become evident, students add the characters from *The Lightning Thief* to the Mythology Folder character chart. Begin in [lesson 3](#).
- **Quest Journal:** Students trace the elements and events of Percy’s quest in journals in preparation for the [Culminating Writing Task](#). Begin in [lesson 9](#).

TEXT SEQUENCE	TEXT USE
<b>LESSON 1:</b> <sup>8</sup>  “The Face in the Pool” from <i>Favorite Greek Myths</i> , Mary Pope Osborne  “Heracles” from <i>D’Aulaires’ Book of Greek Myths</i> , Ingri and Edgar Parin D’Aulaire  Introduction from <i>Legends</i> :	<p><b>TEXT DESCRIPTION:</b> “The Face in the Pool” is the story of Echo and Narcissus. “Heracles” is the legend of Hercules.</p> <p><b>TEXT FOCUS:</b> “The Face in the Pool” is a concise narrative. There are few references to mythology outside of the text. “Heracles” can be read aloud while students follow along, or read in groups. The Introduction from <i>Legends</i> is longer and contains many other mythological references. As such, it will likely be too complicated for students to read independently. Students may follow along as the text is available, but the myth is best read aloud.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read “The Face in the Pool,” study its vocabulary and begin the Mythology Folder. Then students read “Heracles” and the Introduction to <i>Heroes and Villains</i> and define and discuss the traits of a hero. Students consider whether Hercules has the traits of a hero and learn the differences between <i>myths</i> and <i>legends</i>.</p>

<sup>8</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
<p><i>Heroes and Villains</i>, Anthony Horowitz</p>	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud “The Face in the Pool” once. Then have students reread the myth in pairs and summarize the events of the text. (<a href="#">RL.4.2</a>, <a href="#">RL.4.10</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. Another option is to have students listen to recorded versions of the texts and <a href="#">read along</a><sup>9</sup> in advance of reading them in class to support student reading fluency. (<a href="#">RF.4.4a-c</a>) A rubric for assessing reading fluency is available <a href="#">here</a>.<sup>10</sup> Techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>11</sup></li> <li>• As a class, choose unknown words from “The Face in the Pool” (e.g., <i>lush</i>, <i>jovial</i>, <i>rustling</i>, <i>yearn</i>, <i>desolate</i>, and <i>forlornly</i>) to add to a classroom <a href="#">vocabulary display</a>.<sup>12</sup> (<a href="#">RL.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">c</a>) Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>13</sup> (<a href="#">L.4.5c</a>) As words are added throughout the unit, support students to use the words in discussion and writing that are basic to the study of mythology (e.g., names of places, gods and goddesses, and terminology such as <i>centaur</i>, <i>demigod</i>, or <i>Minotaur</i>). (<a href="#">L.4.6</a>)</li> <li>• Ask students to identify simple similes and metaphors in the texts (e.g., from “The Face in the Pool,” it says, “her heart burned like the flame of a torch”) and interpret the phrases based on context. (<a href="#">RL.4.4</a>, <a href="#">L.4.4a</a>, <a href="#">L.4.5a</a>) Discuss how the language contributes to the development of the characters and to reader interest. (<a href="#">RL.4.3</a>, <a href="#">L.4.6</a>)</li> <li>• Conduct a discussion about “The Face in the Pool.” Ask students to describe Echo and Narcissus. (<a href="#">RL.4.3</a>) What is the significance of their names for our lives today? (<a href="#">RL.4.4</a>, <a href="#">W.4.8</a>, <a href="#">L.4.4b</a>, <a href="#">L.4.5b</a>) What does this text explain? What is its purpose? From whose point of view is this story told? How might this story be different if it were told from Echo’s or Narcissus’s point of view? (<a href="#">RL.4.6</a>) Ensure that students use <a href="#">accountable talk</a><sup>14</sup> and refer to details and examples in the text. (<a href="#">RL.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>)</li> </ul>

<sup>9</sup> [http://www.fcrr.org/studentactivities/F\\_023c.pdf](http://www.fcrr.org/studentactivities/F_023c.pdf)

<sup>10</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Begin the Mythology Folder. Work with students to set up each section of the folder, so that when something arises in the text, students are able to document the information in the folder. For “The Face in the Pool,” ask students to add Echo, Narcissus, Jupiter (Zeus), and Juno (Hera) to the character chart, documenting each entry with evidence from the text. (<i>Note: Make sure to discuss with students the different names of mythological characters, referring to the indices of the text.</i>) Ensure that students include a description of each character’s physical appearance, most important personality traits, and a brief summary of his or her “story” (e.g., history, biography, myths he or she participates in). (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>) Also, prompt students to record words, phrases, and stories influenced by Echo and Narcissus. (<a href="#">RL.4.4</a>, <a href="#">W.4.8</a>, <a href="#">L.4.4b</a>, <a href="#">L.4.5b</a>)</li> <li>• Read aloud “Heracles” and have students read the Introduction in pairs. (<a href="#">RI.4.10</a>)</li> <li>• As a class, define <i>hero</i>, and verify the meaning using a dictionary. (<a href="#">RI.4.1</a>, <a href="#">RI.4.4</a>, <a href="#">W.4.8</a>, <a href="#">L.4.4c</a>)</li> <li>• Reread “Heracles” aloud and ask student pairs to identify Hercules’s traits. Then have each pair compare and contrast their list to the definition of <i>hero</i> and decide whether Hercules is a hero. (<a href="#">SL.4.2</a>)</li> <li>• Prompt students to transfer the description and traits for Hercules to the character chart in the Mythology Folder and provide evidence from the text to support the description. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>) Also, prompt students to record words, phrases, and stories influenced by Hercules. (<a href="#">RL.4.4</a>, <a href="#">W.4.8</a>, <a href="#">L.4.4b</a>, <a href="#">L.4.5b</a>)</li> <li>• Develop a class definition of <i>myth</i> and <i>legend</i>, using evidence from both texts to support the definitions. (<a href="#">RL.4.1</a>, <a href="#">RL.4.4</a>) Verify the definitions using a dictionary. (<a href="#">L.4.4c</a>) Record the definitions and list traits for each (e.g., characteristics, purpose) in the Mythology Folder (on a Venn diagram or other comparison chart).</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students write a paragraph in response to the following prompt: What are the differences between myths and legends? Support your response with details from “The Face in the Pool” and “Heracles.” (<a href="#">RL.4.4</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>)</li> </ul>
<p><b>LESSON 2:</b></p> <p>“The Mares of Diomedes” from <i>Legends: Heroes and Villains</i>, Anthony Horowitz</p> <p>Clips from <i>Hercules</i>, Ron Clements and John Musker</p> <p>“The Weaving Contest” from</p>	<p><b>TEXT DESCRIPTION:</b> “The Mares of Diomedes” provides some background information about Hercules and a story about a specific encounter with King Eurystheus. <i>Hercules</i> details Hercules’s quest to become a true hero. His adventures lead him to love and to an understanding what it means to be a hero. In “The Weaving Contest,” while Athena shows the gods honor and respect, Arachne shows disregard for the gods. She is punished for this and turned into a spider.</p> <p><b>TEXT FOCUS:</b> Students may have seen <i>Hercules</i> before and understand the plot. The purpose of viewing clips is to analyze how the film contributes to an understanding of the quest motif, including the challenges and changes that Hercules experiences. The theme of being punished for disrespect in “The Weaving Contest” is common in most Greek myths, as well as in <i>The Lightning Thief</i>. (<a href="#">RL.4.9</a>)</p>

TEXT SEQUENCE	TEXT USE
<p><i>Favorite Greek Myths</i>, Mary Pope Osborne</p>	<p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize “The Mares of Diomedes.” Then they watch clips from <i>Hercules</i>. Students continue creating a vocabulary display and add information to the Mythology Folder. They read “The Weaving Contest” and determine whether it is a myth or a legend. Finally, students write an essay about “The Weaving Contest” and engage in the writing process and peer editing.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Students <a href="#">partner read</a><sup>15</sup> “The Mares of Diomedes” and summarize the events. (<a href="#">RL.4.2</a>, <a href="#">RL.4.10</a>, <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a>)</li> <li>In groups, have students choose unknown words from “The Mares of Diomedes” (e.g., <i>infidelities</i>, <i>ferocious</i>, <i>immortal</i>, <i>equipped</i>, <i>unbreakable</i>, <i>invincible</i>, <i>throttled</i>, <i>diverted</i>, <i>moreover</i>, <i>tottered</i>, <i>unsuspecting</i>, <i>muttered</i>) and terminology specific to mythology (e.g., Oracle at Delphi, <i>demigod</i>, <i>bistones</i>, Diomedes) to add to a classroom <a href="#">vocabulary display</a>.<sup>16</sup> (<a href="#">RL.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">c</a>) Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>) Then have students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>17</sup> (<a href="#">L.4.5c</a>) As words are added throughout the unit, support students to use the words in discussion and writing that are basic to the study of mythology (e.g., names of places, gods and goddesses, and terminology such as <i>centaur</i>, <i>demigod</i>, or <i>Minotaur</i>). (<a href="#">L.4.6</a>)</li> <li>Have students reread “The Mares of Diomedes” independently and create a list of traits that made Hercules successful in the story. (<a href="#">RL.4.3</a>, <a href="#">RL.4.10</a>)</li> <li>Ask students to identify simple similes in “The Mares of Diomedes” (e.g., “his biceps looked like the Alps” and “Like a loose tooth, the rock finally came free”) and interpret the phrases based on context. (<a href="#">RL.4.4</a>, <a href="#">L.4.4a</a>, <a href="#">L.4.5a</a>) Discuss how the language contributes to the setting, characters, plot, and reader interest. (<a href="#">RL.4.3</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> <li>Watch clips from the movie <i>Hercules</i>. Conduct a discussion comparing and contrasting the various versions of Hercules’s story, focusing on details in the film that reflect descriptions in the texts. (<a href="#">RL.4.3</a>, <a href="#">RL.4.7</a>, <a href="#">RL.4.9</a>)</li> </ul>

<sup>15</sup> [http://www.fcrr.org/studentactivities/F\\_015c.pdf](http://www.fcrr.org/studentactivities/F_015c.pdf)

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Then, discuss why the story of Hercules so well known? (<a href="#">W.4.8</a>) Ensure that students use <a href="#">accountable talk</a><sup>18</sup> and refer to details and examples in the text. (<a href="#">RL.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>)</li> <li>• Prompt students to continue adding to the Mythology Folder. Ask students to revise and/or add information about Hercules (Heracles) and Hera on the character chart. (<a href="#">RL.4.7</a>, <a href="#">W.4.8</a>) Students can also add King Eurystheus and Abderus to the character chart, documenting each entry with evidence from the text. Ensure that students include a description of each character’s physical appearance, most important personality traits, and a brief summary of his or her “story” (e.g., history, biography, myths he or she participates in). (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>) Have students begin to trace connections among the various mythological characters and their stories (as well as documenting where the stories contradict). Focus students initially on Hercules. (<a href="#">RL.4.2</a>, <a href="#">RL.4.9</a>)</li> <li>• Have students read “The Weaving Contest” independently. (<a href="#">RL.4.10</a>) As they read, ask students to identify unknown words (e.g., <i>exquisite</i>, <i>furious</i>, <i>conceit</i>, <i>arrogance</i>, <i>plunged</i>, <i>defiant</i>, <i>insolence</i>, and <i>haughty</i>). Once all students are done reading, have students share the words they identified and work as a class to define the words in context. (<a href="#">L.4.4a</a>) Then provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">c</a>) Reinforce the meaning of the words by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>) Then have students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>19</sup> (<a href="#">L.4.5c</a>) Add the words to the classroom <a href="#">vocabulary display</a>.<sup>20</sup> (<a href="#">RL.4.4</a>) As words are added throughout the unit, support students to use the words in discussion and writing that are basic to the study of mythology (e.g., names of places, gods and goddesses, and terminology such as <i>centaur</i>, <i>demigod</i>, or <i>Minotaur</i>). (<a href="#">L.4.6</a>)</li> <li>• Divide the class into pairs. Have pairs describe each of the characters and events in depth, focusing on how the characters’ actions have positive or negative consequences. Ask each pair to share their descriptions of the characters and events with the class and discuss how the results of each character’s actions provide clues to a theme of the text. As a class, determine possible themes of “The Weaving Contest.” (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> <li>• Ask pairs to determine whether “The Weaving Contest” is an example of a myth or legend, and add information about the story and the characters to the Mythology Folder. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.5</a>, <a href="#">W.4.9a</a>)</li> </ul>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Select sentences from “The Mares of Diomedes” that contain prepositional phrases such as “with nine heads that grew two more heads” (pages 90-91), “at the top of the hill” (page 99), and “along the newly formed channel.” (page 99). Ask students to explain the different functions the phrases serve in the sentences. Provide students with additional sentences from the text and ask them to work in pairs to expand the sentences by adding detail through prepositional phrases. (<a href="#">L.4.1e</a>, <a href="#">f</a>) Ensure that students use prepositional phrases in the following writing assignment.</li> <li>• Have students reread “The Weaving Contest” and ask them to write a two-paragraph essay in response to the following prompt: What is a theme of “The Weaving Contest”? Explain how the theme is developed through the characters and events of the text. Include details and examples from the text, and use grade-appropriate words and phrases and prepositional phrases. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.4</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>, <a href="#">L.4.1e-f</a>, <a href="#">L.4.6</a>)</li> <li>• Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an <a href="#">answer frame</a><sup>21</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback). Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: Detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (<a href="#">RL.4.1</a>, <a href="#">W.4.1b</a>, <a href="#">W.4.9b</a>)</li> <li>○ Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.4.5</a>)</li> <li>○ Students develop a main idea statement.<sup>22</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.4.1a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ Have the class form a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete.</li> </ul> </li> </ul>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>22</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml)



TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>1. Read the first paragraph. Identify and underline the main idea sentence. (RI.4.2) If there is no main idea sentence, write in the margin, “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify that the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence. (RI.4.2)</li> <li>3. Read the full essay. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (RI.4.1, RI.4.8)</li> <li>4. Review the sentences and locate prepositional phrases. Ensure they are used correctly. Highlight any possible errors in green. (L.4.1e)</li> <li>5. Ensure sentences are complete. Make note of fragments or run-ons. Highlight errors in pink. (L.4.1f)</li> <li>6. Circle strong vocabulary words in the text, including those from the vocabulary display. If none of those words is used, make a suggestion for where one can be added. (RI.4.4, L.4.3a, L.4.6)</li> <li>7. Highlight any potential spelling or grammatical mistakes in yellow, including using commonly confused words incorrectly (e.g., to, too, two; there, their, they’re), using incorrect capitalization, or misusing commas. (L.4.1g, L.4.2a-d)</li> <li>8. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening examples. (W.4.4, W.4.5) <ul style="list-style-type: none"> <li>○ Students complete a final draft.</li> </ul> </li> </ol>
<p><b>LESSON 3:</b></p> <p>“I Accidentally Vaporize My Pre-Algebra Teacher” from <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> The first chapter of the text introduces readers to Percy Jackson. The first sentence of the text invites students to consider that this text is about something fantastical.</p> <p><b>TEXT FOCUS:</b> This text requires some background knowledge of mythology to get all of the references; however, many of the references are explained as they are mentioned, and the language and sentences are not overly complex, as they are told from the perspective of a child. Students should be able to read most of this text on their own or in small groups. (RL.4.10)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read along as the first chapter of <i>The Lightning Thief</i> is read aloud. They continue to work on vocabulary and the Mythology Folder. They begin the <i>Lightning Thief</i> Character Chart and engage in a discussion about point of view. Finally, they write an entry in their journals determining whether Percy is a hero.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Since this is the first chapter of the text, read aloud as students follow along.</li> <li>• Prompt students to continue adding to the Mythology Folder. Provide students with sticky notes to keep as they read <i>The Lightning Thief</i>. When they come across a mythological reference that is not known to them, have them write down the reference and page number. Have students store the sticky notes in their Mythology Folder. At various points in the unit, ask students to share their references for class discussion of further research. As students learn the references, have them revise the sticky notes by adding the reference and how they learned it. (<a href="#">RL.4.9</a>, <a href="#">W.4.8</a>, <a href="#">SL.4.1d</a>) Prompt students to add other details to the Mythology Folder, including new mythological characters, and work to make connections between the various mythological characters and their stories.</li> <li>• Have students select unknown words from the first chapter (e.g., <i>stirring</i>, <i>vitality</i>, and <i>pulverize</i>) and terminology specific to mythology (e.g., <i>Titan</i> and <i>god</i>) to add to a classroom <a href="#">vocabulary display</a>.<sup>23</sup> (<a href="#">RL.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Have students verify the preliminary definitions of the words using a dictionary. (<a href="#">L.4.4c</a>) Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (<a href="#">L.4.3a</a>) Then have students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>24</sup> (<a href="#">L.4.5c</a>) Have students use the words in discussion and writing (e.g., names of places, gods and goddesses, and terminology such as <i>centaur</i>, <i>demigod</i>, or <i>Minotaur</i>). (<a href="#">L.4.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Begin the <i>Lightning Thief</i> Character Chart. Have students create a four-column chart for the main characters in <i>The Lightning Thief</i>: (1) Thoughts, (2) Words, (3) Actions, and (4) Conclusions/Predictions/Wonderings. Columns 1-3 contain details and examples from the text. Column 4 is reserved for students' inferences and thoughts about each character based on the character's thoughts, words, and actions. As connections to mythological characters become evident, prompt students to add the characters from <i>The Lightning Thief</i> to the Mythology Folder character chart.</li> <li>• Conduct a discussion about the point of view at the beginning of Chapter 1. Have students determine the point of view. Then have them discuss using second person point of view versus first or third person. Have students compare and contrast the effect each point of view has on the reader by comparing two passages written in different points of view. (<a href="#">RL.4.1</a>, <a href="#">RL.4.6</a>) Ensure that students use <a href="#">accountable talk</a>.<sup>25</sup> (<a href="#">RL.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>)</li> </ul>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Provide students with sentences from “I Accidentally Vaporize My Pre-Algebra Teacher” that contain prepositional phrases, such as “with bat wings and claws” (page 14), “into the doorway” (page 14), and “toward me with a murderous look in her eyes” (page 15). Have students refine their understanding of the function of the phrases (to add detail about what kind, how many, how, when, where, how often, to what degree, etc.) in complete sentences. Have students practice expanding sentences from the first chapter of <i>The Lightning Thief</i> by adding prepositional phrases. Ensure that students also use prepositional phrases in their writing throughout the unit. (<a href="#">L.4.1e</a>, <a href="#">f</a>)</li> <li>• Ask students to work in small groups to answer the following questions in journals: Who is Percy? Would you describe him as heroic? Normal? Special? Why? For each answer, prompt students to locate details from the text to support their opinion (properly using quotation marks when citing direct quotations) and practice expanding their sentences by using prepositional phrases and using precise, grade-appropriate words and phrases. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>, <a href="#">L.4.1e-f</a>, <a href="#">L.4.2b</a>, <a href="#">L.4.6</a>)</li> </ul>
<p><b>LESSON 4:</b></p> <p>“Three Old Ladies Knit the Socks of Death” from <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> This chapter continues to build the case that something is not normal about Percy and his life. At this point, readers are still not sure what that is, but the text invites readers to question and predict what it could be.</p> <p><b>TEXT FOCUS:</b> Students use these chapters to continue building a vocabulary display (e.g., <i>hallucination</i>, <i>irritable</i>, <i>obnoxious</i>, <i>tone</i>, <i>fidgety</i>, <i>glumly</i>) and interpreting similes. Students also continue to add to the Mythology Folder and <i>Lightning Thief</i> Character Chart. This section of the text provides opportunities to introduce the concept of <i>foreshadowing</i>. There are several incidents in the first two chapters in which characters act in ways that are in contrast to how a reader would typically expect a character to act. These events are worth noting. Students can predict what they might mean in writing. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>)</p>
<p><b>LESSON 5:</b></p> <p>“Grover Unexpectedly Loses His Pants” and “My Mother Teaches Me Bullfighting” from <i>The Lightning Thief</i>, Rick Riordan</p> <p>Clip from <i>Percy Jackson &amp; The Olympians: The Lightning Thief</i>, Chris Columbus</p>	<p><b>TEXT DESCRIPTION:</b> These two chapters present a chase scene. Readers are introduced to Percy’s mother and begin to understand that many things in Percy’s life are not what they seem. For example, his best friend is a satyr. Show the film clip that matches Chapter 4 in <i>The Lightning Thief</i> (the chase and fight scene with the Minotaur).</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the chapters from <i>The Lightning Thief</i> and continue working with the vocabulary, the Mythology Folder, and the <i>Lightning Thief</i> Character Chart. Students engage in another discussion about point of view, and then view a film clip of the Minotaur chase scene. Finally, students compare how the film version illustrates the written text.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the chapters from <i>The Lightning Thief</i> in pairs or small groups. (<a href="#">RL.4.10</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students select unknown words from these chapters (e.g., <i>barreled</i>, <i>disintegrate</i>, <i>staggered</i>) to add to a classroom <a href="#">vocabulary display</a>.<sup>26</sup> (RL.4.4) First, have students define the words in context. (L.4.4a) Then provide them with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (L.4.4b, c) Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing whether the phrases precisely convey the intended effect and meaning. (L.4.3a) Then have students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>27</sup> (L.4.5c) As words are added throughout the unit, support students to use the words in discussion and writing that are basic to the study of mythology (e.g., names of places, gods and goddesses, and terminology such as <i>centaur</i>, <i>demigod</i>, or <i>Minotaur</i>). (L.4.6)</li> <li>Ask students to identify simple similes in these chapters (e.g., “The roof had cracked open like an eggshell”) and interpret the phrases based on context. (RL.4.4, L.4.4a, L.4.5a) Discuss how the language contributes to the development of the setting, characters, plot, and reader interest. (RL.4.3, L.4.3a, L.4.6)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Prompt students to continue adding to the Mythology Folder begun in lesson 1 and <i>Lightning Thief</i> Character Chart begun in lesson 3. As students begin to discover more references to mythology in <i>The Lightning Thief</i>, model how to research to find the answers. For example, when reading about the Percy’s defeat of the Minotaur, read the portion of “Theseus” from <i>D’Aulaires’ Book of Greek Myths</i> that discusses his defeat of the Minotaur.</li> <li>Model how to write a paragraph comparing and contrasting Percy and Theseus. Use evidence from both and include prepositional phrases from the vocabulary display. (RL.4.1, RL.4.3, W.4.9a, W.4.10, L.4.1e-f, L.4.2b, L.4.6)</li> <li>Have students answer the following question in their journals: <i>The Lightning Thief</i> is told in first person while the myth of Theseus is written in third person. Identify how each point of view affects the telling of the story. Record the differences in your notes. What are the different ways of narrating a story? Why would an author use one over another? How do the different points of view affect the reader? (RL.4.1, RL.4.6, W.4.9a, L.4.2b)</li> <li>Have students reread in pairs the portion of <i>The Lightning Thief</i> when Percy is chased by and fights the Minotaur. Prompt pairs to create a flow chart that summarizes the sequence of events and characters involved. (RL.4.1, RL.4.2)</li> <li>As a class, view the film clip when Percy runs from and then fights the Minotaur. If needed, watch the clip more than once. While viewing the clip, have students complete a second flow chart for the film. (RL.4.1, RL.4.2)</li> </ul>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Working in pairs, have students identify where the film reflects specific descriptions in the text. (<a href="#">RL.4.1</a>, <a href="#">RL.4.7</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Provide students with sentences from these chapters that contain prepositional phrases such as “from the waist down” (page 34), “off the back of the driver’s seat” (page 36), “until you reach the door” (page 37), and “out of the way” (page 38). Have students continue to refine their understanding of the function of the phrases (to add detail about what kind, how many, how, when, where, how often, to what degree, etc.) in complete sentences. Have students practice expanding sentences from the first chapter of <i>The Lightning Thief</i> by adding prepositional phrases. Ensure that students also use prepositional phrases in their writing throughout the unit. (<a href="#">L.4.1e</a>, <a href="#">f</a>)</li> <li>Ask students to write a paragraph identifying the similarities and differences between the film and the text, modeled after the class writing comparing Percy and Theseus. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.7</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>, <a href="#">L.4.1e-f</a>, <a href="#">L.4.2b</a>, <a href="#">L.4.6</a>)</li> </ul>
<p><b>LESSON 6:</b></p> <p>“I Play Pinochle with a Horse” from <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> This chapter answers many of the questions that readers are likely to have about Percy’s life. However, many questions remain unanswered.</p> <p><b>TEXT FOCUS:</b> This chapter also introduces several thematic concepts worth discussing. Students should work in pairs or small groups to develop a coherent understanding of the setting, plot, and characters.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the chapter from <i>The Lightning Thief</i>. They continue working with vocabulary, the Mythology Folder, and the <i>Lightning Thief</i> Character Chart. Students engage in a discussion in which they interpret quotations from <i>The Lightning Thief</i>, and then they begin research for the Extension Task.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read Chapter 5 independently. (<a href="#">RL.4.10</a>)</li> <li>Have students select unknown words from this chapter (e.g., <i>pseudonym</i>, <i>metaphysical</i>, <i>scoffed</i>, <i>primitive</i>, <i>mortal</i>, <i>immortal</i>, and <i>dutifully</i>) to add to a classroom <a href="#">vocabulary display</a>.<sup>28</sup> (<a href="#">RL.4.4</a>) First, have students define the words in context. (<a href="#">L.4.4a</a>) Then provide them with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.4.4b</a>, <a href="#">c</a>) Reinforce the meaning of the words as a class, by substituting words with similar but not identical meanings in the sentences and discussing</li> </ul>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>whether the phrases precisely convey the intended effect and meaning. (L.4.3a) Then have students illustrate the various relationships among the words (synonyms, antonyms, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>29</sup> (L.4.5c) As words are added throughout the unit, support students to use the words in discussion and writing that are basic to the study of mythology. (L.4.6)</p> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to add to the Mythology Folder and the <i>Lightning Thief</i> Character Chart begun in lesson 3.</li> <li>• Have students create a written <a href="#">summary</a><sup>30</sup> of the story until this point in their journals. Ensure that students adequately retell the major events and include the major characters, and practice expanding sentences by using prepositional phrases and grade-appropriate words. (RL.4.1, RL.4.2, W.4.9a, W.4.10, L.4.1e-f, L.4.2b, L.4.3a, L.4.6)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion in which students interpret the meaning of the following quotations: <ul style="list-style-type: none"> <li>○ “‘Young man, names are powerful things. You don’t just go around using them for no reason.’” (page 46)</li> <li>○ “‘But they’re stories,’ I said. ‘They’re—myths, to explain lightning and the seasons and stuff. They’re what people believed before there was science.’ ‘Science!’ Mr. D scoffed. [. . .] ‘What will people think of your “science” two thousand years from now?’” (page 48)</li> <li>○ “‘How would you like being called a myth, an old story to explain lightning? What if I told you, Perseus Jackson, that someday people would call <i>you</i> a myth?’” (pages 48-49)</li> </ul> </li> <li>• Then reread the passage regarding Western civilization and the influence of mythology on modern culture on pages 51-52. Introduce and begin research for the Extension Task. Tie the research process to the previous researching done to understand unknown mythological references.</li> </ul> <p><b>SAMPLE SUMMATIVE TASK:</b> Have students begin their research for the <a href="#">Extension Task</a>. Prompt them to review their Mythology Folder character chart and websites to select a mythological character (e.g., Zeus, Hercules, Poseidon, Pan) to research. Have students investigate the stories for their selected character and collect words, phrases, stories, speeches, poems, videos, commercials, and/or other texts that refer to the selected mythological character. Prompt students to record their research in the Mythology Folder.</p>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 7:</b></p> <p>“The Wild and Vulgar Centaurs” from <i>D’Aulaires’ Book of Greek Myths</i>, Ingri and Edgar Parin D’Aulaire</p>	<p><b><u>TEXT DESCRIPTION:</u></b> This brief text provides information about Chiron’s mythological history.</p> <p><b><u>TEXT FOCUS:</u></b> This text can provide students the opportunity to practice for the cold-read task. Have students read the text and answer questions independently about key details (including vocabulary). Then engage them in an independent writing assignment in which they describe Chiron and Mr. Brunner and explain why Chiron is a good mythological reference for Mr. Brunner in <i>The Lightning Thief</i>. Think about the actions of the character in each story. Use evidence from both the myth and the book to support the response. Discuss answers as a class for students to revise and refine their thinking about texts they’ve read independently.</p>
<p><b>LESSON 8:</b></p> <p>Chapters 6-8 of <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b><u>TEXT DESCRIPTION:</u></b> These chapters detail Percy’s experiences at Camp Half-Blood.</p> <p><b><u>TEXT FOCUS:</u></b> Students use these chapters to continue adding to the Mythology Folder and <i>Lightning Thief</i> Character Chart. Have students work collaboratively to read and discuss these chapters of the text. Sample discussion questions:</p> <ul style="list-style-type: none"> <li>• Why is the Minotaur horn important to Percy?</li> <li>• Is “The Kindly Ones” an appropriate name for the Furies? Locate evidence to defend your position.</li> <li>• Who is Percy’s father? What clues up until this point support this conclusion?</li> <li>• How might knowing his father affect Percy’s life?</li> </ul> <p>Since students are further into the text at this point, these chapters provide the opportunity to begin examining how Percy has changed since the beginning of the novel. Prompt students to review their journal about Percy from Lesson 3 and write an updated character description of Percy. Has he changed since the beginning of the story? How? Is Percy a hero? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</p>
<p><b>LESSON 9:</b></p> <p>“I Am Offered a Quest” and “I Ruin a Perfectly Good Bus” from <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b><u>TEXT DESCRIPTION:</u></b> Percy is offered the opportunity to go on a quest, which provides him with a sense of purpose, in “I Am Offered a Quest.” He plans his journey to retrieve the master bolt with two helpers, Grover and Annabeth. “I Ruin a Perfectly Good Bus” marks the beginning of Percy’s quest to retrieve the master bolt. Percy and his friends battle their first enemies.</p> <p><b><u>TEXT FOCUS:</u></b> The journey on a quest almost always comes with the challenge of fighting the “bad guys.” Many characters come in and out of these chapters.</p> <p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read along as “I Am Offered a Quest” is read aloud, and then they partner read “I Ruin a Perfectly Good Bus.” Students continue gathering information for the Mythology Folder and <i>Lightning Thief</i> Character Chart and continue researching for the Extension Task. Students begin the Quest Journal, in which they track the elements of Percy’s quest in preparation for the Culminating Writing Task.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read aloud “I Am Offered a Quest” as students follow along.</li> <li>Divide the class into pairs. Have groups <a href="#">partner read</a><sup>31</sup> “I Ruin a Perfectly Good Bus.” (<a href="#">RL.4.10</a>, <a href="#">RF.4.3a</a>, <a href="#">RF.4.4a-c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Prompt students to continue adding to the Mythology Folder begun in lesson 1 and <i>Lightning Thief</i> Character Chart begun in Lesson 3. Have students continue researching their selected mythological character for the Extension Task.</li> <li>Have students answer questions about the text: <ul style="list-style-type: none"> <li>What is the problem that has been introduced to the story, and how is Percy integral to that problem?</li> <li>What is a quest? What is the purpose of Percy’s quest?</li> <li>Why is Percy worried about the quest, and how does Chiron help Percy?</li> </ul> </li> <li>Have students compare and contrast the fight between Percy and the Minotaur and Percy and the Furies on the bus. How does Percy respond in each situation, and how are the results similar and different? What do the differences tell us about Percy’s character? Cite evidence to support the discussion. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">SL.4.1a</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Begin the Quest Journal. Have students trace the elements and events of Percy’s quest in reading logs or journals. (<i>Note: As needed, provide students with information about literary quests, including the elements and events, and different examples throughout world literature that might be familiar to students, such as the quest of Hercules from the beginning of the unit.</i>) Ask students to consider the following question throughout the events of the quest: While the purpose of the quest is stated, what does Percy gain from the quest that isn’t stated? Prompt students to think about how Percy changes as a result of the quest and locate details as support. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.9</a>, <a href="#">L.4.2b</a>, <a href="#">L.4.6</a>)</li> </ul>
<p><b>LESSON 10:</b></p> <p>Chapters 11-17 of <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> These chapters detail Percy’s quest to retrieve the master bolt and the adventures along the way.</p> <p><b>TEXT FOCUS:</b> These chapters can be used as read-aloud activities, read in collaborative groups, or read independently depending on student needs. Students continue to add to the Mythology Folder, <i>Lightning Thief</i> Character Chart, and Quest Journal. Focus students on considering how the characters, particularly Percy, are changing throughout the text as a result of the quest. (<a href="#">RL.4.3</a>) Questions for considering and noting in the Quest Journal:</p>

<sup>31</sup> [http://www.fcrr.org/studentactivities/F\\_015c.pdf](http://www.fcrr.org/studentactivities/F_015c.pdf)



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• How are the head of Medusa and the Minotaur’s horn similar in the way Percy treats them/feels about them? What does this reveal about Percy?</li> <li>• What event in Chapter 12 foreshadows trouble in Percy’s future?</li> <li>• How is Percy’s quest in <i>The Lightning Thief</i> similar to Hercules’s quest?</li> <li>• How do the explanations of the gods and their characteristics in Chapter 15 make them seem human?</li> <li>• How do the mythological characters that Percy, Annabeth, and Grover encounter affect the quest and change the way they react to the world? (e.g., What knowledge does Percy use to get out of the Lotus Hotel? How does Percy’s previous interaction with Medusa prepare him for his encounter with Procrustes? How does knowledge of the gods and mythology help Percy, Annabeth, and Grover view situations differently and/or escape various traps?)</li> <li>• At what point does the quest near its climax? How do you know? (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.9</a>, <a href="#">L.4.2b</a>, <a href="#">L.4.6</a>)</li> </ul>
<p><b>LESSON 11:</b></p> <p>“Procrustes and His Magic Bed” from <i>Legends: Heroes and Villains</i>, Anthony Horowitz</p>	<p><b><u>TEXT DESCRIPTION:</u></b> This is the story of Procrustes, who presents a dangerous obstacle to those who wish to travel the coastal road between Troezen and Athens. Prince Theseus is able to put an end to Procrustes.</p> <p><b><u>TEXT FOCUS:</u></b> This story is referenced in the previous chapters of <i>The Lightning Thief</i>.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 12:</b></p> <p>Chapters 18-20 of <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b><u>TEXT DESCRIPTION:</u></b> These chapters conclude the main portion of Percy’s quest.</p> <p><b><u>TEXT FOCUS:</u></b> The quest is a common pattern in literature. (<a href="#">RL.4.9</a>) Students are asked to study the elements of the quest in <i>The Lightning Thief</i> and those in other cultures to see how the idea of a quest is universal. These chapters prepare students for the Culminating Writing Task.</p> <p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read the chapters from <i>The Lightning Thief</i>. They continue working on the Mythology Folder, <i>Lightning Thief</i> Character Chart, and Quest Journal. Students summarize Percy’s quest and create a graphic organizer as a pre-writing exercise for the Culminating Writing Task.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read these chapters independently or in small groups.</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Prompt students to continue adding to the Mythology Folder begun in Lesson 1 and the <i>Lightning Thief</i> Character Chart begun in Lesson 3. Have students continue researching their selected mythological character for the Extension Task.</li> <li>Have students answer questions about the text in their Quest Journal begun in Lesson 9: <ul style="list-style-type: none"> <li>What dilemma does Percy face in the Underworld? How does he solve his dilemma?</li> <li>What stops Ares from killing Percy?</li> <li>Why is it significant that Percy decides to fly rather than drive to New York?</li> <li>Does Percy complete his quest?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a summary of Percy’s quest in a paragraph. (RL.4.2) In the paragraph, encourage students to practice expanding sentences by using prepositional phrases and using precise, grade-appropriate words and phrases. (W.4.2a-b, W.4.10, L.4.1e-f, L.4.3a, L.4.6) Below the paragraph, ask students to create a graphic organizer (T-chart or Venn diagram) that compares and contrasts Percy at the beginning and end of the novel. (RL.4.1, RL.4.3) Use details and examples from <i>The Lightning Thief</i> to support the listed changes on the graphic organizer.</li> </ul>
<p><b>LESSON 13:</b></p> <p>“I Settle My Tab” and “The Prophecy Comes True” from <i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> While this chapter concludes the text and provides a partial resolution (Percy successfully ends his quest), a larger problem is introduced, which sets up the next book in the series.</p> <p><b>TEXT FOCUS:</b> Since these are the final chapters, read them aloud so all students learn the surprise and finish the novel simultaneously. Students continue to add to the Mythology Folder, <i>Lightning Thief</i> Character Chart, and Quest Journal. Focus students on considering how the characters, particularly Percy, are changing throughout the text as a result of the quest. (RL.4.3) For example, students can discuss what Percy’s quest teaches Sally Jackson, and how she demonstrates what she has learned. As this is the end of the novel, students should also determine a theme of the novel. Questions for considering and noting in the Mythology Folder or Quest Journal:</p> <ul style="list-style-type: none"> <li>What surprise fulfills the Oracle’s final prophesy?</li> <li>Who is the creature that Percy hears in the pit?</li> <li>Interpret Poseidon’s statement: “A hero’s fate is never happy. It is never anything but tragic.”</li> </ul>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 14:</b></p> <p>Chapter 3 (Beginning with “The Story of the Old Man of the Moon”), and Chapters 4, 5, 6, 8, 10, and 11 of <i>Where the Mountain Meets the Moon</i>, Grace Lin</p> <p><i>The Lightning Thief</i>, Rick Riordan</p>	<p><b>TEXT DESCRIPTION:</b> In this section of <i>Where the Mountain Meets the Moon</i>, Minli travels on a quest to find Never-Ending Mountain to ask the Old Man in the Moon if he can change her fortune. Minli’s parents, who do not believe that she can accomplish this “impossible” task, follow her. Along the way, Minli faces challenges, such as saving a dragon.</p> <p><b>TEXT FOCUS:</b> In preparation for the Culminating Writing Task, engage students in reading about a quest from another culture. Have students reread<sup>32</sup> the excerpts from <i>Where the Mountain Meets the Moon</i> in small groups. Then ask them to work in groups to identify the elements of Minli’s quest: Why is she going on a quest? What is she bringing along? Who helps her? Who or what gets in her way? Have students compare Minli’s quest and Percy’s quest in writing. Conduct a class discussion based on the following questions: What is common across literature and cultures as represented in these two texts? (<a href="#">RL.4.1</a>, <a href="#">RL.4.9</a>) What does this reveal about literature and the quest motif? Why might this be a common pattern in literature? (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>)</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p> <ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> For students who are struggling to understand the quest motif, the movie <i>Spirited Away</i> directed by Hayao Miyazaki is a visual example of a quest in which the main character is a child. It also illustrates how different cultures share common patterns in literature. (<a href="#">RL.4.9</a>) Watching this film and discussing the elements of the main character’s quest can further support students in preparation for the Culminating Writing Task.</li> </ul>
<p><b>LESSON 15:</b></p> <p>Various texts for independent research</p>	<p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p> <ul style="list-style-type: none"> <li>• Following the presentations, engage students in a reflection to consider all the various ways that modern Western culture stems from the myths of Greek and Roman culture. Discuss how our stories follow similar patterns and contain archetypes. Provide quotes from <i>The Lightning Thief</i> to prompt the discussion (e.g., pages 48-49: “How would you like being called a myth, an old story to explain lightning? What if I told you, Perseus Jackson, that someday people would call <i>you</i> a myth?”; pages 51-52: “What you call ‘Western civilization.’ Do you think it’s just an abstract concept? No, it’s a living force.”; and page 60: “Chiron calls them archetypes. Eventually they re-form.”).</li> </ul>

<sup>32</sup> *Where the Mountain Meets the Moon* is originally read in the *Pushing Up the Sky* Unit.

## UNIT: HURRICANES: EARTH’S MIGHTIEST STORMS

ANCHOR TEXT	UNIT FOCUS
<p><i>Hurricanes: Earth’s Mightiest Storms</i>, Patricia Lauber (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• Chapters 1-2 and 18-20 from <i>My Louisiana Sky</i>, Kimberly Willis Holt</li> <li>• “<a href="#">Providence</a>,” Natasha Trethewey</li> <li>• <i>I Survived Hurricane Katrina, 2005</i>, Lauren Tarshis</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• <i>Surviving Hurricanes (Children’s True Stories)</i>, Elizabeth Raum</li> <li>• “<a href="#">Hurricane Myths: Fact or Fiction</a>” from <i>Fox News Insider</i></li> <li>• <a href="#">Louisiana Emergency Preparedness Guide</a>, GOHSEP</li> <li>• Oral Histories from Louisiana Hurricanes: <a href="#">Audrey</a>, <a href="#">Katrina 1</a>, <a href="#">Katrina 2</a>, <a href="#">Katrina 3</a>, and <a href="#">Katrina and Rita</a></li> <li>• <i>Letters from Katrina: Stories of Hope and Inspiration</i>, Mark Hogg and Kim Lemaire</li> <li>• “<a href="#">Weather-ology: The Hurricane’s Hundred Horrible Hands</a>,” Jamie McLeod</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li>• <i>Katrina through the Eyes of Children</i>: <a href="#">Art/Photo Gallery</a></li> </ul>	<p>Students learn about hurricanes and their impact on Louisiana as well as how historical accounts reflect the culture of Louisiana and give insight into historical events. This set builds on storytelling as a way to transmit knowledge. Students learn that history involves the sharing of memories and will understand the value and difference of firsthand and secondhand accounts. Students will also discover the environmental and social impacts of weather. This can connect to social studies and science.</p> <p><b>Text Use:</b> Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events</p> <p><b>Reading:</b> <a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.9</a>, <a href="#">RL.4.10</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.5</a>, <a href="#">RI.4.6</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a></p> <p><b>Reading Foundational Standards:</b> <a href="#">RF.4.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.4.1a-d</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.3a-e</a>, <a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.6</a>, <a href="#">W.4.7</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9a-b</a>, <a href="#">W.4.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>, <a href="#">SL.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.5</a>, <a href="#">SL.4.6</a></p> <p><b>Language:</b> <a href="#">L.4.1a-g</a>, <a href="#">L.4.2a-d</a>, <a href="#">L.4.3a-c</a>, <a href="#">L.4.4a-c</a>, <a href="#">L.4.5a-c</a>, <a href="#">L.4.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 296:</b> Text Set and Unit Focus</p> <p><b>Page 297:</b> <i>Hurricanes: Earth’s Mightiest Storms</i> Unit Overview</p> <p><b>Pages 298-303:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 304:</b> Instructional Framework</p> <p><b>Pages 305-323:</b> Text Sequence and Sample Whole-Class Tasks</p>

## Hurricanes: Earth's Mightiest Storms Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Hurricanes and their impact on Louisiana</li> <li>• <b>Themes:</b> Environmental and social impacts of weather</li> <li>• <b>Text Use:</b> Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events</li> </ul>	<p>A <a href="#">culminating writing task</a>:</p> <ul style="list-style-type: none"> <li>• Write in response to a text</li> <li>• Provide specific details and examples to support writing</li> </ul> <p>A <a href="#">cold-read task</a>:</p> <ul style="list-style-type: none"> <li>• Read and understand grade-level texts</li> <li>• Write in response to texts</li> </ul> <p>An <a href="#">extension task</a>:</p> <ul style="list-style-type: none"> <li>• Conduct research on hurricanes</li> <li>• Gather, sort, and present information</li> <li>• Write a report</li> <li>• Use technology to publish writing and collaborate with others</li> </ul>	<p><i>Daily instruction helps students read and understand text and express that understanding.</i></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a>: <i>Surviving Hurricanes (Children's True Stories)</i> (sample tasks)</li> <li>• <a href="#">Lesson 2</a>: "Hurricane Myths: Fact or Fiction" and <i>Louisiana Emergency Preparedness Guide</i></li> <li>• <a href="#">Lesson 3</a>: Chapters 1-2 and 18-20 from <i>My Louisiana Sky</i> (sample tasks)</li> <li>• <a href="#">Lesson 4</a>: Oral Histories from <i>Louisiana Hurricanes: Audrey, Katrina 1, Katrina 2, Katrina 3, and Katrina and Rita</i> (sample tasks)</li> <li>• <a href="#">Lesson 5</a>: "A Monster Storm" from <i>Hurricanes: Earth's Mightiest Storms</i> (sample tasks)</li> <li>• <a href="#">Lesson 6</a>: "Big Winds and Big Damage" from <i>Hurricanes: Earth's Mightiest Storms</i> (sample tasks)</li> <li>• <a href="#">Lesson 7</a>: "Some Other Famous Hurricanes" from <i>Hurricanes: Earth's Mightiest Storms</i> (cold-read task)</li> <li>• <a href="#">Lesson 8</a>: "Providence," <b><i>Letters from Katrina: Stories of Hope and Inspiration</i></b> (sample tasks)</li> <li>• <a href="#">Lesson 9</a>: "Weather-ology: The Hurricane's Hundred Horrible Hands" (sample tasks)</li> <li>• <a href="#">Lesson 10</a>: Chapters 5-6 from <i>I Survived Hurricane Katrina, 2005</i> (sample tasks)</li> <li>• <a href="#">Lesson 11</a>: Chapters 8-10 from <i>I Survived Hurricane Katrina, 2005</i> (sample tasks)</li> <li>• <a href="#">Lesson 12</a>: <i>Katrina through the Eyes of Children: Art/Photo Gallery</i> (sample tasks)</li> <li>• <a href="#">Lesson 13</a>: <i>Hurricanes: Earth's Mightiest Storms</i> (culminating writing task)</li> <li>• <a href="#">Lesson 14</a>: Various texts for research (extension task)</li> </ul>

## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

After reading *Hurricanes: Earth's Mightiest Storms* by Patricia Lauber, write a narrative about a character who experiences a hurricane firsthand. ([W.4.3a-e](#)) To prepare to write the narrative, take notes about the various elements of a hurricane to understand what weather elements might be experienced during such a storm. ([RI.4.2](#), [RI.4.3](#), [RI.4.7](#), [W.4.8](#), [W.4.9b](#)) Then write a narrative that includes elements from your notes. Use dialogue and descriptions of the thoughts, feelings, and actions of the characters to show their experiences and how they respond to different events. The narrative should be realistic and reflect experiences that could be encountered during a hurricane, as suggested by details in the book. If you need help getting started, model your writing after *My Louisiana Sky* and *I Survived Hurricane Katrina, 2005*. ([RL.4.2](#), [RL.4.3](#))

Publish your story using technology. ([W.4.6](#)) Then present the story and add appropriate visual displays or pictures. ([SL.4.4](#), [SL.4.5](#), [SL.4.6](#))

**Teacher Note:** Writing should use appropriate transitions, precise language, and domain-specific vocabulary, and should provide a relevant conclusion. ([W.4.3a-e](#); [L.4.3a-b](#)) Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. ([W.4.4](#), [L.4.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.4.1a-g](#), [L.4.2a-d](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.4.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li><b>Topic:</b> Hurricanes and their impact on Louisiana</li> <li><b>Themes:</b> Environmental and social impacts of weather</li> <li><b>Text Use:</b> Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>Writing in response to a text</li> <li>Providing specific details and examples to support writing</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 3</a> (sample tasks included)</li> <li><a href="#">Lesson 5</a> (sample tasks included)</li> <li><a href="#">Lesson 6</a> (sample tasks included)</li> <li><a href="#">Lesson 8</a> (sample tasks included)</li> <li><a href="#">Lesson 10</a> (sample tasks included)</li> <li><a href="#">Lesson 11</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 1</a> (sample tasks included)</li> <li><a href="#">Lesson 4</a> (sample tasks included)</li> <li><a href="#">Lesson 13</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Independently read “Some Other Famous Hurricanes” (pages 50-54) from *Hurricanes: Earth’s Mightiest Storms* by Patricia Lauber. Then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. Part A: Hurricane Audrey struck the coast in July 1957. Which of these statements correctly describes Hurricane Audrey? ([RI.4.2](#))
  - a. Hurricane Audrey did little damage.
  - b. Hurricane Audrey hit only low-lying areas.
  - c. Hurricane Audrey was a very large storm.
  - d. Hurricane Audrey moved faster than expected.

Part B: Which statement from the text gives a fact about Hurricane Audrey? ([RI.4.1](#))

- a. “...people were not ready and 400 died.”
  - b. “...did not have high winds and terrible storm surges...”
  - c. “...strong storm in the Gulf of Mexico.”
  - d. “...dropping seven inches of rain on Toronto...”
2. Part A: How does Hurricane Hazel compare to Hurricane Camille? ([RI.4.2](#))
  - a. Hurricane Hazel was a very large storm while Hurricane Camille was a small storm.
  - b. Hurricane Hazel did little damage while Hurricane Camille did great damage.
  - c. People were not prepared for Hurricane Hazel to hit the United States but were prepared for Hurricane Camille.
  - d. Hurricane Hazel hit one location while Hurricane Camille hit multiple locations.

Part B: Which statement from the text supplies evidence for your answer to Part A? ([RI.4.1](#))

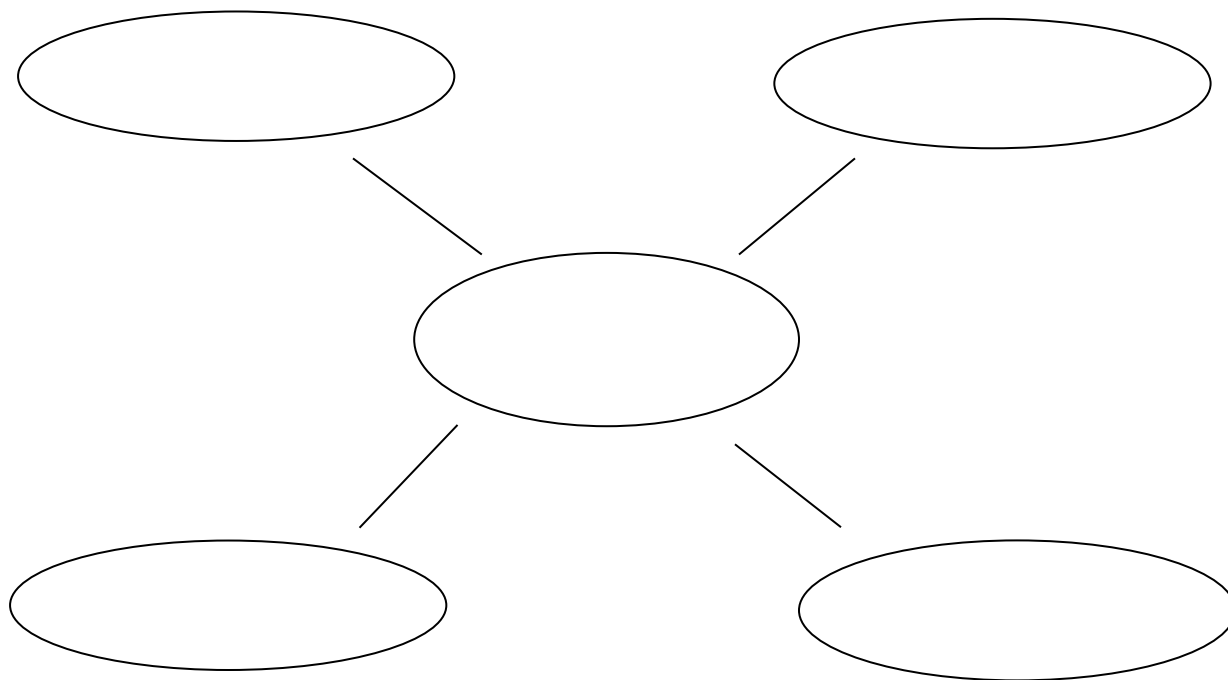
- a. “Most people had taken the warning seriously and left the coast.”
  - b. “...Hurricane Hazel slammed into Haiti...”
  - c. “The storm was so big that 12 inches of rain drenched Puerto Rico, 500 miles from Haiti.”
  - d. “...one of the most powerful hurricanes ever to pound North America...”
3. Why is it necessary for people to know where a hurricane is going before it hits land? Answer in complete sentences and provide evidence from the text to support your answer. ([RI.4.1](#), [RI.4.2](#), [W.4.9b](#), [W.4.10](#))

---

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

4. Complete the graphic by writing a main idea in the center circle and a statement from the text that provides evidence for the main idea in each of the connected circles. ([RI.4.1](#), [RI.4.2](#))



5. Complete the following chart using details from the text. ([RI.4.1](#), [RI.4.8](#))

Hurricane name	People killed	Evidence of destruction caused by the storm
Edna		
Hazel		
Carol		
Audrey		
Camille		



6. Which of the storms do you think was the worst for people? To make your decision, you may consider the number of people killed, the amount of physical damage caused, or other evidence that shows how the hurricane impacted people. Write two paragraphs stating which hurricane you believe was the worst and providing reasons for your opinion. Use evidence from the text to support your answer. ([RI.4.1](#), [RI.4.2](#), [RI.4.8](#), [RI.4.9](#), [W.4.1a-d](#), [W.4.4](#), [W.4.9b](#), [W.4.10](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Hurricanes and their impact on Louisiana</li> <li>• <b>Themes:</b> Environmental and social impacts of weather</li> <li>• <b>Text Use:</b> Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding grade-level texts</li> <li>• Writing in response to texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 7</a> (use this task)</li> </ul>

## **EXTENSION TASK<sup>4</sup>**

Divide the class into groups. Have students work collaboratively to research a hurricane that affected the coast of Louisiana. ([RI.4.9](#), [W.4.7](#), [W.4.8](#))

Then ask students to write a report in which they introduce the hurricane; group the related information in paragraphs, providing formatting such as headings or illustrations where appropriate; develop the topic with evidence from their research; and provide a concluding statement that is related to the information presented. ([W.4.2 a-e](#), [W.4.9b](#), [W.4.10](#), [L.4.6](#)) Then have groups publish their report using technology. ([W.4.6](#))

Some possible sources for research include:

- [Get a Game Plan<sup>5</sup>](#)
- [Hurricanes in History<sup>6</sup>](#)
- [Louisiana's Hurricanes<sup>7</sup>](#)
- [Hurricane Betsy<sup>8</sup>](#)
- [Hurricane Audrey<sup>9</sup>](#)
- [Hurricane Andrew<sup>10</sup>](#)
- [Hurricane Rita<sup>11</sup>](#)
- [Hurricane Katrina<sup>12</sup>](#)
- [Hurricane Gustav<sup>13</sup>](#)
- [Hurricane Isaac<sup>14</sup>](#)

After groups write and publish their report, have them present their findings to the class. Create a multimedia presentation with visual displays to enhance the content. Each group should develop a set of questions about their hurricane to ask the audience. The audience should also have the opportunity to ask each group questions about the various decisions they made in their research and writing. ([SL.4.1a-d](#), [SL.4.2](#), [SL.4.3](#), [SL.4.4](#), [SL.4.5](#), [SL.4.6](#), [L.4.3c](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> <http://www.getagameplan.org/>

<sup>6</sup> <http://www.nhc.noaa.gov/outreach/history/>

<sup>7</sup> <http://www.louisiana101.com/Louisiana-hurricanes.doc>

<sup>8</sup> [http://www.nola.com/175years/index.ssf/2011/12/1965\\_hurricane\\_betsy\\_smashes\\_a.html](http://www.nola.com/175years/index.ssf/2011/12/1965_hurricane_betsy_smashes_a.html)

<sup>9</sup> <http://www.history.com/this-day-in-history/hurricane-audrey-hits-gulf-coast>

<sup>10</sup> <http://www.nytimes.com/1992/08/27/us/hurricane-andrew-hurricane-rips-louisiana-coast-before-dying-out.html>

<sup>11</sup> <http://www.foxnews.com/story/2005/09/24/hurricane-rita-pummels-texas-louisiana-coast/>

<sup>12</sup> <http://www.history.com/topics/hurricane-katrina>

<sup>13</sup> [http://useconomy.about.com/od/grossdomesticproduct/f/hurricane\\_gustav.htm](http://useconomy.about.com/od/grossdomesticproduct/f/hurricane_gustav.htm)

<sup>14</sup> [http://www.nytimes.com/2012/09/02/us/isaac-is-latest-blow-to-swampy-south-louisiana.html?\\_r=0](http://www.nytimes.com/2012/09/02/us/isaac-is-latest-blow-to-swampy-south-louisiana.html?_r=0)

**Teacher Note:** The completed writing should demonstrate command of proper grammar and usage, punctuation and capitalization, and spelling. ([L.4.1a, c, e, f, g](#); [L.4.2a, c, d](#); [L.4.3a-b](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. Establish criteria before and during the writing process using rubrics, anchor charts, word displays, etc. ([W.4.4](#), [W.4.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Hurricanes and their impact on Louisiana</li> <li>• <b>Themes:</b> Environmental and social impacts of weather</li> <li>• <b>Text Use:</b> Reading and understanding informational texts, understanding how firsthand and secondhand accounts differ and give insight into culture and historical events</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting research on hurricanes</li> <li>• Gathering, sorting, and presenting information</li> <li>• Writing a report</li> <li>• Using technology to publish writing and collaborate with others</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>15</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

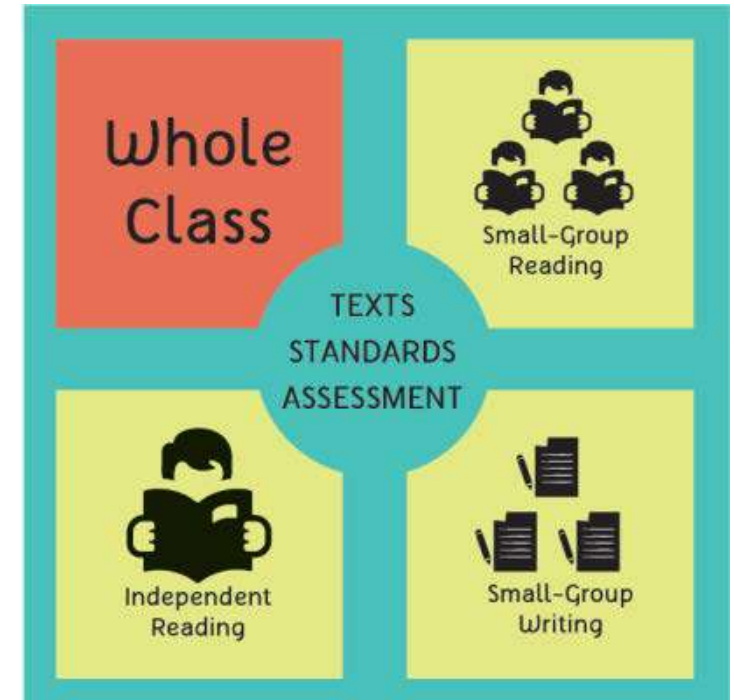
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>15</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>16</sup></p> <p><i>Surviving Hurricanes</i> (<i>Children's True Stories</i>), Elizabeth Raum</p>	<p><b>TEXT DESCRIPTION:</b> This text presents accounts of children affected by hurricanes around the world.</p> <p><b>TEXT FOCUS:</b> The text provides an opportunity to show that Louisiana is not the only place where hurricanes have created destruction. It supports the narrative writing that students will do at the end of the unit.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the text in pairs and examine the text features. Then they create a graphic representation of the global destruction of hurricanes and conduct a group discussion in preparation for the Culminating Writing Task.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read this text independently or in pairs.</li> <li>• As students are reading, direct them to mark the text when they find examples of emotions and feelings about the experiences.</li> <li>• Ask students to read the text a second time. This time, have them mark evidence of the text as a first-person account. Have students write on sticky notes the ways in which a first-person account differs from a third-person account for each of the places they've marked. (<a href="#">RI.4.1</a>, <a href="#">RI.4.6</a>, <a href="#">RI.4.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Use the large number of text features to demonstrate how authors add detail to text by including maps, pictures, graphs, and other text features. Identify places in the text where the text features enhance or provide additional information not included in the written account. (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.7</a>) Ask students to consider the following as they look at the text features:             <ul style="list-style-type: none"> <li>○ Why did the author include this feature in the text?</li> <li>○ Does it make the text more powerful?</li> <li>○ Does it add information?</li> <li>○ Does it help the reader better understand the text? (<a href="#">RI.4.1</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.10</a>, <a href="#">SL.4.1a-d</a>)</li> </ul> </li> </ul>

<sup>16</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Create a class two-column chart. List the text features in the left column and how the text features add to the text in the right column. Discuss how the use of pictures creates an emotional impact that is often not gained through words alone.</li> <li>• Divide the class into pairs or small groups. Have each group create a visual representation (e.g., map, graphic organizer, chart) showing how hurricanes around the world have created great destruction. Instruct students to be as specific as possible, such as referring to hurricanes by their name or the city and year when they occurred. Include specific details, such as deaths caused by the hurricane, amount of physical damage, etc. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.9</a>, <a href="#">RI.4.10</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to conduct a group discussion that engages students in discussing the accounts of children who survived hurricanes. (<a href="#">RI.4.2</a>, <a href="#">RI.4.8</a>) Ensure that students use <b>accountable talk</b><sup>17</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Ask groups to keep track of their answers and be prepared to share them with the whole class. (<a href="#">SL.4.3</a>) (<b>Teacher Note:</b> <i>This activity helps to build ideas and thoughts for the Culminating Writing Task.</i>) Possible questions: <ul style="list-style-type: none"> <li>○ How do you think you would feel if you were to experience a hurricane firsthand?</li> <li>○ What would you want people to know about your experiences?</li> <li>○ How would you tell a reader what you are feeling without just listing the emotions?</li> <li>○ How could you use the actions and events around you in a hurricane to show emotions?</li> <li>○ Would you add pictures?</li> </ul> </li> </ul>
<p><b>LESSON 2:</b></p> <p><a href="#">“Hurricane Myths: Fact or Fiction,” Fox News Insider</a></p> <p><a href="#">Louisiana Emergency Preparedness Guide</a>, GOHSEP</p>	<p><b>TEXT DESCRIPTION:</b> “Hurricane Myths: Fact or Fiction” is an informational text that examines the facts of 10 well-known myths about hurricanes. The <i>Louisiana Emergency Preparedness Guide</i> is a resource that provides information on what to do before, during, and after a hurricane.</p> <p><b>TEXT FOCUS:</b> These texts both support background knowledge in understanding the dangers associated with hurricanes. Additionally, the <i>Louisiana Emergency Preparedness Guide</i> also provides opportunities for students to engage with various text features to support their understanding of the text. As students read, instruct them to pay special attention to distinguishing between similar terms (e.g., <i>contraflow</i> and <i>evacuation</i>, <i>eye</i> and <i>eye wall</i>, or <i>watch</i> and <i>warning</i>) using context clues or text features (e.g., footnotes, glossary) to begin a <b>vocabulary display</b><sup>18</sup> that students can add to throughout the unit. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.4</a>, <a href="#">RI.4.9</a>, <a href="#">L.4.4</a>, <a href="#">L.4.6</a>)</p>

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p>Chapters 1-2 and 18-20 from <i>My Louisiana Sky</i></p>	<p><b>TEXT DESCRIPTION:</b> <i>My Louisiana Sky</i>, a novel set in Louisiana during the late 1950s, tells the story of a 12-year-old girl’s struggle to accept the changing world around her. One of the events she experiences in these excerpts is living through a hurricane.</p> <p><b>TEXT FOCUS:</b> As students trace Tiger’s experiences, they should pay close attention to the figurative language used throughout the novel.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will read and annotate the text in order to deepen their understanding. Using their annotations, students will participate in a discussion to deepen understanding of the central message and how it is conveyed through the text and use of illustrations.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read this text independently or in pairs. Students who are interested in reading the full text may read it for independent reading.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>As students read the text, direct them to locate examples of words and phrases that develop the characters in the text. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.4</a>) Have students circle words and phrases that have an effect on the reader, such as sensory words, figurative language, and the use of specific adjectives and verbs for effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.5a</a>)</li> <li>Provide students with a graphic organizer to complete as they read the selected chapters from <i>My Louisiana Sky</i>. The graphic organizer should have the following columns: (1) Similes, (2) What is being compared in the simile, (3) Page on which the simile was found (4) Purpose or effect of simile. (<a href="#">RL.4.1</a>, <a href="#">RL.4.4</a>, <a href="#">L.4.5a</a>)</li> <li>Conduct a whole-class discussion in which pairs share their insights about these chapters using <a href="#">accountable talk</a>.<sup>19</sup> Consider using a format similar to “<a href="#">Text Talk Time</a>.”<sup>20</sup> Provide students with <a href="#">question frames or conversation starters</a><sup>21</sup> and develop a routine to ensure that all students are participating in the question asking and answering. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.3</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>) <ul style="list-style-type: none"> <li>In Chapter 1, what is the big box delivered to the house? Why is this significant? How did the characters react? Why were their reactions so varied? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> </ul> </li> </ul>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>20</sup> <https://www.teachingchannel.org/videos/analyzing-text-as-a-group>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How does Tiger feel about Saitter, Louisiana? What details from the story support your answer? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> <li>○ Have students discuss the role of figurative language in the text. How does figurative language (e.g., similes) affect the meaning, theme, and interest level of the text? How does figurative language provide insight about the main characters and their traits? (<a href="#">RL.4.3</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.5a</a>)</li> <li>○ Have students discuss the main characters in depth, using specific details from the text that reveal their different points of view. What personality traits can be viewed as positive in the text? How do those traits help the characters with their challenges? (<a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> <li>○ What is the significance of the hurricane in Chapter 19? What changes does this event bring to Tiger’s life? How does this mark a turning point in Tiger’s life? (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.3</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conclude the discussion by having each student write a response to the following prompt: How does figurative language contribute to the meaning of <i>My Louisiana Sky</i>? Consider the effect of figurative language on the development of characters and the theme of the story. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.5a</a>, <a href="#">L.4.6</a>)</li> </ul>
<p><b>LESSON 4:</b></p> <p>Oral Histories from Louisiana Hurricanes: <a href="#">Audrey</a>, <a href="#">Katrina 1</a>, <a href="#">Katrina 2</a>, <a href="#">Katrina 3</a>, and <a href="#">Katrina and Rita</a></p>	<p><b>TEXT DESCRIPTION:</b> These are firsthand accounts told by survivors of Hurricane Katrina.</p> <p><b>TEXT FOCUS:</b> These oral accounts can be played for students, providing an opportunity for students to hear a firsthand account of someone who lived through a hurricane.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students will continue their study of narrative accounts of experiencing a hurricane. Special attention will be paid to the difference in a first-person account rather than a third-person account.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide students into groups and assign each group one oral history.</li> <li>• Direct them to listen to the oral account assigned to their group. <b>Instruct students to listen for details that the speaker uses to support his/her statements regarding the difficulties faced after the hurricane.</b> This may require students to listen to the audio recording several times. <b>After listening to the account, direct students to write down specific details that they recall.</b> (<a href="#">SL.4.2</a>, <a href="#">SL.4.3</a>, <a href="#">SL.4.4</a>)</li> <li>• Teacher Note: <b>Taking notes while listening to an audio account may prove very challenging for students. Allow students to write what they recall individually first, then conduct a class discussion on what details were recalled. Record the details recalled by the class on a chart, which students then use to add to their own notes.</b></li> </ul>



TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students compare and contrast the various oral histories heard by the different groups. Have each group present their notes to the class, and then begin the discussion. (SL.4.4) Ensure that students use <a href="#">accountable talk</a><sup>22</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the oral histories. (RI.4.1, SL.4.1a-d, SL.4.6, L.4.3c) Have students take notes throughout the discussion and record their ideas on a class chart. (SL.4.3) As part of the discussion, ask students the differences between first- and third-person accounts of hurricanes.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a response to the following prompt: What are the differences between first- and third-person accounts? What are the strengths and weaknesses of each type of account? Which is more “powerful” in portraying the emotions felt by survivors of the hurricane? Why? Provide examples from the texts read in the unit so far. (RL.4.1, RL.4.6, RI.4.1, RI.4.6, RI.4.9, W.4.2a-e, W.4.9a-b, W.4.10, L.4.6)</li> <li>Conduct another brief discussion in which students share their written responses. (SL.4.4, SL.4.6) Explain to students that they will be writing a narrative at the end of the unit about an experience with a hurricane. Ask them to reflect on how the information about first- and third-person accounts will be useful in their own writing about hurricanes. Record student ideas on a chart or whiteboard for students to record and use in their writings at a later time. (RI.4.1, SL.4.1a-d, L.4.3c) Have students take notes throughout the discussion and record their ideas on a class chart. (SL.4.3)</li> </ul>
<p><b>LESSON 5:</b></p> <p>“A Monster Storm” (pages 7-18) from <i>Hurricanes: Earth’s Mightiest Storms</i>, Patricia Lauber</p>	<p><b>TEXT DESCRIPTION:</b> Although it is an informational text, the first section of the text is written in a narrative format that is engaging to the reader.</p> <p><b>TEXT FOCUS:</b> The text is readable for fourth-grade students independently and includes a large number of text features that provide additional information.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> This text provides an overview of hurricanes and how they affect an area. This is an introduction to the unit, but the notes taken can also begin the process of building information for the extension task research.</p>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the pages in pairs or small groups. (<a href="#">RI.4.10</a>)</li> <li>• Have students continue to add to the <a href="#">vocabulary display</a><sup>23</sup> that they can rely on in their writing. (<a href="#">RI.4.4</a>) This text includes a lot of terminology specific to the study of hurricanes, including <i>tropical</i>, <i>barrier beaches</i>, <i>storm surge</i>, and <i>boarding</i>. These words will be useful when students write for the Culminating Writing Task. <ul style="list-style-type: none"> <li>○ Have students define the words and phrases in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>24</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• This text provides an opportunity to teach students note-taking techniques. Model note-taking techniques, such as annotating the text for factual information, for students. Display the text for students either with a document camera or having it written on chart paper. Use a highlighter or underline facts about hurricanes. Using a <b>think-aloud strategy</b>, demonstrate for students how to select only major details. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.10</a>) Have students practice identifying the factual evidence in text and eliminating nonfactual statements or less important facts by taking notes on a specific event.</li> <li>• After they read the text for the first time, provide each student with an index card with an event from the chapter. Instruct the students to reread the text to provide an explanation of how the event unfolded or occurred, including what happened and the causes. Students should note the page where they found the information. Explain to students that this is preparation note-taking for when they will be writing a bibliography. (<a href="#">RI.4.3</a>)</li> <li>• Divide the class into groups of two or three students. Using the map on page 10, have students discuss the path that the 1938 hurricane took when traveling through New England. Direct students to combine information from the written text with information obtained from the map. After students share in small groups, ask each small group to join with another</li> </ul>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>group to determine if their explanations match. (<a href="#">RI.4.7</a>, <a href="#">SL.4.1a-d</a>, <a href="#">L.4.3c</a>)</p> <ul style="list-style-type: none"> <li>• Have the newly formed groups of four or six use the text to create a timeline of the events that occurred during the landfall of the hurricane. Instruct students to identify each major event and write it on a separate index card. Then have groups put the events in chronological order. After the events are arranged, create a timeline on a poster or other large piece of paper. Post the group timelines. Conduct a <a href="#">gallery walk</a><sup>25</sup> <b>in which the groups compare the various timelines. As they walk around the room, have groups identify events that other groups included that they did not. Then conduct a discussion in which the various groups provide their reasoning for including an event another group did not include.</b> (<a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>)</li> <li>• After they read the chapter multiple times, direct students to write a main idea sentence that tells what the author’s main focus was in writing this text. The students should also provide a list of details that support the main idea. Direct students to refer to the notes taken by their groups earlier in the study of the chapter in writing their main idea sentence and details. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>)</li> <li>• Conduct a class discussion about the questions below. Ensure that students use <a href="#">accountable talk</a><sup>26</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the oral histories. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Have students take notes throughout the discussion and record their ideas on a class chart. (<a href="#">SL.4.3</a>) <ul style="list-style-type: none"> <li>○ What text features are used in this text? (<a href="#">RI.4.5</a>)</li> <li>○ From what point of view was this written? (<a href="#">RI.4.6</a>)</li> <li>○ How does the author support the central idea with ideas and details? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask students to choose one segment of the author’s discussion of the hurricane’s landfall. Have students write a summary of what happened, including any events that may have led to an increased amount of destruction or death from the hurricane. Prompt students to use their notes and previously written main idea and detail statements to support their summary writing. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">W.4.2a-e</a>, <a href="#">W.4.8</a>, <a href="#">W.4.9b</a>, <a href="#">W.4.10</a>)</li> </ul>

<sup>25</sup> <http://www.theteachertoolkit.com/index.php/tool/gallery-walk>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 6:</b></p> <p>“Big Winds and Big Damage” (pages 37-48) from <i>Hurricanes: Earth’s Mightiest Storms</i>, Patricia Lauber</p>	<p><b>TEXT DESCRIPTION:</b> This is an informational account of Hurricane Andrew told in third person. The account includes specific information on damages caused by Hurricane Andrew in Florida.</p> <p><b>TEXT FOCUS:</b> The text is rich in text features, especially photographs. This text is written in third person and will provide a means of comparison with the text in the next lesson, which is written in first person. This lesson continues the building of an understanding of hurricanes and introduces a third-person account of experiencing a hurricane. Both of these will be essential sources of information for culminating unit activities. The note-taking begun here will be necessary for students when researching hurricanes, so particular attention should be given to teaching appropriate note-taking skills. Additionally, as students will later be writing a first-person narrative involving experiencing a hurricane, attention should be drawn to how the author creates emotion and the feeling of being there even when the story is told in the third person.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students take notes on the informational text and continue to add words to the vocabulary display. Then they participate in a class discussion and write an opinion response.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Show students how to take notes using a format such as <a href="http://coe.jmu.edu/learningtoolbox/cornellnotes.html">Cornell Notes</a>.<sup>27</sup> Model how to complete a notes page from the text (as needed). Direct students to take informational notes on the damages caused by Hurricane Andrew as they read the text. After students have taken a few notes independently, meet with them in small groups or individually to verify accuracy of their notes and that they are not writing information that is unnecessary or trivial in their notes. These notes will be useful when students complete the end-of-unit research and writing tasks. (<a href="#">W.4.8</a>)</li> <li>• Have students continue to add to the <a href="#">vocabulary display</a><sup>28</sup> so they can rely on it in their writing. (<a href="#">RI.4.4</a>) This text includes a lot of terminology specific to the study of hurricanes, including <i>altitude</i>, <i>civilian</i>, and <i>Everglades</i>. These words will be useful when students write for the Culminating Writing Task. (<a href="#">RI.4.4</a>, <a href="#">L.4.4</a>, <a href="#">L.4.6</a>) <ul style="list-style-type: none"> <li>○ Have students define the words and phrases in context. (<a href="#">L.4.4a</a>)</li> <li>○ Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms,</li> </ul> </li> </ul>

<sup>27</sup> <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>etc.) using <a href="#">semantic maps</a>.<sup>29</sup> (<a href="#">L.4.5c</a>)</p> <ul style="list-style-type: none"> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion on the text structure. Ask students to describe the structure of the text. Once students have responded with “chronological,” ask them to identify what words signaled the chronology. Then ask students why the author uses chronology when writing about Hurricane Andrew. What other structures might have worked? (<a href="#">RI.4.1</a>, <a href="#">RI.4.5</a>)</li> <li>• Ask students to discuss in pairs how this chapter relates to the earlier chapter on the hurricane of 1938? After students have had an opportunity to fully discuss the question and formulate an answer, in a whole-class setting, using information provided by the students, create a graphic organizer that compares and contrasts the two storms. (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>)</li> <li>• Have students reread the text in pairs. (<a href="#">RI.4.10</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Instruct students to write a paragraph to answer these questions: How would this account have been different if told in the first person? What details might have been added or left out? (<a href="#">RI.4.1</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.6</a>, <a href="#">RI.4.8</a>)</li> <li>• Provide students with this quote from page 48: “Human activities may have changed the ways in which nature can heal itself.” Using evidence from the text, direct students to write an opinion essay either agreeing or disagreeing with the author’s statement. (<a href="#">RI.4.1</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.10</a>, <a href="#">W.4.1a-d</a>)</li> </ul>
<p><b>LESSON 7:</b></p> <p>“Some Other Famous Hurricanes” (pages 50-54) from <i>Hurricanes: Earth’s Mightiest Storms</i>, Patricia Lauber</p>	<p><b>TEXT DESCRIPTION:</b> This excerpt provides an overview for multiple hurricanes and explains why some names are no longer used in the hurricane naming system.</p> <p><b>TEXT FOCUS:</b> This excerpt provides students with an opportunity to demonstrate their ability to read and comprehend complex texts by responding to text-dependent questions and prompts.</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 8:</b></p> <p>“<a href="#">Providence</a>,” Natasha Trethewey</p> <p><i>Letters from Katrina: Stories of Hope and Inspiration</i>, Mark Hogg and Kim Lemaire</p>	<p><b>TEXT DESCRIPTION:</b> “Providence” is a poem written about the poet’s experience during a hurricane. <i>Letters from Katrina: Stories of Hope and Inspiration</i> is a collection of remembrances from grade-school children. They can be read to students while displaying the artwork created by the students as pictured in the book.</p> <p><b>TEXT FOCUS:</b> These texts provide students with firsthand accounts of people who experienced hurricanes. Students can then conduct a comparative analysis of these texts compared to <i>Hurricanes: Earth’s Mightiest Storms</i> in Lessons 5 and 6.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and discuss the texts in collaborative groups. Then they compare firsthand and secondhand accounts in writing.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• The text <i>Letters from Katrina</i> is simple to read. These letters are told from the point of view of elementary school children. Students should be allowed to interact with the text in collaborative groups. Each group should choose a section to focus on and discuss how the authors relayed their messages of devastation, hope, encouragement, and friendship. (<a href="#">RI.4.1</a>, <a href="#">RI.4.10</a>)</li> <li>• After students work in groups to identify the details told by individual children who survived Hurricane Katrina, conduct a class discussion on small-group findings. (<a href="#">RI.4.1</a>, <a href="#">RI.4.10</a>, <a href="#">SL.4.1</a>) Some sample questions include: <ul style="list-style-type: none"> <li>○ What details in the messages helped to support the authors’ messages?</li> <li>○ How do the authors show their emotions?</li> <li>○ What specific things did some survivors talk about that others didn’t?</li> <li>○ How would this information help us if we were going to write about living through a hurricane?</li> <li>○ How are the messages provided in <i>Letters from Katrina: Stories of Hope and Inspiration</i> similar to or different from what the poet describes in “Providence”? (<a href="#">RL.4.2</a>, <a href="#">RL.4.6</a>, <a href="#">RL.4.9</a>, <a href="#">RI.4.2</a>, <a href="#">RI.4.9</a>)</li> <li>○ Conduct a discussion of the structure the authors use to write <i>Letters from Katrina</i>. Instruct students to discuss why they think the authors chose this structure. Does the type of information being discussed affect how an author chooses to write his or her text? (<a href="#">RI.4.1</a>, <a href="#">RI.4.5</a>)</li> </ul> </li> <li>• Engage students in repeated oral readings of “Providence” to build oral reading fluency.</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Model the reading of the poem. Read aloud the full text with minimal interruption, using fluent expression.</li> <li>○ Then have students read the passage <a href="#">chorally</a>.<sup>30</sup></li> <li>○ Then have student pairs practice reading the poem using <a href="#">paired reading</a>.<sup>31</sup> Circulate around the room to monitor student oral reading accuracy and fluency.</li> <li>○ Finally, have students individually read aloud the poem. (<a href="#">RF.4.4b</a>) After this lesson is complete, place the poem in a classroom library for independent reading. (<a href="#">RF.4.4a</a>, <a href="#">RF.4.4c</a>)</li> </ul> <ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and receive additional support. This can help students be more prepared to participate in the whole-class discussion. As this is a poem, it can be useful for working with struggling readers on fluency and reading with expression. (<a href="#">RF.4.4b</a>) A rubric for assessing reading fluency is available <a href="#">here</a>.<sup>32</sup> Students can also break into small groups and practice <a href="#">reciting the poetry</a><sup>33</sup> for fluency practice. Additional techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>34</sup></li> <li>• Have students work in pairs to analyze the language and meaning of “Providence” to determine a theme. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.2</a>) (<b>Teacher Note:</b> The following process is based on the <a href="#">TP-CASTT</a><sup>35</sup> strategy. If this is the first time for students to analyze poetry, model how to conduct this process using another poem or a portion of this poem.)             <ol style="list-style-type: none"> <li>1. Analyze the title: What is the meaning of <i>providence</i>? Use a dictionary to look up the meaning if necessary. (<a href="#">RL.4.4</a>, <a href="#">L.4.4c</a>)</li> <li>2. Rewrite each stanza into your own words beside the original stanza. (<a href="#">RL.4.2</a>, <a href="#">RL.4.5</a>)</li> <li>3. Identify the figurative language, imagery, and interesting words or phrases in the poem. (<a href="#">RL.4.4</a>, <a href="#">L.4.5a</a>) Discuss the effect of the language: Does the language make the poem more interesting? Does it help you better understand the characters or setting? Does it help you create images in your mind as you read? (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ol> </li> </ul>

<sup>30</sup> [http://www.readingrockets.org/strategies/choral\\_reading](http://www.readingrockets.org/strategies/choral_reading)

<sup>31</sup> [http://www.fcrr.org/studentactivities/F\\_021c.pdf](http://www.fcrr.org/studentactivities/F_021c.pdf)

<sup>32</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>33</sup> <http://www.poetry4kids.com/blog/lessons/how-to-recite-a-poem-like-an-expert/>

<sup>34</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

<sup>35</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>4. How does the speaker of the poem feel about hurricanes and what is left after the hurricane? Is the poem positive or negative? What words, phrases, or lines most clearly show how the speaker feels? (<a href="#">RL.4.3</a>, <a href="#">RL.4.5</a>, <a href="#">RL.4.6</a>)</p> <p>5. Review the title again: What do you think <i>providence</i> means now that you’ve read the poem more completely? Does the title make you think of something new? Does it still mean the same thing? (<a href="#">RL.4.4</a>, <a href="#">L.4.5a</a>).</p> <p>6. What can be learned about hurricanes from reading this poem? What does the speaker want us to know about how hurricanes affect people? Write a one-sentence statement of a theme or message of this poem. (<a href="#">RL.4.2</a>, <a href="#">L.4.1f</a>)</p> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students develop a well-written paragraph that addresses the following prompt: How does either first-person account of experiencing a hurricane (<i>Letters from Katrina</i> or “Providence”) differ from the third-person account of Hurricane Andrew in <i>Hurricanes: Earth’s Mightiest Storms</i>? (<a href="#">RI.4.1</a>, <a href="#">RI.4.6</a>, <a href="#">W.4.9a-b</a>, <a href="#">W.4.10</a>)</li> <li>Ask students to reflect on how knowing these differences will help them write their account of living through a natural disaster. Would a first-person or a third-person account be more effective in getting emotions and feelings across to the reader? (<a href="#">RI.4.6</a>)</li> </ul>
<p><b>LESSON 9:</b></p> <p>“<a href="#">Weather-ology: The Hurricane’s Hundred Horrible Hands</a>,” Jamie McLeod</p>	<p><b>TEXT DESCRIPTION:</b> This is an informational article that includes information on ancient Greek beliefs about hurricanes.</p> <p><b>TEXT FOCUS:</b> The text provides a link to the mystery and fear that have surrounded hurricanes throughout history. Some support may be needed in reading the article, especially with regard to the mythological references included.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to the text being read aloud. Then they work in groups to compare the historical understanding of hurricanes with the current understanding of hurricanes.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read the text aloud while students follow along with either individual copies or a projected copy.</li> <li>Add words to a <a href="#">vocabulary display</a>. (<a href="#">RI.4.4</a>) For this text, include <i>explanations, fantastic, benevolent, controlling, elements, destructive, phenomenon, divine, horrified, enlisted, impersonal, and memorable</i>. <ul style="list-style-type: none"> <li>First, have students define the words and phrases in context. (<a href="#">L.4.4a</a>)</li> <li>Then provide students with a list of Greek and Latin affixes and roots. Have them verify the preliminary definitions using understanding of the roots and affixes or a dictionary. (<a href="#">L.4.4b</a>, <a href="#">L.4.4c</a>)</li> </ul> </li> </ul>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, etc.) using <a href="#">semantic maps</a>.<sup>36</sup> (<a href="#">L.4.5c</a>)</li> <li>○ As words are continually added throughout the unit, encourage students to use them in discussion and writing, focusing on selecting words for precision of meaning and effect. (<a href="#">L.4.3a</a>, <a href="#">L.4.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Direct the pairs to create a graphic organizer (e.g., Venn diagram or T-chart) comparing and contrasting the ancient view of hurricanes presented in the article with current knowledge and beliefs about hurricanes. Students should use previous readings and notes taken earlier in the unit to complete their comparisons. (<a href="#">RI.4.2</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.7</a>, <a href="#">SL.4.1</a>)</li> <li>• Conduct a class discussion focused on why the ancient Greeks may have believed that hurricanes were the force of a mythological creature. Present each question to the whole class and allow students to discuss their thoughts in pairs or small groups before opening the discussion to the entire class. In this way, all students are provided with an opportunity to formulate and share their ideas before the whole class discusses each question. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ Why would this explanation be considered logical in ancient Greece but not today?</li> <li>○ What does the way that the Greeks portrayed hurricanes and their destructive forces tell us about their understanding of nature?</li> <li>○ <b>Why would the Greeks have believed that a hurricane was the result of an argument between brothers?</b></li> <li>○ <b>What is there about a hurricane that would be comparable to an argument or fight between brothers?</b></li> </ul> </li> <li>• <b>Direct students to imagine that they are in ancient Greece experiencing a tremendous storm. If they have experienced a hurricane, then this reference can be used. If students have not specifically experienced a hurricane, allow them to discuss major storms they have experienced and what may have been similar between that experience and a hurricane. Place students in small groups to discuss:</b> <ul style="list-style-type: none"> <li>○ <b>If they were students in an ancient Greek school, how would they have described the weather conditions? What comparisons could be made that would help someone to understand what it is like to be in an intense storm? What might be difficult about existing in a terrible storm? Students should share their ideas in their groups. Monitor group discussions to ensure all students are grasping the idea of writing a narrative as if they were</b></li> </ul> </li> </ul>

<sup>36</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>experiencing a terrible storm.</p> <ul style="list-style-type: none"> <li>Introduce as a topic of class discussion: Since people in modern times know that these beliefs of the ancient Greeks are not based in fact, why would they still be read?</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Write a letter to a classmate defending the author’s statement that “it’s easy to see why the ancient Greeks imagined a monster would need a hundred hands to do so much damage.” (<a href="#">RL.4.1</a>, <a href="#">RI.4.8</a>, <a href="#">RI.4.10</a>, <a href="#">W.4.2</a>, <a href="#">W.4.9b</a>) In the letter, students should consider these questions: <ul style="list-style-type: none"> <li>What makes this statement accurate?</li> <li>What evidence does the author provide to support the statement?</li> </ul> </li> </ul>
<p><b>LESSON 10:</b></p> <p>Chapters 5-6 (pages 21-33) from <i>I Survived Hurricane Katrina, 2005</i>, Lauren Tarshis</p>	<p><b><u>TEXT DESCRIPTION:</u></b> This is a literary account of a family that experiences Hurricane Katrina.</p> <p><b><u>TEXT FOCUS:</u></b> This text provides students with an opportunity to view a hurricane from the viewpoint of a New Orleans family and enables students to consider what it would be like to have friends and neighbors split apart by a natural event such as a hurricane. This text focuses on a fictional narrative telling of experiences during a hurricane. It is very closely related to the culminating writing task. Draw specific attention to the author’s use of emotion in reading the text.</p> <p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 5-6 from <i>I Survived Hurricane Katrina, 2005</i> independently. Students will deepen their understanding of the text by answering text-dependent questions and engaging in a class discussion. The lesson concludes with students writing a summary about the main characters’ feelings through the hurricane experience.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Lead a class discussion focused on the fact that history can be learned from informational texts as well as historical fiction and poetry. After establishing the idea that a literary text can provide a means of learning historical facts and the feelings and emotions of people of the time, direct students to read the text.</li> <li>Have students read the text with a peer. (<a href="#">RL.4.10</a>) While reading, have students stop and discuss the following questions with their partner: <ul style="list-style-type: none"> <li>Mom says that she isn’t nervous. How does Barry know that she is “fibbing”? (<a href="#">RL.4.1</a>, <a href="#">RL.4.4</a>)</li> <li>Why does Barry tell Cleo a story about Akivo? (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>)</li> <li>What is the meaning of the phrase <i>one day</i> in the text? (<a href="#">RL.4.1</a>, <a href="#">RL.4.4</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. For example, have students listen to recorded versions of the texts (read and record the versions using Voice Memos or another recording device) and have them <a href="#">read along</a><sup>37</sup> with the recorded version. Do this in advance of reading the texts in class to support student reading fluency. (<a href="#">RF.4.4a-c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Introduce a class discussion in which students take responsibility for questions and answers to discuss the reading. Use an approach such as a <a href="#">peer facilitation circle</a>.<sup>38</sup></li> <li>• Inform students that their focus in the discussion is the author’s portrayal of the characters and their emotions. As needed, write a limited number of “starter” questions on index cards to start the discussion (e.g., How are the fictional account of a family in Hurricane Katrina from this text and the fact-based first-person account different and alike? How does the author use the first-person accounts and the facts from informational texts to create a fictional story? (<a href="#">RL.4.6</a>, <a href="#">RI.4.6</a>) How does the author show us how the characters feel during the hurricane? What details could be added that would further help the reader appreciate what the characters are feeling?)</li> <li>• Ensure that students use <a href="#">accountable talk</a><sup>39</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from the text. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask students: How does the meaning of <i>one day</i> relate to the theme of the story? Have students work with a partner. Instruct the pairs to write a paragraph explaining the relationship between the phrase and the story. Answers should include evidence from the text. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.4</a>, <a href="#">RL.4.10</a>, <a href="#">W.4.1a-d</a>, <a href="#">W.4.9a</a>, <a href="#">W.4.10</a>)</li> <li>• Have students write a summary of how a character from the book feels during the experience of Hurricane Katrina. Instruct students to pay particular attention to the how the emotions of experiencing a hurricane affect the characters’ actions and how the author shows these feelings in her writing. Students should consider the actions, words, and thoughts of the character when writing the paragraph. Students should include evidence from the text to support their argument. This will</li> </ul>

<sup>37</sup> [http://www.fcrr.org/studentactivities/F\\_023c.pdf](http://www.fcrr.org/studentactivities/F_023c.pdf)

<sup>38</sup> <http://www.learner.org/workshops/tml/workshop1/teaching.html>

<sup>39</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	help to prepare the students for the culminating writing activity. ( <a href="#">RL.4.1</a> , <a href="#">RL.4.2</a> , <a href="#">RL.4.3</a> , <a href="#">W.4.6</a> , <a href="#">W.4.8</a> )
<p><b>LESSON 11:</b></p> <p>Chapters 8-10 (pages 43-58) from <i>I Survived Hurricane Katrina, 2005</i>, Lauren Tarshis</p>	<p><b>TEXT DESCRIPTION:</b> This is a literary account of a family that experiences Hurricane Katrina.</p> <p><b>TEXT FOCUS:</b> This text provides students with an opportunity to view a hurricane from the viewpoint of a New Orleans family and enables students to consider what it would be like to have friends and neighbors split apart by a natural event such as a hurricane. These chapters deal with the arrival of Hurricane Katrina in New Orleans and provide a means to set up the culminating writing activity of writing a narrative that takes place during a hurricane.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the chapters from <i>I Survived Hurricane Katrina, 2005</i>. Students summarize the family’s experience, define unknown words, and record questions they have in a graphic organizer. The lesson concludes with students writing a summary of the family’s experience during Hurricane Katrina.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read the text independently. (<a href="#">RL.4.10</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. For example, have students listen to recorded versions of the texts (read and record the versions using Voice Memos or another recording device) and have them <a href="#">read along</a><sup>40</sup> with the recorded version. Do this in advance of reading the texts in class to support student reading fluency. (<a href="#">RF.4.4a-c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• As students read the texts independently, prompt them to answer the questions in the text. Provide them with a <a href="#">graphic organizer</a><sup>41</sup> requiring them to summarize the reading, define unknown words, and write down any questions they may have. (<a href="#">RL.4.1</a>, <a href="#">RL.4.2</a>, <a href="#">RL.4.4</a>, <a href="#">L.4.4a</a>, <a href="#">L.4.4d</a>) This advance work ensures students are prepared for the upcoming small-group discussions. The work can also be completed digitally using programs such as <a href="#">My Big Campus</a><sup>42</sup> or <a href="#">Edmodo</a>.<sup>43</sup> (<a href="#">W.4.6</a>)</li> <li>• Divide the class into groups. Within each group, have students assign roles. Ask the groups to reread the two texts, and then</li> </ul>

<sup>40</sup> [http://www.fcrr.org/studentactivities/F\\_023c.pdf](http://www.fcrr.org/studentactivities/F_023c.pdf)

<sup>41</sup> <http://www.occgate.org/conf/2010/mgriffith1.pdf>

<sup>42</sup> <http://www.mybigcampus.com/>

<sup>43</sup> <https://www.edmodo.com/>

TEXT SEQUENCE	TEXT USE
	<p>discuss the texts based on their roles. (<a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>)</p> <ul style="list-style-type: none"> <li>○ <b>Summarizer:</b> Presents a summary of the text to begin the discussion. (<a href="#">RL.4.2</a>)</li> <li>○ <b>Vocabulary Finder:</b> Gathers the words all group members selected, verifies the word meanings and connections, and teaches the new words to the group. (<a href="#">L.4.4a-c</a>, <a href="#">L.4.5b-c</a>)</li> <li>○ <b>Question Writer:</b> Gathers the questions each member wrote and selects three to five questions for the group to discuss. (<a href="#">RL.4.1</a>, <a href="#">SL.4.1c</a>, <a href="#">SL.4.3</a>) After the discussion, have the group write a written response to two of the these questions. (<a href="#">W.4.4</a>, <a href="#">W.4.5</a>, <a href="#">W.4.10</a>)</li> <li>○ <b>Story Mapper:</b> Leads the group in a discussion about the elements of the text, making sure to identify how the events connect and how the characters affect the events of the story, then records the group’s ideas on a <a href="#">timeline</a><sup>44</sup> or story map. (<a href="#">RL.4.5</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students write a summary of the family’s experience during Hurricane Katrina. (<a href="#">RL.4.2</a>) In the summary, encourage students to practice expanding sentences by using prepositional phrases and using precise, grade-appropriate words and phrases. (<a href="#">W.4.2a-b</a>, <a href="#">W.4.10</a>, <a href="#">L.4.1e-f</a>, <a href="#">L.4.3a</a>, <a href="#">L.4.6</a>) Then, below the paragraph, ask students to create a graphic organizer (T-chart or Venn diagram) that compares and contrasts fictional accounts (<i>I Survived Hurricane Katrina, 2005</i> and <i>My Louisiana Sky</i>) with the historical accounts from the unit (<b><i>Letters from Katrina: Stories of Hope and Inspiration</i></b>, <i>Surviving Hurricanes</i>, and the oral histories) using specific details and examples from the texts. (<a href="#">RL.4.1</a>, <a href="#">RL.4.3</a>, <a href="#">RL.4.9</a>, <a href="#">RI.4.1</a>, <a href="#">RI.4.3</a>, <a href="#">RI.4.9</a>)</li> </ul>
<p><b>LESSON 12:</b></p> <p><i>Katrina through the Eyes of Children:</i> <a href="#">Art/Photo Gallery</a></p>	<p><b>TEXT DESCRIPTION:</b> This is a collection of artwork created by children who survived Hurricane Katrina.</p> <p><b>TEXT FOCUS:</b> This collection provides a visual representation of the emotions of children who experienced Hurricane Katrina firsthand.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> This lesson focuses on how art can help to express emotions and add to the literary selections.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Project or display the artwork. Allow students time to study the artwork quietly before discussion. Instruct students to focus</li> </ul>

<sup>44</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

TEXT SEQUENCE	TEXT USE
	<p>on what emotions are shown by the drawings.</p> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Discuss the importance of art in understanding the emotions of a time period, not just with Hurricane Katrina. Ask students to consider how the art shows feelings and emotions of the children who experienced the hurricane. Students should focus on how this information can be added to the factual information learned from the informational texts to help readers better understand the experiences of people who survived the hurricane. What does this show readers about illustrations in a story? Ask students to consider how this information will help them write their own narrative about living through a hurricane. (<a href="#">RI.4.1</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.10</a>)</li> <li>• Conduct a class discussion about the artwork. (<a href="#">RI.4.1</a>, <a href="#">RI.4.7</a>) Ensure that students use <b>accountable talk</b><sup>45</sup> throughout the discussion to pose questions and respond to the questions of others and refer to examples from specific pieces of art. (<a href="#">RI.4.1</a>, <a href="#">SL.4.1a-d</a>, <a href="#">SL.4.4</a>, <a href="#">SL.4.6</a>, <a href="#">L.4.3c</a>) Have students take notes throughout the discussion and record their ideas on a class chart. (<a href="#">SL.4.3</a>) Possible questions: <ul style="list-style-type: none"> <li>○ How does looking at the pictures painted and drawn by children at the time of Hurricane Katrina help us to understand their feelings at the time?</li> <li>○ Why would an author use pictures to help the reader understand the feelings and emotions of hurricane victims?</li> <li>○ What does this add to your understanding of the experience?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Write a paragraph explaining how you could use these pictures in either a narrative about a hurricane experience or to illustrate an expository essay about hurricanes. Include reasoning that explains why the pictures would add to the story and make it a more meaningful experience for the reader to interact with the text including the pictures. How is this understanding going to help you write a narrative about living through a hurricane? (<a href="#">RI.4.1</a>, <a href="#">RI.4.7</a>, <a href="#">RI.4.10</a>, <a href="#">W.4.2</a>) (<b>Teacher Note:</b> Students should be given instruction in providing bibliographic credit when using illustrations to enhance their writings. These pictures can be used by students as part of either their Culminating Writing Task or Extension Task.)</li> </ul>
<p><b>LESSON 13:</b></p> <p><i>Hurricanes: Earth's</i></p>	<p><b>TEXT DESCRIPTION:</b> <i>Hurricanes: Earth's Mightiest Storms</i> is a nonfiction text that explains the how a hurricane forms, the naming of hurricanes, the impact of hurricanes, and what scientists think about future storms.</p>

<sup>45</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<i>Mightiest Storms</i> , Patricia Lauber	<b><u>MODEL TASK</u></b> SAMPLE SUMMATIVE TASK: <a href="#">Culminating Writing Task</a>
<b>LESSON 14:</b>  Various texts for research	<b><u>MODEL TASK</u></b> SAMPLE SUMMATIVE TASK: <a href="#">Extension Task</a>







# 5TH GRADE UNIT PLANS



# 5TH GRADE UNIT PLANS

## 5th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
<b>"The Making of a Scientist,"</b> Richard Feynman ( <a href="#">Page 329</a> )	Scientific theories	Readily Accessible	Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas	Beginning of the year
<b>Wonderstruck,</b> Brian Selznick ( <a href="#">Page 352</a> )	Language, education, and effective communication	Moderately complex	Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure	Middle of the year
<b>The Birchbark House,</b> Daniel Keyes ( <a href="#">Page 373</a> )	Native American way of life and exploration, European impact on land and indigenous groups	Moderately complex	Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event	Middle of the year (Coordinate with social studies)
<b>The Lion, the Witch, and the Wardrobe,</b> C.S. Lewis ( <a href="#">Page 398</a> )	Fantasy literature	Very complex	Development of fantastical characters and settings and how authors use them to teach life lessons	End of the year
<b>Shutting Out the Sky,</b> Deborah Hopkinson ( <a href="#">Page 423</a> )	Immigration, community	Very complex	Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect	End of the year

\* **Readily accessible text:** The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

**Moderately complex text:** The language is at grade level and the content is suitable for the grade level.

**Very complex text:** The language is at or slightly above grade level and the content is significantly complex

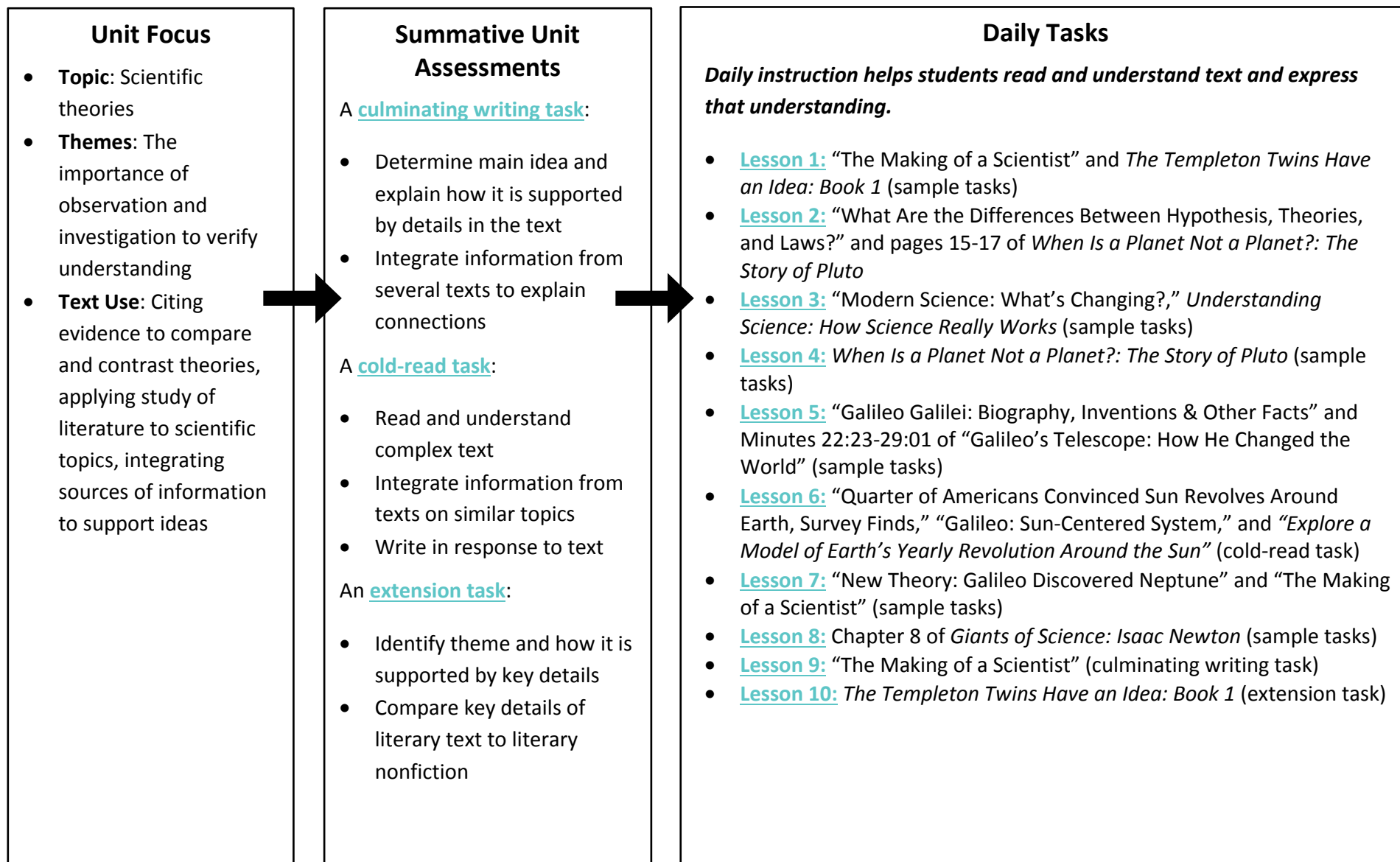


## UNIT: “THE MAKING OF A SCIENTIST”

ANCHOR TEXT	UNIT FOCUS
<p>“<a href="#">The Making of a Scientist</a>,” Richard Feynman (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• <i>The Templeton Twins Have an Idea: Book 1</i>, Ellis Weiner</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">What Are the Differences Between Hypothesis, Theories, and Laws?</a>,” Fayetteville-Manlius High School</li> <li>• <i>When Is a Planet Not a Planet?: The Story of Pluto</i>, Elaine Scott</li> <li>• “<a href="#">Modern Science: What’s Changing?</a>” <i>Understanding Science: How Science Really Works</i> (Berkeley)</li> <li>• “Galileo” from <i>Pioneer Astronomers</i>, Navin Sullivan<sup>1</sup> or “<a href="#">Galileo Galilei: Biography, Inventions &amp; Other Facts</a>,” Nola Taylor Redd (SPACE.com)</li> <li>• “<a href="#">Explore a Model of Earth’s Yearly Revolution Around the Sun</a>,” Classzone</li> <li>• “<a href="#">Quarter of Americans Convinced Sun Revolves Around Earth, Survey Finds</a>,” Liz Fields</li> <li>• “<a href="#">New Theory: Galileo Discovered Neptune</a>,” Robert Roy Britt (SPACE.com)</li> <li>• Chapter 8 of <i>Giants of Science: Isaac Newton</i>, Kathleen Krull</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">Galileo’s Telescope: How He Changed the World</a>,” Discovery Channel Science Documentary</li> <li>• “<a href="#">Galileo: Sun-Centered System</a>,” PBS</li> </ul>	<p>Students learn about the steps of scientific investigation. Students explore how various theories have changed over time by gaining knowledge through scientific investigation. They will begin to use evidence and read about peoples’ findings to compare and contrast different theories. Students read literature to support their understanding of science.</p> <p><b>Text Use:</b> Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas</p> <p><b>Reading:</b> <a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.10</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.9</a>, <a href="#">RI.5.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.5.3a</a>, <a href="#">RF.5.4.a-c</a></p> <p><b>Writing:</b> <a href="#">W.5.1a-d</a>, <a href="#">W.5.2.a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.5</a>, <a href="#">SL.5.6</a></p> <p><b>Language:</b> <a href="#">L.5.1a-e</a>; <a href="#">L.5.2a-b, d-e</a>; <a href="#">L.5.3a</a>; <a href="#">L.5.4a-c</a>; <a href="#">L.5.5a, c</a>; <a href="#">L.5.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 329:</b> Text Set and Unit Focus</p> <p><b>Page 330:</b> “The Making of a Scientist” Overview</p> <p><b>Pages 331-323:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 334:</b> ELA Instructional Framework</p> <p><b>Pages 335-351:</b> Text Sequence and Use for Whole-Class Instruction</p>

<sup>1</sup> This text has limited availability, although it is sometimes available in basals.

## “The Making of a Scientist” Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>2</sup>

In “[The Making of a Scientist](#),” Richard Feynman describes the lessons that his father taught him. Select one of the examples that Feynman uses in his memoir (the dinosaur, the birds, or the wagon). Determine the lesson Feynman’s father was trying to teach him and write a multi-paragraph essay explaining how this example helps to develop that lesson. ([RI.5.2](#), [RI.5.3](#), [RI.5.8](#)) Then, explain the relationship between the example that you selected and the steps of the scientific method. Include details from the text and related texts in this unit to support your answer. ([RI.5.1](#), [RI.5.1](#), [RI.5.9](#))

**Teacher Note:** Students should introduce and explain how the author’s example teaches a lesson and relates to the scientific method. ([W.5.2a](#), [W.5.9b](#)) The completed writing should use appropriate transitions; precise and grade-appropriate language; a variety of sentence patterns for meaning, interest, and style; and should provide a relevant conclusion. ([W.5.2b-e](#), [W.5.4](#), [L.5.3a](#), [L.5.6](#)) The essay should also demonstrate proper grammar and usage. ([L.5.1b-d](#); [L.5.2a-b](#), [d-e](#)) Use peer and teacher conferencing in the process of developing the essay. ([W.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Scientific theories</li> <li>• <b>Themes:</b> The importance of observation and investigation to verify understanding</li> <li>• <b>Text Use:</b> Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Determining main idea and explaining how it is supported by details in the text</li> <li>• Integrating information from several texts to explain connections</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (use this task)</li> </ul>

<sup>2</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

### COLD-READ TASK<sup>3</sup>

Watch “[Galileo: Sun-Centered System](#),” PBS, and “[Explore a Model of Earth’s Yearly Revolution Around the Sun](#),” *Classzone*. Read “[Quarter of Americans Convinced Sun Revolves Around Earth, Survey Finds](#),” by Liz Fields, independently. Then **answer** a combination of multiple-choice and constructed-response questions<sup>4</sup> about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. Summarize the article. Explain why most Americans hold a misunderstanding about science. ([RI.5.1](#), [RI.5.2](#), [RI.5.10](#))
2. How did Galileo’s observation of Venus help him to develop the theory of a sun-centered system? ([RI.5.1](#), [RI.5.7](#))
3. Explain how Galileo used scientific investigation, his telescope, and his study of the planet Venus to determine that the Earth and other planets revolved around the sun. ([RI.5.1](#), [RI.5.7](#))
4. Use information from all three sources to explain how the theory of the sun and planets has changed over time. In your response, explain the theories of Ptolemy, Copernicus, and Galileo. Include why some theories were more widely accepted than others. ([RI.5.1](#), [RI.5.2](#), [RI.5.3](#), [RI.5.6](#), [RI.5.7](#), [RI.5.9](#), [RI.5.10](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Scientific theories</li><li>• <b>Themes:</b> The importance of observation and investigation to verify understanding</li><li>• <b>Text Use:</b> Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding complex text</li><li>• Integrating information from texts on similar topics</li><li>• Writing in response to text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 2</a></li><li>• <a href="#">Lesson 3</a> (sample tasks included)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 5</a> (sample tasks included)</li><li>• <a href="#">Lesson 6</a> (use this task)</li></ul>

<sup>3</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>4</sup> Ensure that students have access to the complete texts as they are testing.



## EXTENSION TASK<sup>5</sup>

Have students read *The Templeton Twins Have an Idea: Book 1* by Ellis Weiner independently throughout the unit.

Set a schedule and goals for reading and keep track of reading in a reading log or journal. ([SL.5.1a-d](#), [SL.5.6](#)) Respond in writing to teacher-provided text-dependent prompts or tasks (see Teacher Note below for instructional opportunities). Engage groups of students in discussions around sets of questions (either teacher- or student-created) about the shared text. Students should compare the father in the novel to Richard Feynman’s father.

Have students write an essay that identifies the theme of *The Templeton Twins Have an Idea*. Then have students identify key details in the novel that are similar to key details in Richard Feynman’s memoir. Instruct students to identify how the father of the Templeton twins responds to certain challenges, and how those responses are similar to the responses of Feynman’s father. Prompt students to use evidence from both texts to support claims. ([RL.5.1](#); [RL.5.2](#); [W.5.1a-b, e](#); [W.5.2a-b, f](#); [W.5.9a-b](#); [W.5.10](#))

Have students present the information to the class as a group in a multimedia presentation that presents the theme, and then explains how the father of the Templeton twins is similar to or different from Richard Feynman’s father. ([SL.5.4](#), [SL.5.5](#), [SL.5.6](#))

**Teacher Note:** Help structure independent reading for students. Provide opportunities for them to collaborate in reading the text. ([RL.5.10](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Scientific theories</li><li>• <b>Themes:</b> The importance of observation and investigation to verify understanding</li><li>• <b>Text Use:</b> Citing evidence to compare and contrast theories, applying study of literature to scientific topics, integrating sources of information to support ideas</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Identifying theme and how it is supported by key details</li><li>• Comparing key details of literary text to literary nonfiction</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 5</a> (sample tasks included)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 7</a> (sample tasks included)</li><li>• <a href="#">Lesson 10</a> (use this task)</li></ul>

<sup>5</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>6</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

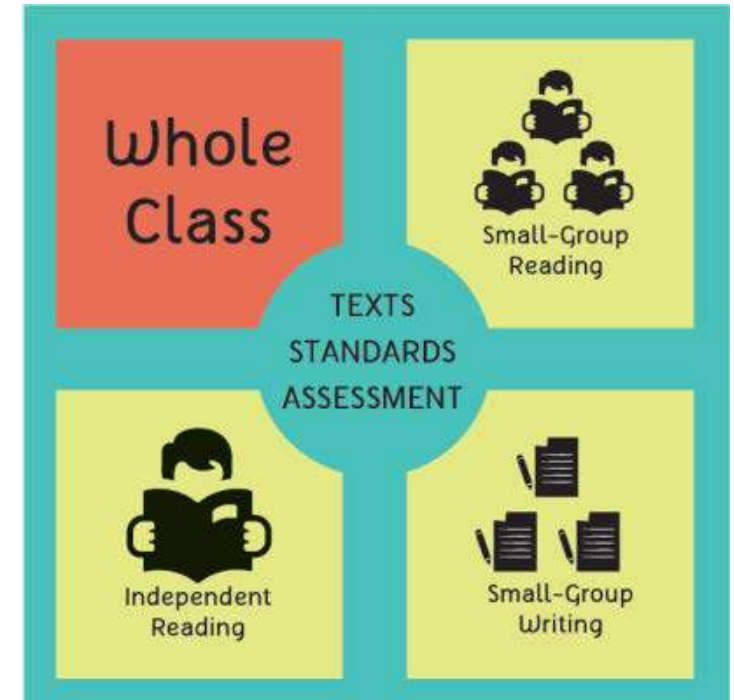
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>7</sup></p> <p>“<a href="#">The Making of a Scientist</a>,” Richard Feynman</p> <p><i>The Templeton Twins Have an Idea: Book 1</i>, Ellis Weiner</p>	<p><b>TEXT DESCRIPTION:</b> “The Making of a Scientist” is a memoir written by Richard Feynman about his interactions with his father and why he became a scientist.</p> <p><b>TEXT FOCUS:</b> This anchor text explains Feynman’s reasons for becoming a scientist, allowing students to examine the meaning and structure of the text through close reading and discussion while using context to determine the meaning of unknown words and phrases. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">W.5.9</a>, <a href="#">SL.5.1</a>, <a href="#">L.5.4a</a>) The text affords opportunity to decipher complex sentence structure through paraphrasing and support to build capacity to unpack meaning from syntactically complex text in later reading.</p> <p><b>MODEL TASKS</b></p> <p><b>Sample Task:</b></p> <ul style="list-style-type: none"> <li>Assign <i>The Templeton Twins Have an Idea</i> for independent reading to prepare for the Extension Task. <ul style="list-style-type: none"> <li>Create structured, independent reading of the text. Provide opportunities for students to collaborate during class to read and analyze the texts.</li> <li>Have students set a schedule and goals for their reading and keep track of it in a reading log or journal.</li> <li>As students encounter words that impede their ability to read the text, have them select three to four of those words and work with a partner to understand the meaning and record their efforts in their reading log or journal. (<a href="#">L.5.6</a>) This should be ongoing throughout the reading of <i>The Templeton Twins Have an Idea</i>. Example process for working with vocabulary: Define the words in context and verify the meanings with your partner. (<a href="#">RI.5.4</a>; <a href="#">L.5.4a</a>, <a href="#">c</a>) Then analyze the words through <a href="#">semantic mapping</a>,<sup>8</sup> verify their part of speech, identify how Greek or Latin affixes and roots provide clues to a word’s meaning, and recognize the relationship between particular words and their associations. (<a href="#">L.5.4b</a>, <a href="#">c</a>; <a href="#">L.5.5c</a>) Evaluate how the use of the words contributes to reader interest and consider how to emulate the same word use in your own writing.</li> </ul> </li> </ul>

<sup>7</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>8</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Access a <a href="#">sample lesson</a><sup>9</sup> for “<a href="#">The Making of a Scientist</a>” from Achievethecore.org that incorporates a close reading task with vocabulary, syntax, discussion, and writing tasks. Due to the complex nature of the text and the placement of a 6<sup>th</sup> grade lesson at the beginning of the 5<sup>th</sup> grade year, page 6 “Directions for Teachers,” #1 and #2, should be interchanged. After engaging students in an initial read-aloud exercise and analysis of “The Making of a Scientist,” instruct students to reread the text in small groups or pairs. <i>Note: The questions and writing task are aligned to standards for a different grade level, so it is important that alignment to grade 5 standards is verified. If necessary revise the questions slightly so students meet standards for grade 5.</i></li> </ul>
<p><b>LESSON 2:</b></p> <p>“<a href="#">What Are the Differences Between Hypothesis, Theories, and Laws?</a>,” Fayetteville-Manlius High School</p> <p>Pages 15-17 of <i>When Is a Planet Not a Planet: The Story of Pluto</i>, Elaine Scott</p>	<p><b>TEXT DESCRIPTION:</b> “What Are the Differences Between Hypothesis, Theories, and Laws?” offers brief definitions and explanations of three of the most commonly used terms in science: hypothesis, theory, and law. Pages 15-17 of <i>When Is a Planet Not a Planet: The Story of Pluto</i> provide similar information.</p> <p><b>TEXT FOCUS:</b> These brief definitions offer students the opportunity to distinguish between a scientific hypothesis, theory, and law. (<a href="#">RI.5.4</a>) By using the relationship between these often-confused terms, students can better distinguish the use of these terms as they read the texts of this unit. (<a href="#">L.5.5c</a>) Assign the definitions to be read independently as students take notes or highlight key parts of the definitions followed by whole-class discussion in which students identify how the three terms relate to each other. (<a href="#">RI.5.3</a>) Have students read the excerpt from <i>When Is a Planet Not a Planet</i> in pairs. (<a href="#">RI.5.10</a>) <i>When Is a Planet Not a Planet</i> provides an analogy to support student understanding of the terminology. Draw students’ attention to this technique, asking them how Elaine Scott supports her main ideas. (<a href="#">RI.5.8</a>) Then have students compare and contrast the presentations of each text, focusing on how each attempts to clarify the definitions of the terminology. (<a href="#">RI.5.5</a>)</p>
<p><b>LESSON 3:</b></p> <p>“<a href="#">Modern Science: What’s Changing?</a>,” <i>Understanding Science: How Science Really Works</i> (Berkeley)</p>	<p><b>TEXT DESCRIPTION:</b> “Modern Science: What’s Changing?” informs the reader of changes in science, including how technology has enhanced research.</p> <p><b>TEXT FOCUS:</b> This article allows students to examine how the author connects two or more main ideas from various topics presented in the text. (<a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students work together to read and summarize sections of the article then determine two or more main ideas. (<a href="#">RI.5.2</a>) After discussing how these ideas are connected, students evaluate how words and phrases reveal the meaning of the text. (<a href="#">RI.5.4</a>, <a href="#">L.5.4a-c</a>) Students conclude the lesson by presenting their group work and writing a paragraph summarizing the article. (<a href="#">SL.5.1a-c</a>, <a href="#">SL.5.4</a>, <a href="#">W.5.2a-e</a>)</p>

<sup>9</sup> <http://achievethecore.org/page/239/the-making-of-a-scientist-by-richard-feynman>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Engage in a group <a href="#">jigsaw</a><sup>10</sup> to examine “Modern Science: What’s Changing?” The text can be broken into five parts based on the topics: “Modern Science: What’s Changing?,” “Publication and Peer Review,” “Virtual Science,” “Specialization and Collaboration,” and “Regulation.” (<a href="#">RI.5.10</a>) As they read, prompt students to do the following: <ul style="list-style-type: none"> <li>Use <a href="#">Cornell notes</a><sup>11</sup> to summarize their section. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</li> <li>Based on their summary, determine two or more main ideas of the text. (<a href="#">RI.5.2</a>) Discuss as a small group how the ideas are connected. (<a href="#">RI.5.3</a>) Add any additional key points, evidence, or reflections to the Cornell notes. (<a href="#">RI.5.1</a>)</li> <li>Reread the text and highlight or circle words and phrases that reveal the author’s attitude toward the subject of the text. Explain how the author uses evidence to support points in the text. (<a href="#">RI.5.8</a>)</li> </ul> </li> <li>Provide time for students to read <i>The Templeton Twins Have an Idea</i> independently to prepare for the Extension Task.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have each group present the summary, tone, main ideas, and author’s purpose, citing evidence from the text to support their analysis. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>)</li> <li>Then conduct a whole-class discussion in which students use <a href="#">accountable talk</a><sup>12</sup> to pose questions, draw connections between sections, and integrate information from the other sections to develop an understanding of the changes in science. Prompt students to take notes during the discussion to be used in their writing.</li> <li>Instruct each student to write a paragraph that summarizes all sections of the article. Students may use the article, notes from their jigsaw group work, and notes from the class discussion to write their summary. The writing should introduce the topic; group related information together; include details and facts that support the main idea of the article; use linking words to connect ideas and information; link ideas across categories of information using words, phrases, and clauses; and include a concluding statement. (<a href="#">RI.5.1</a>; <a href="#">RI.5.2</a>; <a href="#">W.5.2a-e</a>; <a href="#">W.5.4</a>; <a href="#">W.5.10</a>; <a href="#">L.5.2a-b</a>, <a href="#">d-e</a>; <a href="#">L.5.3a</a>; <a href="#">L.5.6</a>)</li> <li>Determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>13</sup> to support organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).</li> </ul>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Engage students in peer editing to ensure the paragraph meets expectations. (W.5.5)</b> <ul style="list-style-type: none"> <li>○ Have the class form a single circle. Each student in the circle must have a completed written response.</li> <li>○ Ask students to pass their written response two times to the left.</li> <li>○ Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat until all steps are complete.               <ol style="list-style-type: none"> <li>1. Read the first two sentences. Identify and underline the main idea sentence that introduces the topic. If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full paragraph. Circle related information that has been grouped together. For each grouping, list at least one detail that supports the main idea sentence.</li> <li>3. Read the full paragraph. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (RI.5.1, RI.5.8)</li> <li>4. Review the sentences and locate any transitions or conjunctions. Ensure the sentences with transitions or conjunctions are formed correctly. Highlight any possible errors in green. If no transitions or conjunctions are used, suggest where one could be added. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.5.1a, L.5.1e, L.5.6)</li> <li>5. Focus on revising the sentences to increase reader interest or develop style. (W.5.4, L.5.3a) Select a simple sentence from the paragraph. Expand the sentence by adding details, examples, or grade-appropriate words and phrases, or combine the sentence with another sentence using a grade-appropriate conjunction. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.5.1a, L.5.1e, L.5.6)</li> <li>6. Ensure the verb tense is consistent throughout the writing. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done and students practice with verb tense.) (L.5.1b, L.5.1c, L.5.1d)</li> <li>7. Circle strong vocabulary words in the text. If necessary, make suggestions for how to improve the vocabulary (i.e., consulting a thesaurus). (RI.5.4, L.5.6)</li> </ol> </li> </ul> </li> </ul>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>8. Highlight any potential spelling or grammatical mistakes in yellow, including misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1g</a>, <a href="#">L.4.2a-d</a>)</p> <p>9. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>)</p> <p>10. Have students complete a final draft.</p>
<p><b>LESSON 4:</b></p> <p><i>When Is a Planet Not a Planet?: The Story of Pluto</i>, Elaine Scott</p>	<p><b>TEXT DESCRIPTION:</b> In <i>When Is a Planet Not a Planet?: The Story of Pluto</i>, Scott uses the 2006 downgrading of Pluto from a planet to a dwarf planet as an opportunity to discuss the changing nature of scientific conclusions. The text discusses how the number of planets, the classification of what can be called a planet, and how scientists come to conclusions have changed through history. Included in the text are captioned color illustrations, ranging from portraits to artistic renderings to NASA images.</p> <p><b>TEXT FOCUS:</b> Students can use the illustrations that accompany the text as powerful tools for gathering information and determining meaning. (<a href="#">RI.5.7</a>) The narrative style of the text creates opportunities for students to analyze how an author’s words contribute to developing meaning in a text. (<a href="#">L.5.3a</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students first listen to <i>When Is a Planet Not a Planet?: The Story of Pluto</i> read aloud by an expert reader and then reread the text with a partner. They complete various graphic organizers to demonstrate understanding of the main ideas, key details, and domain-specific vocabulary words presented in the text. Students end the lesson by writing a paragraph response about the main ideas of the text. (<a href="#">RI.5.1</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.10</a>)</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read aloud the Introduction, Chapter 1: “The Wanderers,” and Chapter 2: “Some Early Astronomers” once as students follow along to model reading with accuracy, appropriate rate, and expression. Then strategically group readers (one more able and one less able) in a <a href="#">paired reading</a><sup>14</sup> of the chapters, taking turns reading alternate sentences and providing assistance to each other using context to confirm or self-correct their word recognition and understanding until the entire text has been read. Circulate throughout the classroom to monitor students’ oral reading and to ensure accuracy, appropriate rate, and expression are evident. (<a href="#">RF.5.4a</a>, <a href="#">b</a>, <a href="#">c</a>) Additional techniques for how to address fluency can be found within the <a href="#">ELA Instructional Framework</a>.<sup>15</sup></li> </ul>

<sup>14</sup> [http://www.fcrr.org/studentactivities/F\\_022b.pdf](http://www.fcrr.org/studentactivities/F_022b.pdf)

<sup>15</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Create a vocabulary list from pages 1-6 of <i>When Is a Planet Not a Planet?</i> as a class. Include <i>astronomical, societies, ancient, ancestors, crescent-shaped, sliver</i>. First, have students define the words in context. (<a href="#">RI.5.4</a>, <a href="#">L.5.4a</a>) Then have them verify the preliminary definitions of the words using a dictionary. (<a href="#">L.5.4c</a>)</li> <li>• Ask students to practice pronouncing the words on the vocabulary list with a partner. Then have the pairs <a href="#">take turns reading aloud a paragraph</a><sup>16</sup> from pages 1-6 to each other. (<a href="#">RF.5.3a</a>, <a href="#">RF.5.4a-c</a>, <a href="#">L.5.6</a>)</li> <li>• Conduct a discussion in which students analyze the ways Elaine Scott develops a main idea in the first portion of the text. (<a href="#">RI.5.2</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Ensure students use <a href="#">accountable talk</a><sup>17</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>) Keep track of answers on the board and have students record information in notes or on a reading log. Possible questions: <ul style="list-style-type: none"> <li>○ Reread pages 1-6. Summarize the focus of each paragraph into one sentence. Based on the introduction, what is a focus or main idea of the book? (<a href="#">RI.5.2</a>) On page 5, what evidence does the author provide to support the statement that “people have paid attention to object in the night sky” since “the beginning of time”? (<a href="#">RI.5.8</a>)</li> </ul> </li> <li>• Have students read pages 7-13 in small groups. While reading, have students complete a <a href="#">timeline</a><sup>18</sup> to summarize Chapter 2: “Some Early Astronomers.” Ask students to write the name of each scientist and the dates he lived in the middle of the timeline in the order they are introduced in Chapter 2. For each bubble coming off the scientist’s name, have students record the following information: <ul style="list-style-type: none"> <li>○ A description of the scientist’s discoveries or theories</li> <li>○ Whether the scientist was proven right or wrong and who agreed or disagreed (if available)</li> </ul> </li> <li>• Conduct a discussion in which students analyze the information on their graphic organizers to further understand Chapter 2. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Ensure students use <a href="#">accountable talk</a><sup>19</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>) Keep track of answers on the board and have students record information in notes or on a reading log. Possible questions: <ul style="list-style-type: none"> <li>○ How do the various ideas of the scientists connect to each other? (<a href="#">RI.5.3</a>)</li> <li>○ Identify the words and phrases the author uses to make connections between the scientists and their ideas and support reader understanding of those connections. (<a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>, <a href="#">L.5.1a</a>)</li> </ul> </li> </ul>

<sup>16</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>18</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Why did the author include this chapter in the text? What is a main idea of Chapter 2 of the text? (<a href="#">RI.5.2</a>)</li> <li>• Read aloud Chapter 3: “Ideas That Work and Those That Don’t” as students follow along.</li> <li>• Create a vocabulary list from Chapter 4 of <i>When Is a Planet Not a Planet?</i> as a class. Include <i>farthest, terrestrial, composed, primarily, nebula, protoplanetary, swirled, instruments, orbital, oblong, originally</i>. First, have students define the words in context. (<a href="#">RI.5.4</a>, <a href="#">L.5.4a</a>) <b>Then</b> have them verify the preliminary definitions of the words using a dictionary. (<a href="#">L.5.4c</a>)</li> <li>• Ask students to practice pronouncing the words on the vocabulary list with a partner. Then have the pairs <a href="#">take turns reading aloud a paragraph</a><sup>20</sup> from Chapter 4 to each other. (<a href="#">RF.5.3a</a>, <a href="#">RF.5.4a-c</a>, <a href="#">L.5.6</a>)</li> <li>• Conduct a discussion in which students analyze the ways Elaine Scott develops a main idea in Chapter 4. (<a href="#">RI.5.2</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Ensure students use <a href="#">accountable talk</a><sup>21</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>) Keep track of answers on the board and have students record information in notes or on a reading log. Possible questions: <ul style="list-style-type: none"> <li>○ Reread paragraphs 1-4 of Chapter 4. What are the differences between the planets closest to the sun and farthest from the sun? Summarize the theory the author provides for these differences. (<a href="#">RI.5.2</a>, <a href="#">RI.5.8</a>)</li> <li>○ Reread the first full paragraph on page 24. How are the various sentences in the paragraph organized? What words or phrases reveal the organization? (<a href="#">RI.5.4</a>, <a href="#">L.5.1a</a>)</li> <li>○ Reread the second full paragraph on page 24. How are the sentences organized differently in this paragraph from the previous paragraph? What words or phrases reveal the organization? (<a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">L.5.1a</a>)</li> <li>○ What are the various “problems with Pluto”? How do the illustrations and graphics support understanding of the information in the chapter? (<a href="#">RI.5.3</a>, <a href="#">RI.5.7</a>)</li> <li>○ What is the main idea of Chapter 4? (<a href="#">RI.5.2</a>)</li> </ul> </li> <li>• Read aloud Chapter 5: “Finding Planets” and Chapter 6: “What Is a Planet?”</li> <li>• Work as a class to determine a main idea of the last two chapters. Then have students review the main ideas identified throughout the text. Have students select two main ideas. Underneath each main idea statement, ask students to list bulleted ideas and quotations from the text that support each main idea.</li> </ul>

<sup>20</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Continue to provide time for students to read <i>The Templeton Twins Have an Idea</i> independently over the course of the unit to prepare for the Extension Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a response to the following prompt: Determine the main ideas of <i>When Is a Planet Not a Planet?: The Story of Pluto</i> and explain how specific details from the text support the main ideas. Refer to information from the text to support your response. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.10</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.10</a>) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>22</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process with students: <ul style="list-style-type: none"> <li>Students identify their writing task from the prompt provided.</li> <li>Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: detail or example, (2) Elaboration/explanation of how this evidence supports the student’s ideas. (<a href="#">RI.5.1</a>, <a href="#">W.5.2b</a>, <a href="#">W.5.9b</a>)</li> <li>Once students have completed the evidence chart, encourage them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found.</li> <li>Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.5.5</a>)</li> <li>Students develop a main idea statement.<sup>23</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.5.2a</a>)</li> <li>Students complete a first draft.</li> <li>Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ol style="list-style-type: none"> <li>Read the first paragraph. Identify and underline the main idea sentence that introduces the topic. If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> </ol> </li> </ul> </li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>23</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence.</li> <li>3. Read the full essay. Put a star next to any textual details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.5.1</a>, <a href="#">RI.5.8</a>)</li> <li>4. Review the sentences and locate any transitions or conjunctions. Ensure the sentences with transitions or conjunctions are formed correctly. Highlight any possible errors in green. If no transitions or conjunctions are used, suggest where one could be added. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.1a</a>, <a href="#">L.5.1e</a>, <a href="#">L.5.6</a>)</li> <li>5. Focus on revising the sentences to increase reader interest or develop style. (<a href="#">W.5.4</a>, <a href="#">L.5.3a</a>) Select a simple sentence from the paragraph. Expand the sentence by adding details, examples, or grade-appropriate words and phrases, or combine the sentence with another sentence using a grade-appropriate conjunction. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.1a</a>, <a href="#">L.5.1e</a>, <a href="#">L.5.6</a>)</li> <li>6. Ensure the verb tense is consistent throughout the writing. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done and students practice with verb tense.) (<a href="#">L.5.1b</a>, <a href="#">L.5.1c</a>, <a href="#">L.5.1d</a>)</li> <li>7. Circle strong vocabulary words in the text. If necessary, make suggestions for how to improve the vocabulary (i.e., consulting a thesaurus). (<a href="#">RI.5.4</a>, <a href="#">L.5.6</a>)</li> <li>8. Highlight any potential spelling or grammatical mistakes in yellow, including misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1g</a>, <a href="#">L.4.2a-d</a>)</li> <li>9. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>)</li> </ol> <ul style="list-style-type: none"> <li>○ Students complete a final draft.</li> </ul>
<b>LESSON 5:</b>  “Galileo” from <i>Pioneer Astronomers</i> , Navin	<b>TEXT DESCRIPTION:</b> “Galileo Galilei: Biography, Inventions & Other Facts” provides the reader with a short biography of Galileo’s life, specifically describing his work with pendulums and telescopes. The video explains the development and enhancement of the telescope.

TEXT SEQUENCE	TEXT USE
<p>Sullivan, or “<a href="#">Galileo Galilei: Biography, Inventions &amp; Other Facts</a>,” Nola Taylor Redd (SPACE.com)</p> <p>Minutes 22:23-29:01 of “<a href="#">Galileo’s Telescope: How He Changed the World</a>,” Discovery Channel Science Documentary</p>	<p><b>TEXT FOCUS:</b> Watching the video while reading the biography will help students understand the development of the telescope over time. Students explain the relationship between Galileo’s and Newton’s work with the telescope. (<a href="#">RI.5.3</a>) Students will integrate information from the text and the video in order to write about the development of the telescope knowledgeably. (<a href="#">RI.5.9</a>) Studying these texts together provides practice for the cold-read assessment, as students do this work collaboratively before having to engage in similar tasks independently.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read “Galileo Galilei: Biography, Inventions &amp; Other Facts” in small groups, defining key vocabulary throughout. Watch the video linked to the biography, as well as “Galileo’s Telescope: How He Changed the World” as a class. Students take notes and build their understanding of the telescope in order to respond to a writing prompt about the development of the telescope.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read “Galileo Galilei: Biography, Inventions &amp; Other Facts” in small groups, summarizing the text and defining key vocabulary throughout, consulting reference material when needed. (<a href="#">RI.5.2</a>, <a href="#">RI.5.10</a>, <a href="#">L.5.4c</a>)</li> <li>• Watch the videos as a class after reading the biography. Have students take anecdotal notes while watching the videos.</li> <li>• Continue to provide time for students to read <i>The Templeton Twins Have an Idea</i> independently over the course of the unit to prepare for the Extension Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have each student independently determine two or more main ideas from “Galileo Galilei: Biography, Inventions &amp; Other Facts” and identify key details to support the main ideas, using their notes from the small-group read. Have students share their summaries of the text, including main ideas and details. (<a href="#">RI.5.2</a>)</li> <li>• Facilitate a discussion of general academic and domain-specific words from the text by eliciting volunteers to share out definitions from the group reading. Sample vocabulary words from the text include: <i>insights, parabola, pendulum, arc, sunspots, contemporaries, imply, celestial, and heresy</i>.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Instruct students to work collaboratively to answer questions about the texts in writing, such as (<a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>):             <ul style="list-style-type: none"> <li>○ The text says that Galileo “laid the foundation for future scientists.” What does this phrase mean? (<a href="#">RI.5.4</a>)</li> <li>○ What did Galileo do before designing the first pendulum clock? (<a href="#">RI.5.1</a>) How did those experiments lead to the invention of the pendulum clock? (<a href="#">RI.5.3</a>) Cite evidence from the text and videos to support your answer.</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Explain the relationship between Galileo and the method of scientific investigation. (<a href="#">RI.5.3</a>)</li> <li>○ How did Galileo solve the problem of fuzzy images in the telescope? (<a href="#">RI.5.1</a>)</li> <li>○ What did Newton discover about the light of a telescope? (<a href="#">RI.5.1</a>)</li> <li>○ Compare and contrast Galileo’s and Newton’s thoughts about the telescope. Explain how their contributions to the telescope shaped the way that we see a telescope today. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>)</li> </ul> <ul style="list-style-type: none"> <li>• After all students have turned in their written responses, discuss the questions using <a href="#">accountable talk</a>.<sup>24</sup> Then hand back the responses and allow students to revise what they have written in a different colored ink based on the discussion, focusing on improving the relevancy of their evidence and accuracy of their response. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>)</li> </ul>
<p><b>LESSON 6:</b></p> <p><a href="#">“Quarter of Americans Convinced Sun Revolves Around Earth, Survey Finds,”</a> Liz Fields</p> <p><a href="#">“Galileo: Sun-Centered System,”</a> PBS</p> <p><a href="#">“Explore a Model of Earth’s Yearly Revolution Around the Sun,”</a> Classzone</p>	<p><b>TEXT DESCRIPTION:</b> The article explains that many Americans still have misconceptions concerning science theory. The videos provide information on several scientists’ theories of the revolution of the sun and planets, as well as a video of the Earth’s rotation around the sun.</p> <p><b>TEXT FOCUS:</b> Pairing these videos with the article allows students to analyze multiple explanations of the same events and explain the relationship of changing ideas over time. (<a href="#">RI.5.3</a>, <a href="#">RI.5.6</a>) Students will integrate information from these texts in order to write about the theories of the sun and planet revolution. (<a href="#">RI.5.9</a>)</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASKS:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 7:</b></p> <p><a href="#">“New Theory: Galileo Discovered Neptune,”</a> Robert Roy Britt (SPACE.com)</p> <p><a href="#">“The Making of a</a></p>	<p><b>TEXT DESCRIPTION:</b> The article provides information that leads the reader to the understanding that Galileo discovered Neptune years before it was “officially” discovered.</p> <p><b>TEXT FOCUS:</b> Reading this text, which describes Galileo, allows students to compare Galileo to Richard Feynman’s father.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the article in small groups, noting the evidence that suggests Galileo discovered Neptune. After sharing out evidence gleaned from the text, students participate in a whole-class discussion comparing the scientific ideals</p>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><u>Scientist</u>,” Richard Feynman</p>	<p>of Galileo and Feynman’s father.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Assign “New Theory: Galileo Discovered Neptune” <b>to be read in small groups. Instruct students to underline the evidence that suggests Galileo discovered Neptune years before the officially noted discovery date.</b> (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.8</a>)</li> <li>• After the small-group reading, have students share out examples of evidence supporting the author’s claim, then emphasize Galileo’s diligent note-taking and observation skills. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>)</li> <li>• Write the following quote from the Feynman memoir on the board: “I learned very early the difference between knowing the name of something and knowing something.” Then ask students the following questions: <ul style="list-style-type: none"> <li>○ How does this quote serve as the main idea of both the memoir and the Galileo article? (<a href="#">RI.5.2</a>, <a href="#">RI.5.9</a>)</li> <li>○ What details from the article support this idea? (<a href="#">RI.5.3</a>)</li> </ul> </li> <li>• Conduct a <a href="#">Socratic seminar</a><sup>25</sup> that explores the following question: How did Galileo and Richard Feynman’s father use the scientific method to explore the world around them? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>) <ul style="list-style-type: none"> <li>○ Prior to the seminar, have student pairs locate evidence from the text to support their answers. Have students include their evidence and notes in their events and character graphic organizer begun in a previous lesson. (<a href="#">RI.5.1</a>, <a href="#">W.5.8</a>, <a href="#">SL.5.1a</a>)</li> <li>○ During the seminar, divide the class into two circles (inner and outer), with one partner on the inner circle and one partner on the outer circle. (<a href="#">SL.5.1b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.5.4</a>; <a href="#">SL.5.6</a>)</li> <li>○ Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt each partner in the outer circle to evaluate the partner’s specific claims and use of evidence, assessing the reasoning and evidence. (<a href="#">SL.5.3</a>) Students can record their comments using a backchannel platform like <a href="#">TodaysMeet</a>. (<a href="#">W.5.6</a>)</li> <li>○ Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement. Then swap circles. Have the second group of students discuss for five minutes.</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Following the seminar, have students independently write a response to the following prompt: The text suggests that</li> </ul>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	Richard Feynman’s father and Galileo knew, “the difference between knowing the name of something and knowing something.” What was meant by that? Use evidence from the text to support your explanation of this statement.
<p><b>LESSON 8:</b></p> <p>Chapter 8 of <i>Giants of Science: Isaac Newton</i>, Kathleen Krull</p>	<p><b>TEXT DESCRIPTION:</b> Chapter 8 explains to the reader how Edmund Halley persuaded Isaac Newton to develop and publish his work on the laws of motion.</p> <p><b>TEXT FOCUS:</b> This text affords students the opportunity to practice reading complex text with appropriate rate and expression. Students can make connections between the ideas and concepts in the text (<a href="#">RI.5.3</a>) while integrating information from texts previously read in the unit to connect to Newton’s work. (<a href="#">RI.5.3</a>, <a href="#">RI.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize Chapter 8 of <i>Giants of Science: Isaac Newton</i> in small groups, <b>taking notes on the interaction between the individuals. Students participate in a Fishbowl discussion in which they explain the interaction between Isaac Newton and Edmund Halley and Isaac Newton and Humphrey Newton, and then support their opinion on the topic in a written paragraph.</b></p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Ask an expert reader to read aloud Chapter 8 of <i>Giants of Science: Isaac Newton</i> while students follow along.</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information. This can help students be more prepared to participate in the whole-class discussion. Have students who are struggling with reading fluency (a rubric for assessing reading fluency is available <a href="#">here</a><sup>26</sup>) listen to an audio recording of Chapter 8 while following along with the printed text in advance of reading the text in class. Students can then listen to the recording a second time and read the text out loud along with the recording to practice reading with the appropriate rate and expression. (<a href="#">RF.5.4b</a>) Additional techniques for how to address fluency can be found within the <a href="#">ELA Instructional Framework</a>.<sup>27</sup></li> <li>• Create a vocabulary list from Chapter 8 of <i>Giants of Science: Isaac Newton</i> as a class. Include <i>paranoid, divulging, sabotaged, analysis, nemesis, elliptical, pilgrimage, principles, publication, criticism, applications, fundamental, circumstances</i>. First, have students define the words in context. (<a href="#">RI.5.4</a>, <a href="#">L.5.4a</a>) <b>Then</b> provide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a</li> </ul>

<sup>26</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

TEXT SEQUENCE	TEXT USE
	<p>dictionary. (<a href="#">L.5.4b</a>, <a href="#">c</a>) Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>28</sup> (<a href="#">L.5.5c</a>)</p> <ul style="list-style-type: none"> <li>• Ask students to practice pronouncing the words on the vocabulary list with a partner. (<a href="#">RF.5.3a</a>) Then have the pairs <a href="#">take turns reading aloud a paragraph</a><sup>29</sup> from Chapter 8 to each other. (<a href="#">L.5.6</a>)</li> <li>• Reread the bottom of page 80 through page 85 aloud to the students. Conduct a discussion in which students analyze the significance of Newton’s work, including the ways that his work is connected to the work of all scientists who followed him. (<a href="#">RI.5.3</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Ensure students use <a href="#">accountable talk</a><sup>30</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>) <ul style="list-style-type: none"> <li>○ Explain the relationship between Newton’s three laws of motion and his theory of gravitation. (<a href="#">RI.5.3</a>) How does Newton use the “same <i>principles</i>” to connect the laws and the theory? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">L.5.4</a>)</li> <li>○ How do scientists use Newton’s “rules of reasoning” today? What is the significance of these rules for all scientists who came after Newton? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>)</li> </ul> </li> <li>• Display or project the last paragraph on page 84 and the first on page 85: “Newton, genius that he was, realized that even he would not find answers to all the questions he had. And he would make mistakes. So he reassured future scientists by admitting, ‘To explain all nature is too difficult a task for any one man, or even for any one age. ’Tis much better to do a little with certainty, and leave the rest for others that come after you, than to explain all things.’ So his book was like a box of toys, with enough in it for all the thinkers who came after him to play with.” Have students rewrite the paragraph into their own words.</li> <li>• Ask students, “How do these two paragraphs support the idea that Newton intentionally made his book difficult to comprehend? Explain Halley’s impact on Newton’s work. What is the meaning of ‘so his book was like a box of toys’? How does Newton ensure a connection between himself and scientists for years to come?” (<a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">L.5.1a</a>, <a href="#">L.5.4a</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.5c</a>, <a href="#">L.5.6</a>)</li> <li>• Then divide the class into pairs to explain the importance of <i>The Principia</i> to science. (<a href="#">RI.5.3</a>) Ask students to independently reread Chapter 8. As they read, have the pairs locate details and words in this chapter that explain the significance of Newton’s work. Have students record their findings in a journal. (<a href="#">RI.5.1</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.6</a>) Have each pair partner with another pair to share their findings. (<a href="#">SL.5.1a-d</a>) Prompt the pairs to discuss and add any details</li> </ul>

<sup>29</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>30</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<p>that may have been missed.</p> <ul style="list-style-type: none"> <li>• Create a class summary of Chapter 8 based on the notes created by each pair. Then determine the main ideas of the text as a class. (<a href="#">RI.5.2</a>)</li> <li>• Continue to provide time for students to read <i>The Templeton Twins Have an Idea</i> independently over the course of the unit to prepare for the Extension Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a <a href="#">philosophical chairs debate</a><sup>31</sup> focused on the following question: Which individual—Edmund Halley or Humphrey Newton—had the most influence over Newton completing the <i>Principia</i>? (<a href="#">RI.5.1</a>, <a href="#">RI.1.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.9</a>) <ul style="list-style-type: none"> <li>○ Prior to the debate, ask students to form an initial opinion. Have the two groups (one that selected Halley and one that selected Newton) work together to write an opening argument for the debate. The argument should present the group’s opinion and provide reasons and evidence from the texts as support; use grade-appropriate words and phrases, including transitions and conjunctions; and provide a relevant conclusion. (<a href="#">RI.5.1</a>, <a href="#">W.5.1a-d</a>, <a href="#">SL.5.1a-b</a>)</li> <li>○ Form two lines facing each other, with one line representing Halley and one line representing Newton.</li> <li>○ Ask each group to present their opening argument. (<a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>○ Then have the students discuss their reasons and evidence, asking questions, challenging thoughts or evidence, and presenting additional reasons. Ensure that students explain how the ideas presented in the discussion support the discussion question and locate additional evidence that supports or negates the claims presented. (<a href="#">SL.5.3</a>) The goal of the discussion is for students to convince other students to agree with their opinion. As students change their opinions, prompt them to change lines to represent the change in their opinion. (<a href="#">SL.5.1c-d</a>)</li> <li>○ After the debate, have students return to their original groups to review their initial claims and evidence given what was presented from others during the class discussion. (<a href="#">W.5.8</a>, <a href="#">SL.5.1d</a>)</li> </ul> </li> <li>• Then have students independently write an essay in response to the discussion prompt: Which individual—Edmund Halley or Humphrey Newton—had the most influence over Newton completing the <i>Principia</i>? Prompt students to state their opinions and provide logically ordered reasons that are supported by textual evidence.</li> </ul>

<sup>31</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>(<a href="#">RI.5.1</a>; <a href="#">RI.5.3</a>; <a href="#">RI.5.9</a>; <a href="#">W.5.1a-d</a>; <a href="#">W.5.4</a>; <a href="#">W.5.9a-b</a>; <a href="#">W.5.10</a>; <a href="#">L.5.1b-d</a>; <a href="#">L.5.2a-b, d-e</a>; <a href="#">L.5.3a</a>; <a href="#">L.5.6</a>) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an <a href="#">answer frame</a><sup>32</sup> to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process with students:</p> <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: detail or example, (2) Elaboration/explanation of how this evidence supports the student’s opinion. (<a href="#">RI.4.1</a>, <a href="#">W.5.1b</a>, <a href="#">W.5.9b</a>)</li> <li>○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found.</li> <li>○ Student pairs review each other’s evidence chart and offer feedback. (<a href="#">W.5.5</a>)</li> <li>○ Students develop a main idea statement.<sup>33</sup> This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (<a href="#">W.5.1a</a>)</li> <li>○ Students complete a first draft.</li> <li>○ <b>Engage students in peer editing to ensure the essay meets expectations for content, organization, style, and grammar.</b> (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>) Use a process similar to Lesson 4.</li> <li>○ Have students complete a final draft.</li> </ul>
<p><b>LESSON 9:</b></p> <p><a href="#">“The Making of a Scientist,”</a> Richard Feynman</p>	<p><b>TEXT DESCRIPTION:</b> “The Making of a Scientist” is a memoir written by Richard Feynman about his interactions with his father and why he became a scientist.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 10:</b></p> <p><i>The Templeton Twins Have</i></p>	<p><b>TEXT DESCRIPTION:</b> <i>The Templeton Twins Have an Idea</i> is the story of two children who were kidnapped so that their father would turn over one of his inventions to his nemesis.</p>

<sup>32</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

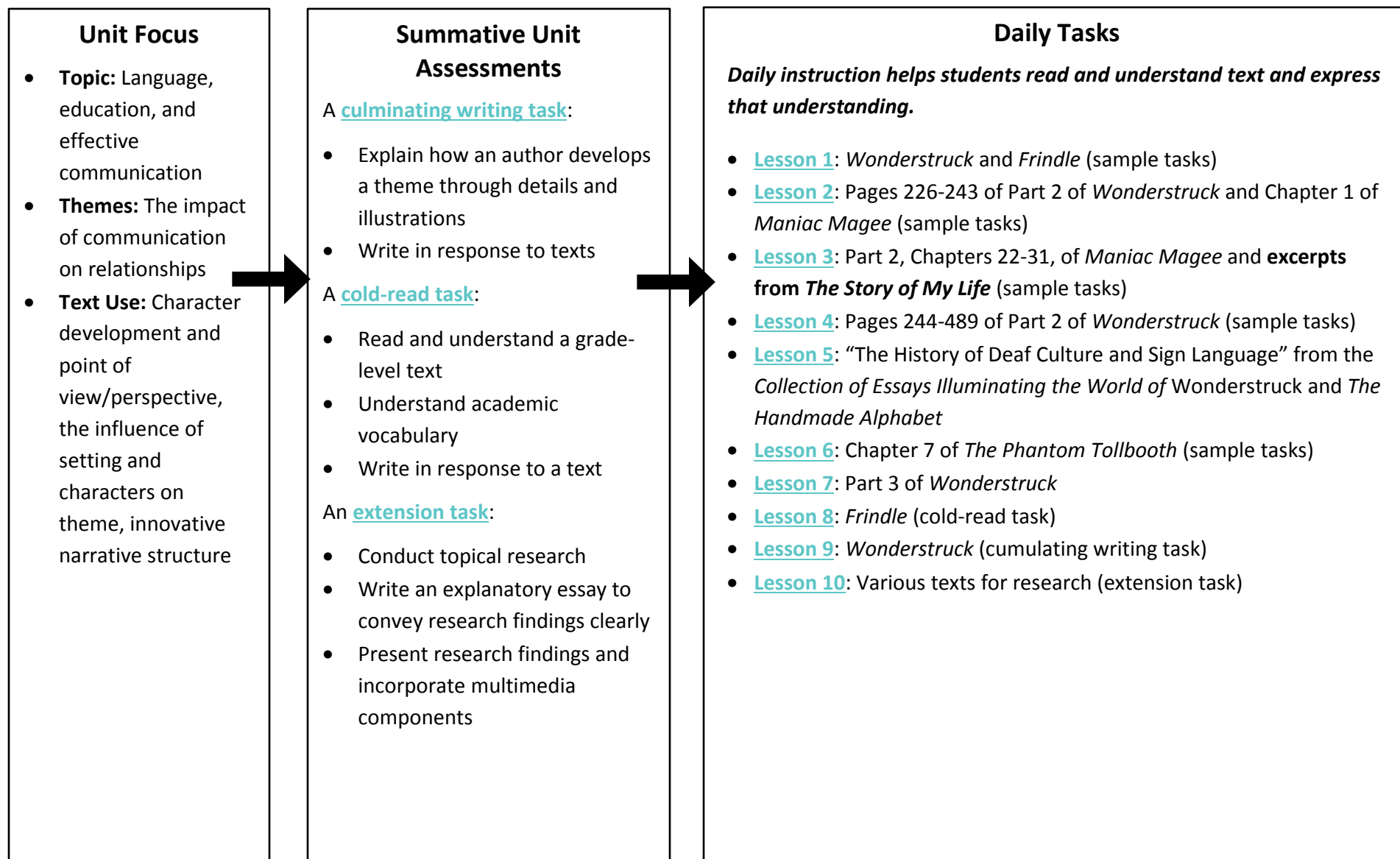
<sup>33</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
<i>an Idea: Book 1</i> , Ellis Weiner	<p><b><u>TEXT FOCUS:</u></b> Students determine a theme and relate it to the main ideas of the anchor text. Students identify and write about challenges faced by the father and discuss how his responses compare to the responses of Feynman’s father.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>

## UNIT: WONDERSTRUCK

<p><b>ANCHOR TEXT</b></p> <p><i>Wonderstruck</i>, Brian Selznick (literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>Excerpts from <i>The Phantom Tollbooth</i>, Norton Juster</li> <li>Excerpts from <i>Maniac Magee</i>, Jerry Spinelli</li> <li><i>Frindle</i>, Andrew Clements</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>“The History of Deaf Culture and Sign Language” from the <a href="#"><i>Collection of Essays Illuminating the World of Wonderstruck</i></a>, Carol Padden and Tom Humphries</li> <li>Part I, Chapter IV, from <a href="#"><i>The Story of My Life</i></a>, Helen Keller</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li><i>The Handmade Alphabet</i>, Laura Rankin (Wordless Picture Book)</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students learn about the importance of language, education, and communication. By determining how characters respond to <a href="#">challenges</a> of language barriers and ineffective communication, students learn how language and stories can connect us or divide us, and that bridging differences requires effective communication.</p> <p><b>Text Use:</b> Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure</p> <p><b>Reading:</b> <a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.4</a>, <a href="#">RL.5.5</a>, <a href="#">RL.5.6</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>, <a href="#">RL.5.10</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.9</a>, <a href="#">RI.5.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.5.3a</a>, <a href="#">RF.5.4.a-c</a></p> <p><b>Writing:</b> <a href="#">W.5.1a-d</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">W.5.6</a>, <a href="#">W.5.7</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.5</a>, <a href="#">SL.5.6</a></p> <p><b>Language:</b> <a href="#">L.5.1a-e</a>; <a href="#">L.5.2a-b, d-e</a>; <a href="#">L.5.3a</a>; <a href="#">L.5.4a-c</a>; <a href="#">L.5.5a-c</a>; <a href="#">L.5.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 352:</b> Text Set and Unit Focus</p> <p><b>Page 353:</b> <i>Wonderstruck</i> Unit Overview</p> <p><b>Pages 354-357:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 358:</b> ELA Instructional Framework</p> <p><b>Pages 359-372:</b> Text Sequence and Use for Whole-Class Instruction</p>
--	--

## Wonderstruck Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Determine how the details of *Wonderstruck* and the illustrations help to develop the theme, “Effective communication develops strong relationships.” Then write a multi-paragraph essay explaining how the theme unfolds through each part of the text and the illustrations. ([RL.5.2](#), [RL.5.5](#), [RL.5.7](#))

**Teacher Note:** Students should introduce and explain how a theme is developed over the course of *Wonderstruck*. ([W.5.2a](#), [W.5.9a](#)) The completed writing should use appropriate transitions, precise and grade-appropriate language, and a variety of sentence patterns for meaning, interest, and style, and should provide a relevant conclusion. ([W.5.2c, d, e](#); [W.5.4](#), [L.5.3a](#), [L.5.6](#)) The essay should also demonstrate proper grammar and usage. ([L.5.1b-d](#); [L.5.2a-b, d-e](#)) Use peer and teacher conferencing in the process of developing the essay. ([W.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Language, education, and effective communication</li> <li>• <b>Themes:</b> The impact of communication on relationships</li> <li>• <b>Text Use:</b> Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Explaining how an author develops a theme through details and illustrations</li> <li>• Writing in response to texts</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 7</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Read *Frindle* by Andrew Clements independently and then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. How does Nick respond to the assignment Mrs. Granger gives him? ([RL.5.2](#))
2. Describe how Nick and Mrs. Granger interact over the course of the story. Refer to Chapter 3 when they meet, Chapter 5 when Nick gives his report, Chapter 8 when Mrs. Granger challenges Nick’s word, or Chapter 14 when the Frindle is famous. ([RL.5.1](#), [RL.5.3](#))
3. Years later in her letter to Nick, Mrs. Granger writes, “A person can watch the sunset, but he cannot slow it down or stop it or make it go backward.” What does Mrs. Granger mean by this? ([L.5.5a](#)) How does she use this reflection to comment on her experience with the word “frindle”? ([RL.5.4](#))
4. Determine a theme of *Frindle* based on the ideas of education and communication. Use notes from class discussions and details from the text to support your response. ([RL.5.2](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Language, education, and effective communication</li><li>• <b>Themes:</b> The impact of communication on relationships</li><li>• <b>Text Use:</b> Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding a grade-level text</li><li>• Understanding academic vocabulary</li><li>• Writing in response to a text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 2</a> (sample tasks included)</li><li>• <a href="#">Lesson 3</a> (sample tasks included)</li><li>• <a href="#">Lesson 4</a> (sample tasks included)</li><li>• <a href="#">Lesson 6</a> (sample tasks included)</li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 8</a> (use this task)</li></ul>

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

### **EXTENSION TASK<sup>4</sup>**

Have students select an innovation in communication (e.g., printing press, hearing aids, telephones, cochlear implants, e-mail, Internet, etc.) and investigate the history of the innovation and its various evolutions over time.

- What is the history of your innovation? (How was it invented? Who invented it? How long did it take?) ([RI.5.2](#), [RI.5.8](#))
- How is the innovation connected to other innovations? How did it lead to further innovations? ([RI.5.3](#))
- What made the innovation successful?
- Has the innovation been replaced today? If so, what replaced it and why is it no longer used? ([RI.5.6](#))
- Identify the various ways that people can communicate and connect with one another all over the world.

Ensure students gather relevant information from several sources. ([RI.5.7](#), [RI.5.9](#), [RI.5.10](#), [W.5.7](#), [W.5.8](#)) Provide credible sources for students to begin their research. As needed, conduct mini-lessons in locating and determining relevant information and taking notes from research.

After completing research, ask students to write a multi-paragraph explanatory essay in response to the following prompt: Describe and explain your selected innovation. How was it invented? How has it evolved and changed over time? How is it connected to or how did it lead to other communication innovations? Introduce your topic and organize your information, then develop the topic with facts and relevant information from research using appropriate transitions, precise language, and a relevant conclusion. ([W.5.2a-e](#), [W.5.9b](#), [W.5.10](#))

Ensure that the writing uses grade-appropriate words, phrases, and conjunctions, and demonstrates command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling. ([L.5.1b-e](#); [L.5.2a-b, d-e](#); [L.5.6](#)) Students should also use a variety of sentence patterns for meaning, interest, and style. ([W.5.4](#), [L.5.3a](#)) Use peer and teacher conferencing in the process of developing the essay. ([W.5.5](#))

Then ask students to present their findings to the class in a formal multimedia presentation, demonstrating the use of their innovation for communication (e.g., if students chose Internet, they should demonstrate how it can be used to collaborate with others, or if students chose sign language, they should demonstrate how to say something in sign language). ([W.5.6](#))

Evaluate the presentations based on whether students sequenced their ideas logically, used appropriate facts and relevant details from research to support their main ideas, spoke clearly in a style appropriate to the task and situation, and used visuals and multimedia components effectively to enhance their ideas. ([SL.5.4](#), [SL.5.5](#), [SL.5.6](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.



UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Language, education, and effective communication</li> <li>• <b>Themes:</b> The impact of communication on relationships</li> <li>• <b>Text Use:</b> Character development and point of view/perspective, the influence of setting and characters on theme, innovative narrative structure</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Conducting topical research</li> <li>• Writing an explanatory essay to convey research findings clearly</li> <li>• Presenting research findings and incorporating multimedia components</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 10</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>5</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth.

***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>5</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>6</sup></p> <p>Part 1 of <i>Wonderstruck</i>, Brian Selznick</p> <p>Independent reading of <i>Frindle</i>, Andrew Clements</p>	<p><b>TEXT DESCRIPTION:</b> Part 1 of <i>Wonderstruck</i> introduces the reader to Ben, the main character. Ben lives with his aunt and uncle, as his mother passed away and he does not know his father. The story opens with Ben dreaming of a place that he has never been and ends with his house being struck by lightning, causing Ben to become completely deaf.</p> <p>In <i>Frindle</i>, after a lesson on words and their origin, Nick decides to invent a new word “frindle” to replace the word “pen.” The story shows the importance of effective communication. As Nick’s word becomes more popular, Mrs. Granger begins to see a transformation in Nick and his power to change student language with the invention of one word.</p> <p><b>ILLUSTRATION DESCRIPTION:</b> The illustrations in <i>Wonderstruck</i> tell a different story than the text. It is only at the end of the story that the text and illustrations come together. In Part 1, the illustrations show a young girl admiring a woman—Lillian Mayhew—in a magazine. She sneaks from her home to watch a movie starring Mayhew. Returning home through her window, the young girl finds a note from her father telling her that she is in trouble. The reader learns here that the girl may be deaf, as her father leaves a book from her tutor to practice lip reading. The girl sees an ad in the newspaper that notes Mayhew will be performing in New York, so she leaves her home in Michigan to find Mayhew.</p> <p><b>TEXT FOCUS:</b> In this unit students explore a variety of ways that characters communicate, as well as methods of communication. Part 1 introduces students to Ben and offers an opportunity for discussion surrounding the importance of language, education, and communication. Reading and summarizing Part 1 will help students understand the importance of communicating effectively. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and determine a theme of Part 1 of <i>Wonderstruck</i> then use a graphic organizer to compare and contrast the written and illustrated stories. Following a discussion, students write a paragraph relating text to the unit focus.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into small groups. Have students read Part 1 in small groups and <a href="#">summarize</a><sup>7</sup> both stories (Ben’s story through text and the young girl’s story through illustrations). (<a href="#">RL.5.2</a>) Ask students to record their written summaries in a journal or reading log. (<a href="#">W.5.10</a>) Then have the groups share their summaries and conduct an initial discussion about the images in Part 1. Ensure students understand that the images tell a separate story.</li> </ul>

<sup>6</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• <b>Independent Reading:</b> Provide structured time in class (approximately 20 minutes daily) for students to read <i>Frindle</i> independently. Students might also need to read at home if they are not able to finish during class. Ensure students are keeping track of their progress in the novel and recording any questions or reflections they may have in a journal or on sticky notes. Students should be held accountable for their independent reading. In this unit, the cold-read task is based on the independent reading. (<a href="#">RL.5.10</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• After the first reading of Part 1, have students reread the text independently and take notes using sticky notes or a graphic organizer to record Ben’s search for his father. Have students note specific details in the text that show how Ben responds to the challenge of finding his father, including his response to the memorabilia (e.g., book <i>Wonderstruck</i>, the bookmark, the locket) found in his mother’s bedroom. (<a href="#">RL.5.2</a>) Have students share their notes and display them. Then conduct a class discussion to determine a theme of Part 1 based upon the shared details. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>) <ul style="list-style-type: none"> <li>○ What item did Ben find that prompted him to wonder if his mother had “other secrets hidden in her room”? (<a href="#">RL.5.1</a>)</li> <li>○ On page 95, the text states, “It felt strange, and wrong, to go through her things, but he couldn’t stop.” Explain why Ben felt that he couldn’t stop. (<a href="#">RL.5.2</a>)</li> </ul> </li> <li>• Then, facilitate a whole-class discussion of the images: What details do you notice? What story is being told? How do the images contribute to the text? Who might this young girl be? (<a href="#">RL.5.7</a>)</li> <li>• Next, have students work in pairs to complete a two-column graphic organizer. The columns should be labeled “Ben” and “Young Girl” and the rows should be labeled (1) Description, (2) Setting, (3) Actions/events. Instruct the students to compare and contrast Ben and the young girl in the images, the settings of the text and illustrations, and the actions of each character and events in both stories. (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.9</a>) Have students continue to complete this graphic organizer throughout the unit to trace the two characters, various settings, and events. At the end of the unit, prompt students to use this organizer to express understanding of the text.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students write a paragraph to demonstrate understanding of the text. Students write in response to the following questions: What forms of communication were used in Part 1 of <i>Wonderstruck</i>? How did the forms of communication offer Ben a possible lead to finding his father? (Possible responses may include details regarding the phone call leading to lightning, letters in mother’s belongings, notes in the hospital.) Prompt students to support their answers with relevant evidence from the text, their notes, and the classroom discussion. (<a href="#">RL.5.1</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.9a</a>, <a href="#">W.5.10</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>As needed, provide students with an <a href="#">answer frame</a><sup>8</sup> to support them in organizing their writing. Have students share their written paragraph with a partner, who reviews the writing with a student-developed rubric to evaluate whether the evidence supports the answer and whether the explanation of the evidence is logical. (<a href="#">W.5.5</a>)</li> </ul>
<p><b>LESSON 2:</b></p> <p>Pages 226-243 of Part 2 of <i>Wonderstruck</i>, Brian Selznik</p> <p>Chapter 1 of <i>Maniac Magee</i>, Jerry Spinelli</p>	<p><b>TEXT DESCRIPTION:</b> In these pages of <i>Wonderstruck</i>, the reader finds Ben on a bus, then in a crowded city. Chapter 1 of <i>Maniac Magee</i> introduces the reader to Jeffrey Magee and sets the background for his story. His parents are killed in a crash, so he is orphaned and sent to live with his aunt and uncle. After eight years of his aunt and uncle arguing, Jeffrey gets fed up and runs away.</p> <p><b>ILLUSTRATION DESCRIPTION:</b> In this section of the illustrations, the young girl finds her way to New York City and discovers that Lillian Mayhew will be performing the following night.</p> <p><b>TEXT FOCUS:</b> Students will be able to draw parallels between Ben and Jeffrey, describing how both characters respond to the challenges they face (<a href="#">RL.5.2</a>), and comparing and contrasting the two texts on their approaches to similar themes. (<a href="#">RL.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Part 2 of <i>Wonderstruck</i> and Chapter 1 of <i>Maniac Magee</i> then compare and contrast the main characters in small groups. Students end the lesson by participating in a discussion of the characters of Ben and Jeffrey using text evidence gathered from the small group work.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Divide the class into small groups. Have students read pages 226-243 of Part 2 of <i>Wonderstruck</i> in small groups and <a href="#">summarize</a><sup>9</sup> both stories (Ben’s story through text and the young girl’s story through illustrations). (<a href="#">RL.5.2</a>) Ask students to record their written summaries in a journal or reading log. (<a href="#">W.5.10</a>) Then have the groups share their summaries and conduct an initial discussion about the images in Part 2 and how they contribute to the text. Focus students on noticing how the images are building a story separate from Ben’s story and how the author is able to develop a story without using any words. (<a href="#">RL.5.5</a>, <a href="#">RL.5.7</a>)</li> <li>Assign Chapter 1 of <i>Maniac Magee</i> to be read independently and then have students summarize the text in a journal or reading log. (<a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>)</li> <li>Provide time for students to read <i>Frindle</i> independently over the course of the unit to prepare for the cold-read task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4a, c</a>)</li> </ul>

<sup>8</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>9</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students reread pages 226-243 of Part 2 in pairs and then ask the pairs to continue comparing and contrasting Ben and the young girl by filling out the two-column comparison and contrast graphic organizer begun in Lesson 1. (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.9</a>) Have student pairs present their comparisons and contrasts based on evidence from the text and illustrations. (<a href="#">SL.5.1a-c</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) As students present, prompt the audience to ask questions and identify details or evidence they did not include and/or details or evidence that need to be revised. (<a href="#">SL.5.1d</a>, <a href="#">SL.5.3</a>) Have student pairs make the necessary revisions to their organizers based on the presentations.</li> <li>• Then have students work in small groups to compare and contrast Ben from <i>Wonderstruck</i> and Jeffrey from <i>Maniac Magee</i> using a Venn diagram labeled “Ben” and “Jeffrey.” Ask students to refer back to both texts as needed to compare and contrast the family life, the challenges, and how communication affects the lives of these two characters. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>) Prompt students to list textual evidence that supports the traits, motivations, and feelings of each character outside each circle. (<a href="#">W.5.9a</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion based on the following questions: <ul style="list-style-type: none"> <li>○ How are Ben and Jeffrey’s home lives alike? How are they different?</li> <li>○ What challenge does Ben face? How is his challenge different from Jeffrey’s challenge?</li> <li>○ Explain how communication has affected Ben.</li> <li>○ How are Jeffrey’s challenges with communication different from Ben’s?</li> </ul> </li> </ul> <p>Remind students to use their Venn diagrams as a reference during the discussion. Ensure students use <a href="#">accountable talk</a><sup>10</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RL.5.1</a>, <a href="#">RL.5.9</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</p>
<p><b>LESSON 3:</b></p> <p>Part 2, Chapters 22-31, of <i>Maniac Magee</i>, Jerry Spinelli</p> <p>Part I, Chapter IV, of <a href="#">The</a></p>	<p><b>TEXT DESCRIPTION:</b> In <i>Maniac Magee</i>, Jeffrey Magee goes to the zoo to sleep because he is homeless. The groundskeeper, Grayson, finds Jeffrey sleeping in the buffalo exhibit. The two form a bond (e.g., Grayson gives Jeffrey a place to sleep and food to eat, and Jeffrey teaches Grayson to read). Grayson passes away in his sleep, leaving Jeffrey, once again, without a guardian. In Chapter IV of <i>The Story of My Life</i>, Helen meets Anne Sullivan, who teaches her to communicate through sign language.</p>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><a href="#">Story of My Life</a>, Helen Keller (<a href="#">Sample lessons</a>)</p>	<p><b>TEXT FOCUS:</b> The relationship between Grayson and Jeffrey is built through communication. The two characters develop a bond because of their interest in education and learning. Similarly, in <i>The Story of My Life</i>, Helen and Anne develop a relationship through learning and communication.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize chapters 22-31 of <i>Maniac Magee</i> in small groups then read Chapter IV from <i>The Story of My Life</i> while taking notes on the interaction between the characters. Students participate in a philosophical chairs debate comparing Jeffery from <i>Maniac Magee</i> to Anne Sullivan, and then support their opinion on the topic in a written paragraph.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Ask an expert reader to read aloud Chapter IV from <i>The Story of My Life</i> while students follow along with the text.</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information. This can help students be more prepared to participate in the whole-class discussion. Have students who are struggling with reading fluency (a rubric for assessing reading fluency is available <a href="#">here</a><sup>11</sup>) listen to an <a href="#">audio recording of Chapter IV</a><sup>12</sup> of <i>The Story of My Life</i> while following along with the printed text in advance of reading the text in class. Students can then listen to the recording a second time and read the text out loud along with the recording to practice reading with the appropriate rate and expression. (<a href="#">RF.5.4b</a>) Additional techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>13</sup></li> <li>• Create a vocabulary list from Chapter IV of <i>The Story of My Life</i> as a class. Include <i>immeasurable, dumb, expectant, vaguely, penetrated, lingered, unconsciously, marvel, bitterness, continually, languor, tangible, anxious, groped, supposed, uncomprehending, tussle, persisted, confounding, despair, renew, keenly, sentiment, discomfort, consciousness, revealed, quiver, vainly, repentance</i>. First, have students define the words in context. (<a href="#">RI.5.4</a>, <a href="#">L.5.4a</a>) Then provide students with a list of Greek and Latin affixes and roots, and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.5.4b</a>, <a href="#">c</a>) Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>14</sup> (<a href="#">L.5.5c</a>)</li> </ul>

<sup>11</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>12</sup> [https://archive.org/details/story\\_my\\_life\\_1002\\_librivox](https://archive.org/details/story_my_life_1002_librivox)

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Ask students to practice pronouncing the words on the vocabulary list with a partner. Then have the pairs <a href="#">take turns reading aloud a paragraph</a><sup>15</sup> from Chapter IV to each other. (<a href="#">L.5.6</a>)</li> <li>• Display or project the first paragraph: “The most important day I remember in all my life is the one on which my teacher, Anne Mansfield Sullivan, came to me. I am filled with wonder when I consider the immeasurable contrasts between the two lives which it connects. It was the third of March, 1887, three months before I was seven years old.” Have students rewrite the paragraph in their own words.</li> <li>• Ask students, “What is the significance of the day Helen met Anne Sullivan? In the second sentence, what does ‘it’ refer to in the phrase, ‘between the two lives which it connects’? What is the meaning of “immeasurable contrasts”? What are the <i>two lives</i> Helen references?” (<a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">L.5.1a</a>, <a href="#">L.5.4a</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.5c</a>, <a href="#">L.5.6</a>)</li> <li>• Then divide the class into pairs to compare and contrast Helen’s “two lives.” (<a href="#">RI.5.3</a>) Provide students with a T-chart. Ask students to reread Chapter IV independently. As they read, have one partner in the pair locate details and words that describe Helen’s thoughts and attitude before she met Anne Sullivan. Have that student record his or her findings on the left side of the T-chart. Have the other partner locate details and words that describe Helen’s thoughts and attitude after she met Anne Sullivan and record their findings on the right side of the T-chart. (<a href="#">RI.5.1</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.6</a>) Have each partner share the details with the other partner. (<a href="#">SL.5.1a-d</a>) Prompt the pairs to discuss and add any details that may have been missed.</li> <li>• Create a class summary of Chapter IV based on the T-charts created by each pair. Then determine the main ideas of the text as a class. (<a href="#">RI.5.2</a>)</li> <li>• Conduct a discussion in which students analyze the ways that Helen Keller develops her main ideas. (<a href="#">RI.5.2</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Ensure students use <a href="#">accountable talk</a><sup>16</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>) <ul style="list-style-type: none"> <li>○ Reread paragraphs 2-4. How does Helen Keller develop the idea that she was <i>expectant</i>? What other sentences in the paragraph support this idea? (<a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>) What devices does she use to develop the idea of expectancy? (<a href="#">RI.5.3</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.5a</a>) Why does she use the words <i>vaguely</i>, <i>unconsciously</i>, and <i>supposed</i>. Why doesn’t Helen know more fully what is about to happen to her? (<a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>)</li> </ul> </li> </ul>

<sup>15</sup> [http://www.fcrr.org/studentactivities/F\\_014c.pdf](http://www.fcrr.org/studentactivities/F_014c.pdf)

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Reread paragraphs 5-7. What distinction does Helen make between her finger spelling and knowing that “everything has a name”? What words or phrases in the paragraph support this distinction?<sup>17</sup> (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>) Why does Helen <i>confound</i> the words “mug” and “water”? What does Anne Sullivan do to get Helen to understand the meaning of words? (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>)</li> <li>○ Reread paragraphs 8-9. What is the significance of words to Helen? How does she explain her transformation? (<a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.8</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.6</a>)</li> <li>• Have students read Chapters 22-31 of <i>Maniac Magee</i> in small groups and then summarize the text with their group. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>)</li> <li>• Facilitate a whole-class discussion in which students analyze the importance of communication in these texts. (<a href="#">RL.5.2</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.9</a>) Ensure students use <a href="#">accountable talk</a><sup>18</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RI.5.1</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) <ul style="list-style-type: none"> <li>○ How do education and language through storytelling build the relationship between Grayson and Jeffrey?</li> <li>○ How do education and communication build the relationship between Helen and Anne?</li> <li>○ How does communication build Helen’s relationship with the world around her?</li> <li>○ How does language support the learning of both Grayson from <i>Maniac Magee</i> and Helen from <i>The Story of My Life</i>?</li> </ul> </li> <li>• Working in pairs, have students record evidence in their journals or reading logs from both texts to note the instances in which education and language played a role in the relationship between Grayson and Jeffrey and Helen and Anne. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.9</a>)</li> <li>• Continue to provide time for students to read <i>Frindle</i> independently over the course of the unit to prepare for the cold-read task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4a</a>, <a href="#">c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conduct a <a href="#">philosophical chairs debate</a><sup>19</sup> focused on the following question: Which character—Grayson or Jeffrey—is most like Anne Sullivan? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.9</a>)</li> </ul>

<sup>17</sup> Possible answers: *imitate*, “I did not know that I was spelling a word or even that words existed,” “monkey-like imitation,” or *uncomprehending*

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Prior to the debate, ask students to form an initial opinion. Have the two groups (one that selected Grayson and one that selected Jeffrey) work together to write an opening argument for the debate. The argument should present the group’s opinion and provide reasons and evidence from both texts as support, use grade-appropriate words and phrases, including transitions and conjunctions, and provide a relevant conclusion. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">W.5.1a-d</a>, <a href="#">SL.5.1a-b</a>)</li> <li>○ Form two lines facing each other, with one line representing Grayson and one line representing Jeffrey.</li> <li>○ Ask each group to present their opening argument. (<a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>○ Have the students discuss their reasons and evidence, asking questions, challenging thoughts or evidence, and presenting additional reasons. Ensure that students explain how the ideas presented in the discussion support the discussion question and locate additional evidence that supports or negates the claims presented. (<a href="#">SL.5.3</a>) The goal of the discussion is for students to convince other students to agree with their opinion. As students change their opinions, prompt them to change lines to represent the change in their opinion. (<a href="#">SL.5.1c-d</a>)</li> <li>○ After the debate, have students return to their original groups to review their initial claims and evidence given what was presented by others during the class discussion. (<a href="#">W.5.8</a>, <a href="#">SL.5.1d</a>)</li> <li>● Then have students independently write an essay in response to the discussion prompt: Which character—Grayson or Jeffrey—is most like Annie Sullivan? Prompt students to state their opinions and provide logically ordered reasons that are supported by textual evidence. (<a href="#">RL.5.1</a>; <a href="#">RL.5.3</a>; <a href="#">RI.5.1</a>; <a href="#">RI.5.9</a>; <a href="#">W.5.1a-d</a>; <a href="#">W.5.4</a>; <a href="#">W.5.9a-b</a>; <a href="#">W.5.10</a>; <a href="#">L.5.1b-d</a>; <a href="#">L.5.2a-b, d-e</a>; <a href="#">L.5.3a</a>; <a href="#">L.5.6</a>)</li> <li>● Engage students in peer editing to ensure the essay meets expectations. (<a href="#">W.5.5</a>) <ul style="list-style-type: none"> <li>○ Have the class form a single circle. Each student in the circle must have a completed written response.</li> <li>○ Ask students to pass their written response two times to the left.</li> <li>○ Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ol style="list-style-type: none"> <li>1. Read the first paragraph. Identify and underline the main idea sentence that states the student’s opinion. If there is no main idea sentence, write in the margin “Missing main idea sentence.”</li> <li>2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence.</li> </ol> </li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>3. Read the full essay. Put a star next to any textual details or examples used in the response. Put a plus sign next to the example if it supports the main idea. If it does not support the main idea, put a minus sign next to the example. (<a href="#">RI.5.1</a>, <a href="#">RI.5.8</a>)</li> <li>4. Review the sentences and locate any transitions or conjunctions. Ensure the sentences with transitions or conjunctions are formed correctly. Highlight any possible errors in green. If no transitions or conjunctions are used, suggest where one could be added. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.1a</a>, <a href="#">L.5.1e</a>, <a href="#">L.5.6</a>)</li> <li>5. Focus on revising the sentences to increase reader interest or develop style. (<a href="#">W.5.4</a>, <a href="#">L.5.3a</a>) Select a simple sentence from the essay. Expand the sentence by adding details, examples, or grade-appropriate words and phrases, or combine the sentence with another sentence using a grade-appropriate conjunction. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.1a</a>, <a href="#">L.5.1e</a>, <a href="#">L.5.6</a>)</li> <li>6. Ensure the verb tense is consistent throughout the writing. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done and students practice with verb tense.) (<a href="#">L.5.1b</a>, <a href="#">L.5.1c</a>, <a href="#">L.5.1d</a>)</li> <li>7. Circle strong vocabulary words in the text. If necessary, make suggestions for how to improve the vocabulary (i.e., consulting a thesaurus). (<a href="#">RI.5.4</a>, <a href="#">L.5.6</a>)</li> <li>8. Highlight any potential spelling or grammatical mistakes in yellow, including misusing commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.4.1g</a>, <a href="#">L.4.2a-d</a>)</li> <li>9. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (<a href="#">W.4.4</a>, <a href="#">W.4.5</a>)</li> <li>10. Have students complete a final draft.</li> </ol>
<p><b>LESSON 4:</b></p> <p>Pages 244-489 of Part 2 of <i>Wonderstruck</i>, Brian Selznik</p>	<p><b>TEXT DESCRIPTION:</b> Ben, now in New York City, struggles through the crowd to find his way to an address he found in his mother’s bedroom—an address he assumes belongs to his father. After finding that the apartment did not belong to his father, he moves on and finds additional clues.</p> <p><b>ILLUSTRATION DESCRIPTION:</b> The young girl, sneaks backstage at the theater where Lillian Mayhew is performing. The illustrations show Lillian upset at the sight of the girl. The reader learns that Mayhew is the young girl’s mother. It is also confirmed for the reader that the young girl is deaf. Mayhew, eager to return to work, locks her daughter in her dressing room. The young girl sneaks out of the dressing room window and finds the American Museum of Natural History. There she finds her brother, Walter. The last images of Part 2 show the young girl, who the reader knows now as Rose, at her brother’s apartment.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>TEXT FOCUS:</b> In this text, relationships are confused or strained due to trouble communicating. The two plots can be compared, as students should begin to make connections between the two stories at this point in the text. (<a href="#">RL.5.5</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>) One of the text themes—troubles in relationships are the result of poor communication—is evident in this part of the text. As this part unfolds the plot of both stories, use details in the text, such as how Jamie responds to learning that Ben is deaf or how Rose’s mother responds to seeing her, to determine the theme. (<a href="#">RL.5.2</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize Part 2 and participate in a fishbowl discussion about how communication affects the relationships in the text. Students continue to compare and contrast Ben and Rose then respond in writing to a prompt about point of view and communication.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have pairs read pages 244-489 of Part 2 of <i>Wonderstruck</i> and <a href="#">summarize</a><sup>20</sup> both stories (Ben’s story through text and Rose’s story through illustrations). (<a href="#">RL.5.2</a>) Ask students to record their written summaries in a journal or reading log. (<a href="#">W.5.10</a>) Then have the pairs share their summaries and conduct an initial discussion about the images in the last section of Part 2 and how they contribute to the text (e.g., “Where is the young girl going and what does she hope to find?” and “What might be the relationship between the young girl and Mayhew?”). Focus students on noticing connections between the images and the text. What details are depicted in the images that are similar to details in Ben’s story? Predict what these connections might mean. (<a href="#">RL.5.5</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>)</li> <li>• Continue to provide time for students to read <i>Frindle</i> independently over the course of the unit to prepare for the cold-read task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a whole-class discussion in which students analyze the role of communication in the text. Ensure students use <a href="#">accountable talk</a><sup>21</sup> throughout the discussion to pose and respond to the questions of others and refer to specific textual details, quoting accurately. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.6</a>, <a href="#">RL.5.9</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) <ul style="list-style-type: none"> <li>○ How does Rose respond to the challenges of her disability?</li> <li>○ How are the various relationships (between Ben and his family, Ben and Jamie, Rose and Lillian, etc.) affected by poor communication?</li> </ul> </li> </ul>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ What forms of communication could be used to strengthen these relationships?</li> <li>○ How did Ben respond to Jamie offering help? How did Ben’s language barrier affect the way that he responded to Jamie?</li> <li>○ What did Jamie assume when he approached Ben? How might Jamie have approached Ben differently if he knew about Ben’s disability?</li> </ul> <ul style="list-style-type: none"> <li>● Prompt students to continue working in pairs to compare and contrast Ben and Rose by filling out the two-column comparison and contrast graphic organizer begun in Lesson 1. (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.9</a>) Have student pairs present their comparisons and contrasts based on evidence from the text and illustrations. (<a href="#">SL.5.1a-c</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) As students present, prompt the audience to ask questions and identify details or evidence they did not include and/or details or evidence that need to be revised. (<a href="#">SL.5.1d</a>, <a href="#">SL.5.3</a>) Have student pairs make the necessary revisions to their organizers based on the presentations.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Have students write an answer to the following prompt: Describe how the narrator’s point of view influences how events are described, specifically on pages 366-368, when Ben and Jamie first meet. How would pages 366-368 be different if told from Jamie’s point of view? Explain the importance of language and communication in this scene. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.6</a>) Provide students with an <a href="#">answer frame</a><sup>22</sup> to support them in organizing their response. (<a href="#">W.5.9a</a>, <a href="#">W.5.10</a>, <a href="#">L.5.6</a>)</li> </ul>
<p><b>LESSON 5:</b>  “The History of Deaf Culture and Sign Language” from the <a href="#">Collection of Essays Illuminating the World of Wonderstruck</a>, Carol Padden and Tom Humphries</p> <p><i>The Handmade Alphabet</i>, Laura Rankin (Wordless Picture Book)</p>	<p><b>TEXT DESCRIPTION:</b> “The History of Deaf Culture and Sign Language” explains American Sign Language and how it is used and informs the reader of the history of ASL. <i>The Handmade Alphabet</i> is a picture book that presents the handshape for each letter of the American manual alphabet.</p> <p><b>TEXT FOCUS:</b> Reading these texts will help students gain a greater understanding of the communication barrier that Ben and Rose are facing. Students will be able to integrate information from several texts on American Sign Language in order to speak about the subject knowledgeably. (<a href="#">RI.5.9</a>) “The History of Deaf Culture and Sign Language” should be read aloud by an “expert reader” due to the unfamiliar vocabulary that appears in the text. Students may summarize the text in small groups or pairs. (<a href="#">RI.5.2</a>) <i>The Handmade Alphabet</i> should be shown, discussed, and modeled in a whole group, as it presents the handshape for each letter of the American manual alphabet.</p>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 6:</b></p> <p>Chapter 7 of <i>The Phantom Tollbooth</i>, Norton Juster</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Phantom Tollbooth</i> is the story of a boy named Milo and the adventures he goes on when he is bored. Chapter 7 tells of Milo’s visit to the Royal Banquet, where he meets King Azaz the Unabridged. Due to miscommunication, Milo gets served lights instead of food.</p> <p><b>TEXT FOCUS:</b> This chapter shows the importance of communication and speaking the same language as the people that surround you, allowing students to determine the theme from details in the text. (<a href="#">RL.5.2</a>) The chapter also allows students to recognize and explain the meaning of idioms. (<a href="#">L.5.5b</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the chapter and identify examples of idioms then participate in a discussion of their meaning in context. After participating in a discussion on how the theme is determined from details in the text, students respond in writing on the topic of miscommunication.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have an “expert reader” read aloud Chapter 7 of <i>The Phantom Tollbooth</i> as students follow along. Prior to reading, inform students that they should pay careful attention to the play on words that this author uses.</li> <li>• Continue to provide time for students to read <i>Frindle</i> independently over the course of the unit to prepare for the cold-read task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students reread Chapter 7 in collaborative groups and annotate the text by circling examples of figurative language, specifically idioms. Some examples from the text are: “The duke here can make mountains out of molehills” [85], “The minister splits hairs” [85], “a light meal” [86], “in one ear and out the other” [89]. Ask students to interpret the idioms in context. (<a href="#">L.5.5a</a>)</li> <li>• Then ask groups to share the examples they circled. Project the examples and conduct a class discussion about the meaning of the projected words and phrases based on their relationship to each other and the patterns the students notice in Juster’s word choice. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">L.5.5b-c</a>)</li> <li>• In pairs, have students create a three-column graphic organizer. In the first column, have students use their annotations to write the idioms they identified in Chapter 7. In the second column, have students use what they learned during the class discussion to write the meaning of the idiom and explain when a person would use the idiom. (Depending on the depth of the class discussion, students may need access to the Internet to look up the meanings of idioms from the text.) (<a href="#">L.5.5a-b</a>) In the third column, have students write the textual details that explain what happened to the characters of the story when the idioms were used. (<a href="#">L.5.6</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students reread page 88. Facilitate a whole-group discussion based on the following prompts: <ul style="list-style-type: none"> <li>How did Milo’s misunderstanding of language affect his dinner? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.4</a>)</li> <li>Describe how miscommunication and a variance in language results in Milo being sent on a dangerous journey. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>What might have been different if Milo would have understood the language at dinner? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>How does Juster use words and figurative language to create confusion of meaning in the text? (<a href="#">RL.5.4</a>, <a href="#">L.5.5a-b</a>) How does this confusion relate to a central message of the text? (<a href="#">RL.5.2</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a response to the following question to demonstrate understanding of the text: Explain how ineffective communication causes trouble during dinner in Chapter 7. (<a href="#">RL.5.2</a>, <a href="#">W.5.2a-e</a>) Provide students with an <a href="#">answer frame</a><sup>23</sup> to support them in organizing their response. (<a href="#">W.5.9a</a>, <a href="#">W.5.10</a>, <a href="#">L.5.6</a>) Have students share their written paragraph with a partner who reviews the writing with a student-developed rubric to evaluate whether the evidence supports the main idea sentence and whether the explanation of the evidence is logical.</li> </ul>
<p><b>LESSON 7:</b></p> <p>Part 3 of <i>Wonderstruck</i>, Brian Selznick</p>	<p><b>TEXT DESCRIPTION:</b> In Part 3, the text and illustrations come together. Ben meets Rose in Kincaid Bookstore and learns that Rose is his grandmother. Rose takes Ben back to the museum, where he learns of past, including his father’s passing. The story ends with Ben, Jamie, and Rose on the roof of the museum looking at the stars.</p> <p><b>TEXT FOCUS:</b> Part 3 provides opportunities to analyze how the illustrations contribute to the meaning of the text. (<a href="#">RL.5.7</a>) Consider how Parts 1, 2, and 3, text and illustrations, of <i>Wonderstruck</i> fit together to provide the overall structure of the story. (<a href="#">RL.5.5</a>) For example, what is the meaning of the picture of the locket on pages 506-507? How does the size of this illustration show the reader the significance of this item? Why does the author choose to put the book <i>Wonderstruck</i> on two pages, 516-517? Explain why this illustration is more than just a picture of a book. How does the illustration on pages 618-619 contribute to the beauty of the text? What does this illustration show about Ben’s relationship with his grandmother and his friend?)</p>
<p><b>LESSON 8:</b></p> <p><i>Frindle</i>, Andrew Clements</p>	<p><b>TEXT DESCRIPTION:</b> In <i>Frindle</i>, after a lesson on words and their origin, Nick decides to invent a new word “frindle” to replace the word “pen.” The story shows the importance of effective communication. As Nick’s word becomes more popular, Mrs. Granger begins to see a transformation in Nick and his power to change student language with the invention of one word.</p>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

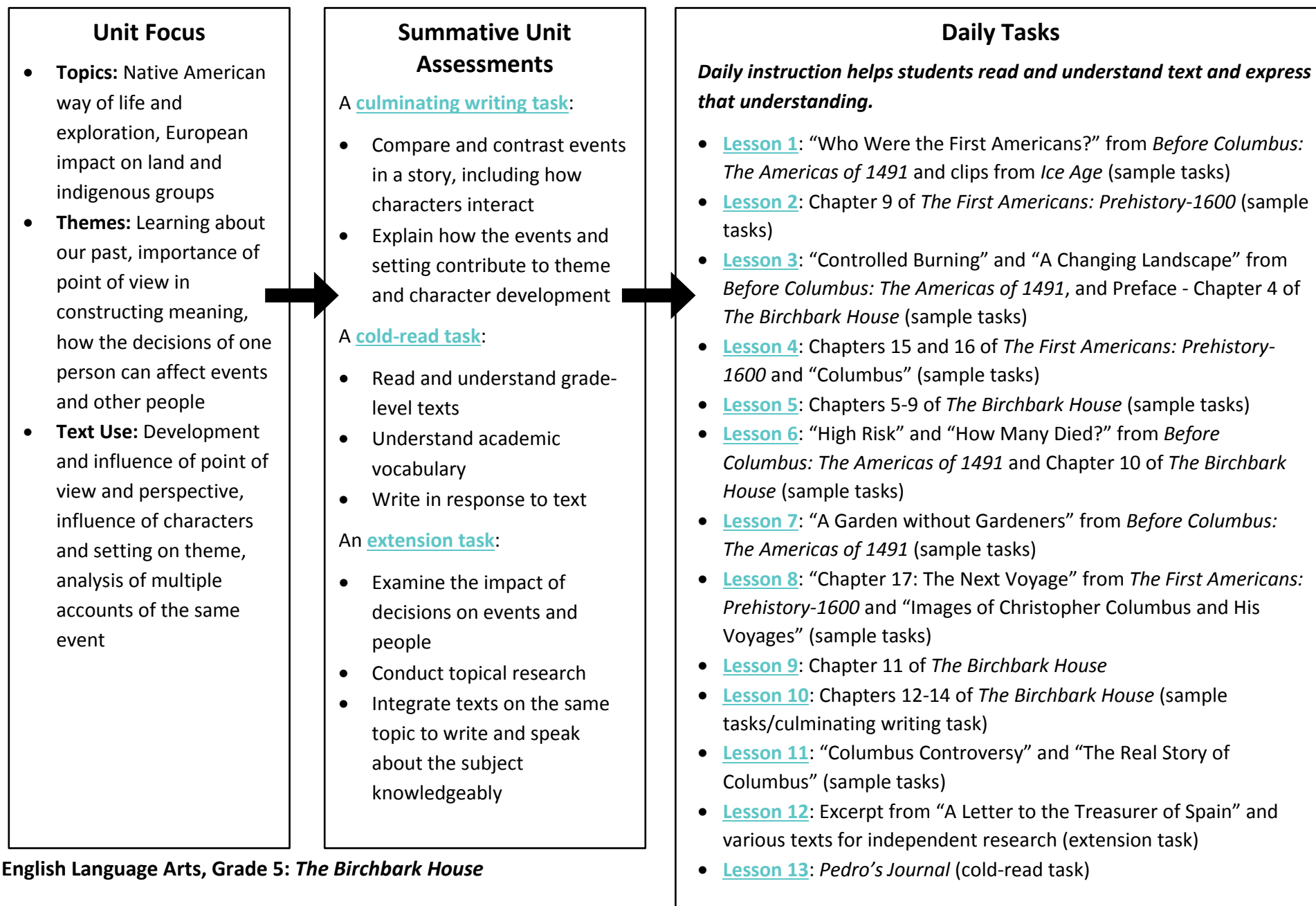
TEXT SEQUENCE	TEXT USE
	<b><u>MODEL TASK</u></b> SAMPLE SUMMATIVE TASK: <a href="#">Cold-Read Task</a>
<b>LESSON 9:</b> <i>Wonderstruck</i> , Brian Selznick	<b><u>MODEL TASK</u></b> SAMPLE SUMMATIVE TASK: <a href="#">Culminating Writing Task</a>
<b>LESSON 10:</b> Various texts for research	<b><u>MODEL TASK</u></b> SAMPLE SUMMATIVE TASK: <a href="#">Extension Task</a>



## UNIT: THE BIRCHBARK HOUSE

ANCHOR TEXT	UNIT FOCUS
<p><i>The Birchbark House</i>, Louise Erdrich (literary)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li>• “<a href="#">Columbus</a>,” Joaquin Miller (poem)</li> <li>• <i>Pedro’s Journal</i>, Pam Conrad</li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li>• Excerpts from <i>Before Columbus: The Americas of 1491</i>, Charles C. Mann</li> <li>• Chapters from <i>The First Americans: Prehistory-1600 (A History of US, Book 1)</i>, Joy Hakim</li> <li>• “<a href="#">Columbus Controversy</a>,” <i>History.com</i></li> <li>• Excerpt from “<a href="#">A Letter to the Treasurer of Spain</a>,” Christopher Columbus</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> <li>• Clips from <i>Ice Age</i>, Michael J. Wilson (Film)</li> <li>• “<a href="#">Images of Christopher Columbus and His Voyages</a>,” <i>Library of Congress</i></li> <li>• “<a href="#">The Real Story of Columbus</a>,” <i>History.com</i> (video)</li> <li>• “<a href="#">The Columbian Exchange</a>,” <i>Belmont High Library</i></li> </ul>	<p>Emphasizing the connections between English language arts and social studies, this unit teaches students how we learn about our past. Students explore various texts (literary and informational) to come to understand how Native Americans and global explorers laid the foundation for the United States. Students discuss why point of view is important for constructing meaning, as it changes the information that is given and how we perceive events.</p> <p><b>Text Use:</b> Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event</p> <p><b>Reading:</b> <a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.4</a>, <a href="#">RL.5.5</a>, <a href="#">RL.5.6</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>, <a href="#">RL.5.10</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.9</a>, <a href="#">RI.5.10</a></p> <p><b>Reading Foundational Skills:</b> <a href="#">RF.5.4a-c</a></p> <p><b>Writing:</b> <a href="#">W.5.1a-d</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.3a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">W.5.6</a>, <a href="#">W.5.7</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.5</a>, <a href="#">SL.5.6</a></p> <p><b>Language:</b> <a href="#">L.5.1a</a>, <a href="#">c-e</a>; <a href="#">L.5.2a-e</a>; <a href="#">L.5.3a-b</a>; <a href="#">L.5.4a-c</a>; <a href="#">L.5.5a-c</a>; <a href="#">L.5.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 373:</b> Text Set and Unit Focus</p> <p><b>Page 374:</b> <i>The Birchbark House</i> Unit Overview</p> <p><b>Pages 375-379:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 380:</b> Instructional Framework</p> <p><b>Pages 381-397:</b> Text Sequence and Sample Whole-Class Tasks</p>

## The Birchbark House Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

Compare and contrast the main events of each season of *The Birchbark House* and explain how they prepare Omakayas to gain strength and understand and accept her past. ([RL.5.2](#), [RL.5.5](#), [W.5.2a-e](#), [W.5.10](#)) Draw on specific details and use direct quotations from the text for the essay (e.g., how characters interact and their attitudes toward the events). ([RL.5.1](#), [RL.5.3](#), [W.5.9a](#)) Write an essay that demonstrates command of proper grammar, usage, punctuation, and spelling, and uses grade-appropriate words and phrases. ([W.5.2a-e](#), [W.5.10](#))

**Teacher Note:** The completed writing should identify the main events of each season and explain how the events fit together to provide the overall structure of the story, including how Omakayas responds to the challenges she faces. The writing should use appropriate transitions, precise language, and domain-specific vocabulary, and provide a relevant conclusion. ([W.5.2a](#), [b](#), [c](#), [d](#), [e](#)) Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. ([W.5.2e](#), [W.5.4](#), [L.5.3a](#), [L.5.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.5.1c-e](#); [L.5.2a](#), [b](#), [d](#), [e](#)) Use peer and teacher conferencing, as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li><b>Topics:</b> Native American way of life and exploration, European impact on land and indigenous groups</li> <li><b>Themes:</b> Learning about our past, importance of point of view in constructing meaning, how the decisions of one person can affect events and other people</li> <li><b>Text Use:</b> Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>Comparing and contrasting events in a story, including how characters interact</li> <li>Explaining how the events and setting contribute to theme and character development</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 3</a> (sample tasks included)</li> <li><a href="#">Lesson 6</a> (sample tasks included)</li> <li><a href="#">Lesson 9</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li><a href="#">Lesson 5</a> (sample tasks included)</li> <li><a href="#">Lesson 10</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Read *Pedro's Journal* by Pam Conrad independently, and then answer a combination of multiple-choice and constructed-response questions<sup>3</sup> in response to the text. ([RL.5.10](#)) Use direct quotations to support your answers. ([RL.5.1](#)) Sample questions:

1. What (and who) did the sailors bring back to Spain? Did they find what they hoped to find? ([RL.5.1](#), [W.5.9a-b](#))
2. Compare and contrast the way Pedro and Columbus feel about the treatment of the native people. Support your answer by including examples of Pedro's and Columbus's words and actions, including direct quotations. ([RL.5.1](#), [RL.5.3](#), [RL.5.6](#), [W.5.9a-b](#), [W.5.10](#))
3. Reread journals from October 10 and 11. The crew aboard the ship displays one emotion on October 10. Then, on October 11, the language in Pedro's journal informs the reader that emotions have changed.
  - a. Explain what happens on October 10. How does the crew respond to the challenge? ([RL.5.1](#), [RL.5.2](#))
  - b. Explain what happens on October 11. How does the crew feel on October 11? ([RL.5.1](#), [RL.5.2](#))
  - c. Compare and contrast the emotions of the crew on October 10 and October 11. What language from the text helps the reader understand the differences in their emotions? Cite specific details from both entries to support the response. ([RL.5.1](#), [RL.5.3](#), [RL.5.4](#), [W.5.9a](#), [W.5.10](#), [L.5.6](#))
4. View "[The Columbian Exchange](#)" from *Belmont High Library*. ([RI.5.7](#)) How does the author of *Pedro's Journal* show evidence of this exchange? ([RL.5.1](#), [RI.5.9](#), [W.5.9a-b](#), [W.5.10](#))
5. There are several thematic ideas explored in *Pedro's Journal*: change, exploration, and discovery. Choose one of these ideas and explain how it is explored in *Pedro's Journal*. ([RL.5.1](#), [RL.5.2](#), [W.5.9a](#), [W.5.10](#), [L.5.6](#))
6. Compare *Pedro's Journey* to Columbus's actual journey. How are the ideas of change, exploration, and discovery relevant to the Columbus's journey to find the New World? Provide evidence from texts notes or class discussions to describe how these ideas relate to Columbus's journey. ([RL.5.1](#), [RI.5.1](#), [RI.5.9](#), [SL.5.2](#), [W.5.9a-b](#), [W.5.10](#))

---

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Native American way of life and exploration, European impact on land and indigenous groups</li> <li>• <b>Themes:</b> Learning about our past, importance of point of view in constructing meaning, how the decisions of one person can affect events and other people</li> <li>• <b>Text Use:</b> Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding grade-level texts</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a></li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

## EXTENSION TASK<sup>4</sup>

Read aloud the excerpt from “[A Letter to the Treasurer of Spain](#).” Divide the class into groups. Have groups:

1. Reread the text and define key words in context (e.g., *attained*, *accessible*, *flourishing*, *convenience*, *contributing*, *abounds*, *liberal*, *mutually*, *earnestly*, *illustrious*, *content*, *distributing*, *corresponding*, *sovereigns*, *related*). ([RI.5.4](#), [RI.5.10](#), [L.5.4a](#)) Verify the meaning of the words using a dictionary. ([L.5.4c](#))
2. Discuss how the words relate to one another:
  - a. Are the words generally positive or negative?
  - b. What are the relationships between individual pairs of words? Focus both on the word in the text as well as its roots and various forms.<sup>5</sup> Create one or two [semantic maps](#)<sup>6</sup> that illustrate the relationships between several of the words. ([L.5.4a](#), [L.5.5c](#))
3. Write a one-sentence summary of each paragraph. ([RI.5.2](#))
4. Complete a graphic organizer with the following column headings: Land and People, and row headings: Description and Benefits. ([RI.5.8](#)) Incorporate direct quotations with personal explanations of why those quotations were selected. ([RI.5.1](#))
5. What is Columbus’s general opinion of the land and people in the Americas? ([RI.5.3](#)) What details most reveal his opinion? ([RI.5.1](#))
6. Review the content of the completed graphic organizer and determine two or more main ideas of the letter. ([RI.5.2](#))
7. Review notes taken while reading other texts in the unit. Compare and contrast the information in those texts and the information provided in this letter. Identify the similarities and differences in point of view in each. Focus on identifying the points Columbus makes and the reasons he provides versus the points the other texts make and the reasons they provide. ([RI.5.6](#), [RI.5.8](#))
8. Discuss why the letter from Columbus might take the identified point of view.

Then have students conduct group research to verify Columbus’s letter. Provide them with a research focus (e.g., Native American way of life before and after Columbus’s arrival, the mistakes made and successes gained on Columbus’s voyage, Columbus’s influence on future explorers) and a set number of teacher-selected resources for research, including the texts of the unit. ([W.5.7](#), [W.5.8](#)) As needed, support students in developing research skills (e.g., teach them how to take and organize research notes and create a list of sources).

Have each student write a typed, two-page essay in response to the following prompt: “Describe the changes as a result of Christopher Columbus’s arrival in the New World. What effect did Columbus have on the New World?” ([RI.5.7](#), [RI.5.9](#), [W.5.2a-e](#), [W.5.6](#), [W.5.10](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

<sup>5</sup> For example: Something that is *accessible* is *convenient* (cause/effect); when something is *flourishing*, it *abounds* (cause/effect); *attain* and *access* have similar but slightly different meanings; and *distribute* and *contribute* have similar meanings, but their different prefixes provide clues to the differences in meaning.

<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

Ensure the essay demonstrates command of proper grammar, usage, punctuation, and spelling; uses grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest; includes textual evidence and direct quotations as support; and provides a list of sources researched.

([RI.5.1](#); [W.5.4](#); [W.5.8](#); [W.5.9b](#); [L.5.1c-e](#); [L.5.2a, b, d, e](#); [L.5.3a](#); [L.5.6](#)) Use peer and teacher conferencing, as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.5.5](#))

Finally, have students read their individual essays to their research groups. Then, have each group develop and deliver a multimedia presentation that answers the same question as the essay. ([SL.5.4](#), [SL.5.5](#), [SL.5.6](#))

During the presentations, prompt students to summarize and record the information presented by each group, including the points each group makes and the reasons and evidence they provide to support each point. Following the presentations, engage the class in a reflection seminar to identify similar ideas among groups, clear up any misconceptions, and discuss new ideas and/or remaining questions about the topic of Columbus’s effect on the New World.

([RI.5.3](#), [RI.5.7](#), [RI.5.9](#), [SL.5.1a-d](#), [SL.5.2](#), [SL.5.3](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Native American way of life and exploration, European impact on land and indigenous groups</li> <li>• <b>Themes:</b> Learning about our past, importance of point of view in constructing meaning, how the decisions of one person can affect events and other people</li> <li>• <b>Text Use:</b> Development and influence of point of view and perspective, influence of characters and setting on theme, analysis of multiple accounts of the same event</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Examining the impact of decisions on events and people</li> <li>• Conducting topical research</li> <li>• Integrating texts on the same topic to write and speak about the subject knowledgeably</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>7</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>



## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

**NOTE ABOUT THE LESSONS:** Throughout this unit, students will progressively build knowledge through three specific tools.

- **Vocabulary Display:** Students identify unknown vocabulary, determine the meaning using context clues, and describe how the vocabulary contributes to the meaning of the text. Place the vocabulary on a display for students to refer to and use throughout the unit. Begin in [lesson 1](#).
- **Seasons Graphic Organizer:** Examining the main event of each season and how it affects Omakayas helps students analyze the novel’s theme. Have students keep a graphic organizer focused on the main event of each season and how it affects Omakayas. Begin in [lesson 3](#).
- **Cause and Effect Graphic Organizer:** Understanding the causes of European exploration and its impact on Native Americans deepens student understanding of the main characters and the theme of the novel. This will also help students prepare for the extension task. Have students include details that help them understand the context of each event. Begin in [lesson 4](#).

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>8</sup></p> <p>“Who Were the First Americans?” (pages 53-54) from <i>Before Columbus: The Americas of 1491</i>, Charles C. Mann</p> <p>First 20 minutes from <i>Ice Age</i>, Michael J. Wilson</p>	<p><b>TEXT DESCRIPTION:</b> “Who Were the First Americans?” sets the tone for the unit by introducing how the earliest people arrived in the Americas during the Ice Age. The text explains where the earliest Americans came from, theories of how they arrived, and why they traveled to the Americas. <i>Ice Age</i> takes students on a journey of migration south with three extinct animals. Their goal is to return a human child to his father.</p> <p><b>TEXT FOCUS:</b> These texts help students understand the time period of this unit. The film reflects the Preface of <i>The Birchbark House</i>, which establishes the setting and introduces Omakayas, the main character, who is the lone survivor after a smallpox epidemic. (<a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>) This visual text provides some support for events and ideas that are likely to be unknown to most fifth-grade students. Both texts will serve as a reference later in the unit as students compare and contrast two settings in <i>The Birchbark House</i>. (<a href="#">RL.5.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students follow along as “Who Were the First Americans?” is read aloud. They work with the vocabulary, and then view the first 20 minutes of <i>Ice Age</i>. The lesson concludes with students comparing and contrasting the information presented in the printed text and the film excerpt.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read “Who Were the First Americans?” (pages 53-54) from <i>Before Columbus: The Americas of 1491</i> aloud as students follow along. This is a complex text and will require a great deal of student support.</li> </ul>

<sup>8</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students analyze the syntax of complex sentences in the text. Select longer sentences in the text that contain conjunctions, prepositional phrases, and/or interjections. Ask students to work in pairs or small groups to divide the longer sentence into two or three shorter sentences, and then rewrite the sentences in their own words. Discuss as a class how the conjunctions, prepositional phrases, and interjections function in the sentence (indicate relationships between ideas (cause/effect, sequence), add detail or meaning, and create interest, respectively). (<a href="#">L.5.1a</a>, <a href="#">L.5.3a</a>) Then have students reread the original sentence in the text and explain what the sentence means and how it supports the larger paragraph in which it is written. (<a href="#">RI.5.8</a>)</li> <li>As a class, choose three or four words from “Who Were the First Americans?” to add to a classroom <a href="#">vocabulary display</a>.<sup>9</sup> (<a href="#">RI.5.4</a>) Focus on selecting academic vocabulary and words that signal contrast, addition, or other logical relationships (e.g., <i>however</i>, <i>although</i>, <i>nevertheless</i>, <i>moreover</i>). First, have students define the words in context. (<a href="#">L.5.4a</a>) Then provide them with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (<a href="#">L.5.4b</a>, <a href="#">c</a>) Reinforce understanding by having students illustrate the various relationships of the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>10</sup> (<a href="#">L.5.5c</a>) As words are added throughout the unit, encourage and support students to use the words in discussion and writing. (<a href="#">L.5.6</a>)</li> <li>View the first 20 minutes of the film <i>Ice Age</i> as a class.</li> <li>Conduct a class discussion in which students compare and contrast the information presented in “Who Were the First Americans?” to the film. What challenges did Native Americans face as a result of the Ice Age? (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>) How did the film support the informational text? What details from the film convey facts, and what details convey fiction? (<a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>) Ensure that students use <a href="#">accountable talk</a><sup>11</sup> throughout the discussion and reference details from both the text and the film to support their ideas.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Divide the class into pairs and have each pair write an informational summary detailing the challenges faced by Native Americans prior to European exploration, using details from either the informational text or the film to support the response. (<a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.10</a>)</li> </ul>

<sup>9</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 2:</b></p> <p>Chapter 9 of <i>The First Americans: Prehistory-1600</i>, Joy Hakim</p>	<p><b><u>TEXT DESCRIPTION:</u></b> Chapter 9 of <i>The First Americans</i> provides readers with information on the Plains Native Americans.</p> <p><b><u>TEXT FOCUS:</u></b> The main characters in <i>The Birchbark House</i> are Plains Native Americans. Thus, reading Chapter 9 provides students with an opportunity for contextual understanding of this group prior to reading the anchor text.</p> <p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize Chapter 9 in groups and work with vocabulary. Students use their summaries to explain the relationships between Native Americans and their environment through discussion and then in writing.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into small groups. Have each group read and summarize Chapter 9. (<a href="#">RI.5.2</a>, <a href="#">RI.5.10</a>) Focus students on summarizing where the Plains Indians lived, what they hunted and ate, their religious traditions, and rules of behavior.</li> <li>• Have students build on the Vocabulary Display begun in Lesson 1.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Use the summary of Chapter 9 as the basis for explaining the relationships between the Native Americans and their environment (i.e., land and animals). (<a href="#">RI.5.3</a>) In small groups, have students complete a T-chart. On the left side, ask students to list resources of the Great Plains (e.g., buffalo, grasslands, maize, stones) and on the right side, ask students to list the use of the resources by the Plains Native Americans.</li> <li>• Conduct a class discussion in which students share the information from their graphic organizers. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>) Prompt students to revise their individual graphic organizers based on the information shared during the discussion.</li> <li>• Following the discussion, develop a topic sentence<sup>12</sup> as a class that identifies the relationship between the Great Plains Native Americans and the land.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students use the topic sentence (or use it as a model to create their own) and their graphic organizer to write a paragraph explaining the relationship between Great Plains Indians and the land. (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>, <a href="#">W.5.2a-d</a>) As needed, provide students with an <a href="#">answer frame</a><sup>13</sup> to help them organize their writing. (<a href="#">W.5.9b</a>, <a href="#">W.5.10</a>)</li> </ul>

<sup>12</sup> Resources for developing topic sentences: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p>“Controlled Burning” (pages 91-92) and “A Changing Landscape” (page 97) from <i>Before Columbus: The Americas of 1491</i>, Charles C. Mann</p> <p>Preface-Chapter 4 of <i>The Birchbark House</i>, Louise Erdrich</p>	<p><b>TEXT DESCRIPTION:</b> “Controlled Burning” offers information about Native American hunting and farming practices prior to the arrival of the Europeans. “A Changing Landscape” further develops that idea, focusing on the evolution of farming practices from small crop fields to more complex farming, with a balance of forest left to support wildlife survival. The Preface of <i>The Birchbark House</i> provides insight into the main character’s foundation, family, and strength. As the reader moves further into the text, details will be revealed that lead to a deeper understanding of “why” the main character survived the smallpox epidemic that plagued her family and community. Chapters 1-4 introduce the reader to Omakayas’s family and community.</p> <p><b>TEXT FOCUS:</b> The first four chapters of <i>The Birchbark House</i> present the daily jobs of the main character and her family (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>) and offer a fictional, yet realistic, setting. The excerpts from <i>Before Columbus</i> offer multiple accounts regarding the day-to-day decisions in the lives of American Indians, which can be compared to and support student understanding of the anchor text. (<a href="#">RL.5.6</a>, <a href="#">RI.5.6</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to the two excerpts from <i>Before Columbus</i> being read aloud, and then summarize them. Students revise their written paragraphs from Lesson 2 based on new information gained from the two texts of this lesson. Then students read and summarize Chapters 1-4 of <i>The Birchbark House</i> in small groups. Students work with vocabulary and begin the Seasons Graphic Organizer. The lesson concludes with students discussing and then writing about how Erdrich uses factual information to develop the setting and characters of <i>The Birchbark House</i>.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud “Controlled Burning” and “A Changing Landscape.” As a class, create a written summary of the text. (<a href="#">RI.5.2</a>)</li> <li>• Ask students to share their written explanations from Lesson 2. Discuss as a class how information provided in “Controlled Burning” and “A Changing Landscape” supports or refines information provided in the student explanations based on Chapter 9 of <i>The First Americans</i>. (<a href="#">RI.5.6</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>) Then have students revise and/or add to their paragraphs based on the text and discussion. (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>, <a href="#">W.5.5</a>, <a href="#">W.5.9b</a>, <a href="#">W.5.10</a>)</li> <li>• Read the Preface aloud as students follow along to become familiar with the language presented in this novel.</li> <li>• Then reread the Preface aloud and stop at various points to encourage students to make connections between this text and the texts previously read. As students discuss the questions, ensure they quote from previously read texts to support their inferences. (<a href="#">RL.5.1</a>, <a href="#">RI.5.7</a>) Possible questions: <ul style="list-style-type: none"> <li>○ The only person left alive on the island was a baby girl. Why might she be alone? Where is the rest of her family?</li> <li>○ Smallpox had killed them all. Why was the baby girl still alive?</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ How is Omakayas like the main character in the film <i>Ice Age</i>?</li> <li>• Have students read Chapters 1-4 in small groups. After each chapter, have students work in small groups to <a href="#">summarize</a><sup>14</sup> the text. (<a href="#">RL.5.2</a>)</li> <li>• <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and receive additional support through basic comprehension questions. This can help students be more prepared to participate in the whole-class discussion. Several chapters in <i>The Birchbark House</i> contain sentence variety and dialogue. As such, these passages are useful for working with struggling readers on fluency and reading with expression. (<a href="#">RF.5.4b</a>) A rubric for assessing reading fluency is available <a href="#">here</a>.<sup>15</sup> Techniques for how to address fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>16</sup></li> <li>• Have students build on the Vocabulary Display begun in Lesson 1. For this section of <i>The Birchbark House</i>, consider adding academic vocabulary words, such as <i>fastened</i>, <i>quick-tempered</i>, <i>enigmatic</i>, <i>mischievous</i>, <i>hesitation</i>, <i>disdain</i>, <i>intimidate</i>, <i>abruptly</i>, <i>bawled</i>, <i>blithered</i>, and <i>contented</i>.</li> <li>• The chapters also contain domain-specific vocabulary, such as <i>birchbark</i>, <i>Anishinaabe</i>, <i>tallow</i>, <i>makizins</i>, <i>basswood</i>, <i>awl</i>, <i>spirits</i>, and <i>ikinagan</i>. Discuss how the use of vocabulary native to the Ojibwe people contributes to the meaning and setting of the text. (<a href="#">L.5.3b</a>) Using context clues, define the various unknown words, verifying their definitions using a dictionary (<a href="#">digital</a><sup>17</sup> or <a href="#">specialized</a><sup>18</sup> dictionaries may be necessary). (<a href="#">RL.5.4</a>; <a href="#">L.5.4a</a>, <a href="#">c</a>; <a href="#">L.5.6</a>) Display these words and phrases for students to use when they write about the text. (<a href="#">L.5.6</a>)</li> <li>• Reread key passages in Chapters 1-4 aloud as students follow along. Stop at specific points in the text and ask students to interpret figurative language, including similes and metaphors, in context. (<a href="#">L.5.5a</a>) During the read-aloud, have students circle strong, descriptive words and phrases that “stick out” to them (e.g., “the moon went down to a fingernail’s sliver,” “the fire was down to red winking eyes,” “the bird’s eyes glittered greedily”). Project the words and phrases that students have circled and conduct a class discussion about the meaning of the words and phrases based on the context and their relationship to each other. (<a href="#">RL.5.4</a>, <a href="#">L.5.4a</a>, <a href="#">L.5.5a-b</a>)</li> </ul>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>15</sup> [http://www.timrasinski.com/presentations/multidimensional\\_fluency\\_rubric\\_4\\_factors.pdf](http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf)

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

<sup>17</sup> <http://www.merriam-webster.com/>

<sup>18</sup> <http://ojibwe.lib.umn.edu/>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Begin the Seasons Graphic Organizer. Have students create a flow chart (either linear or circular) with the four seasons: summer, fall, winter, and spring. Underneath each season, ask students to (1) identify and describe the main event (characters involved, setting, specific details, etc.), (2) explain how the main event affects Omakayas, (3) identify the changes that occur in Omakayas and any lessons she learns, and (4) include important quotations and evidence from the novel that reveal Omakayas's thoughts and point of view regarding each event. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.6</a>) Ensure students note the Ojibwe interactions with white people and the movement of Omakayas's family from season to season. Ask students to maintain the graphic organizer throughout the reading of the novel.</li> <li>• Conduct a discussion to explain the connection between the historical setting of the text and how the author chooses to introduce Omakayas. Ask the following questions: What is the struggle that Omakayas is facing in these chapters? How does she respond to the challenges? (<a href="#">RL.5.2</a>) How does her point of view influence the descriptions of events? (<a href="#">RL.5.6</a>)</li> <li>• Compare and contrast the information from these chapters with the information gained in <i>The First Americans and Before Columbus</i>. (<a href="#">RI.5.9</a>) Have students locate direct quotations that support each point made. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students work in pairs to write a formal response to the following questions: How does Louise Erdrich use factual details to support her story? How do these details support your understanding of the setting? How does Omakayas's point of view in the text influence your understanding of the setting and events? (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.9</a>, <a href="#">W.5.1a-c</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a>) Provide students with an <a href="#">answer frame</a><sup>19</sup> to support them in organizing their response.</li> <li>• Have students swap their written response with another pair to review and revise their writing: <ol style="list-style-type: none"> <li>1. Identify, underline, and number the main idea sentence that answers each question. (<a href="#">RI.5.2</a>)</li> <li>2. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main ideas. (<a href="#">RI.5.2</a>)</li> <li>3. Put a star next to any direct quotations or evidence used. Determine how that evidence supports the main ideas and number each statement with the same number as the corresponding main idea. (<a href="#">RI.5.8</a>)</li> <li>4. Review the sentences and locate any conjunctions, preposition, and/or interjections used. Select three examples and describe in one sentence how they are used in the sentence. (<a href="#">L.5.1a</a>)</li> <li>5. Review the sentences and select three sentences to expand, combine, and/or reduce to increase reader interest or style. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.3a</a>)</li> </ol> </li> </ul>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ol style="list-style-type: none"> <li>Circle strong vocabulary words in the text, including those that signal contrast or addition (e.g., <i>however, although, nevertheless, similarly, moreover, in addition</i>). If none of those words is used, make a suggestion for where they can be added. (<a href="#">L.5.6</a>)</li> <li>Highlight any potential spelling or grammatical mistakes, including inappropriate verb tense, incorrect subject-verb agreement, or misuse of commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.5.1c-e</a>, <a href="#">L.5.2a-e</a>)</li> <li>Return the written response to the original pair and ask the pairs to review the feedback. Have pairs rewrite their responses, revising sentences and strengthening their answers. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>)</li> </ol>
<p><b>LESSON 4:</b></p> <p>Chapters 15 and 16 of <i>The First Americans: Prehistory-1600</i>, Joy Hakim</p> <p>“<a href="#">Columbus</a>,” Joaquin Miller</p> <p>Independent reading of <i>Pedro’s Journal</i>, Pam Conrad</p>	<p><b>TEXT DESCRIPTION:</b> Chapters 15 and 16 of <i>The First Americans</i> introduce the reader to Christopher Columbus and lead into his voyages to the Americas.</p> <p><b>TEXT FOCUS:</b> Evidence from these chapters will be linked to <i>The Birchbark House</i> in later discussions about the impact of the white man on Omakayas’s community and may also be used as textual evidence in assessments. “Columbus” depicts the ambition and persistence of Christopher Columbus and the legacy of his spirit of exploration and discovery. (<a href="#">RI.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 15 and 16 of <i>The First Americans</i> in small groups. They listen to “Columbus” read aloud, and then reread and analyze the poem using TP-CASTT. Students then compare and contrast the different portrayals of Columbus and write an initial reflection of their opinion of Columbus as an explorer. Students begin their independent reading of <i>Pedro’s Journal</i> by Pam Conrad.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read Chapters 15 and 16 in small groups. (<a href="#">RI.5.10</a>)</li> <li>Read aloud the poem “Columbus” with minimal interruptions on the first read.</li> <li>Have students build on the Vocabulary Display begun in Lesson 1.</li> <li>Assign <i>Pedro’s Journal</i> for independent reading. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>) <ul style="list-style-type: none"> <li>Create structured, independent reading of the text. Provide opportunities for students to collaborate during class to read and analyze the text.</li> <li>Have students set a schedule and goals for their reading and keep track of it in a reading log or journal.</li> <li>Ensure students are held accountable for their reading. The cold-read task is based on the independent reading.</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>In small groups, have students examine the meaning of Chapters 15 and 16. Ask students to explain the relationship between the events that led up to Columbus’s voyages (e.g., What childhood event sparked Columbus’s interest in sailing? What clues led Columbus to the conclusion that he was not in China? How did interactions between Columbus and the king and queen of Spain lead to Columbus’s voyages? How did their interests and intentions differ?) (<a href="#">RI.5.3</a>) Then identify the reasons and evidence the author provides to support her points. (<a href="#">RI.5.1</a>, <a href="#">RI.5.8</a>)</li> <li>Have students reread and analyze the poem “Columbus” using <b>TP-CASTT</b>.<sup>20</sup> Determine the meaning of words and phrases used in the poem and focus on the author’s use of repetition. (<a href="#">RL.5.4</a>, <a href="#">L.5.5a-c</a>, <a href="#">L.5.6</a>) How does each stanza fit together to create meaning? (<a href="#">RL.5.5</a>) How does the speaker of the poem reflect on a topic? What is the speaker’s opinion of Columbus? How do the words and descriptions influence our view of Columbus? (<a href="#">RL.5.6</a>) How do all of these pieces work together to reveal a theme? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>Begin the Cause and Effect Graphic Organizer. Have students individually create a graphic organizer (e.g., <a href="#">Example 1</a>,<sup>21</sup> <a href="#">Example 2</a><sup>22</sup>) to record information gathered from the various texts to identify causes of European exploration of the New World and the effects on the American Indians. (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.5</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students compare and contrast each text’s presentation of Columbus as an explorer. (<a href="#">RI.5.2</a>) What information does each text provide? How does reading these texts together inform your opinion of Columbus? What information can be corroborated or refuted in each text based on other sources? What information is not able to be verified? (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>Ask students to write a reflection or journal entry in which they present their initial opinion of Columbus as an explorer based on these texts. Have students introduce the topic in writing, state their opinion, and provide reasons supported by details from various texts. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.9</a>, <a href="#">W.5.1a-b</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a>, <a href="#">L.5.6</a>)</li> </ul>
<p><b>LESSON 5:</b></p> <p>Chapters 5-9 of <i>The Birchbark House</i>, Louise Erdrich</p>	<p><b>TEXT DESCRIPTION:</b> Chapters 5-9 of <i>The Birchbark House</i> provide insight into the impact of the <i>chimookoman</i>, or white man, on Omakayas’s community.</p> <p><b>TEXT FOCUS:</b> Focus students on rereading and discussing pages 78-80, 109-112, and 123, as these pages provide the reader with specific accounts and actions that the Native Americans took to defend themselves.</p>

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>21</sup> <http://blog.thinkingschoolsethiopia.com/wp-content/uploads/2012/03/multiflowmap1.jpg>

<sup>22</sup> [http://3.bp.blogspot.com/\\_IFB6jNBwXR8/TQIhm1VVZrI/AAAAAAAAAMU/pfrzivKYzbA/s1600/cause+and+effect+graphic+organizer\\_1.jpg](http://3.bp.blogspot.com/_IFB6jNBwXR8/TQIhm1VVZrI/AAAAAAAAAMU/pfrzivKYzbA/s1600/cause+and+effect+graphic+organizer_1.jpg)



TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 5-9 of <i>The Birchbark House</i> independently or in pairs. They work with vocabulary and continue to fill out the Seasons Graphic Organizer. Students continue their independent reading of <i>Pedro's Journal</i>.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read Chapters 5-9 independently or in pairs. (<a href="#">RL.5.10</a>)</li> <li>• Have students build on the Vocabulary Display begun in Lesson 1. For this section of <i>The Birchbark House</i>, consider adding academic vocabulary words, such as <i>indignation</i>, <i>contempt</i>, <i>intensity</i>, <i>vigilance</i>, and <i>sparse</i>. Consider also noting the domain-specific vocabulary in this section, such as <i>tobacco</i>, <i>fur-trading post</i>, <i>voyageur</i>, and <i>wigwams</i>, and discussing how these words help further establish the setting and characters of the text.</li> <li>• In this section of the text, ask students to select at least two significant or figurative phrases (e.g., “watched the flames throw shadows leaping across the stones” and “dark air stabbed at them”) and interpret the phrases based on context. (<a href="#">RL.5.4</a>; <a href="#">L.5.4a</a>; <a href="#">L.5.5a</a>, <a href="#">c</a>) Discuss how the language contributes to the development of the setting, characters, plot, and reader understanding and interest. (<a href="#">RL.5.6</a>; <a href="#">L.5.3a</a>, <a href="#">b</a>; <a href="#">L.5.6</a>)</li> <li>• Continue to provide time for students to read <i>Pedro's Journal</i> independently over the course of the unit to prepare for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a</a>, <a href="#">c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to reread pages 78-80 where the elders discuss being pushed off of their own land by the white man. Have students work in pairs to find other examples in the text where the white man impacts the lives of the Ojibwe tribe. (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>) As students read additional texts throughout the unit, prompt them to come back to these notes to locate connections among the texts based on the impact of the white man on Native American ways of life. (<a href="#">RL.5.9</a>)</li> <li>• Other possible points of discussion may include the following: <ul style="list-style-type: none"> <li>○ In Chapter 5, page 79, Deydey says, “They are like greedy children. Nothing will please them for long.” Interpret the meaning of this quotation. Locate quotations from the text for support. (<a href="#">RL.5.1</a>, <a href="#">RL.5.4</a>, <a href="#">L.5.5a</a>)</li> <li>○ On page 112, we read that Fishtail was learning to read the chimookoman’s tracks. What does this mean? Why is it important for the Native Americans to learn to read the chimookoman’s tracks? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>)</li> <li>○ Reread page 123. Write a summary of this passage in your journal. Then, as a class, explain the significance of the grown-ups’ conversations, as mentioned on this page. Provide evidence from Chapters 5-9 to support your explanation. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Rewrite the conversation on page 123 as if Deydey were speaking. Write the conversation in your journal. (<a href="#">W.5.3a</a>, <a href="#">b</a>, <a href="#">d</a>; <a href="#">W.5.4</a>; <a href="#">W.5.10</a>) Discuss as a class how the change in point of view affects the way the reader understands the passage. (<a href="#">RL.5.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask students to review the Seasons Graphic Organizer begun in Lesson 3 and add details from this section of <i>The Birchbark House</i>. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.6</a>)</li> </ul>
<p><b>LESSON 6:</b></p> <p>“High Risk” (pages 70-71) and “How Many Died?” (page 76) from <i>Before Columbus: The Americas of 1491</i>, Charles C. Mann</p> <p>Chapter 10 of <i>The Birchbark House</i>, Louise Erdrich</p>	<p><b>TEXT DESCRIPTION:</b> Chapter 10 of <i>The Birchbark House</i>, “The Visitor,” offers an account of the impact of smallpox on the Ojibwe. The word “visitor” in this chapter has multiple layers of meaning—the white man who brought the disease, the disease itself, and the death that came as a result. “High Risk” from <i>Before Columbus</i> provides information on smallpox and why so many Native Americans caught the disease from Europeans. “How Many Died?” from <i>Before Columbus</i> provides information on the effect that smallpox had on Native American communities. Connections can be made between these excerpts and the Preface and pages 170-174 of <i>The Birchbark House</i>.</p> <p><b>TEXT FOCUS:</b> These texts help the reader understand the disease of smallpox, how it arrived in the New World, and its impact on American Indians. Reading and understanding these texts will help prepare students for their culminating writing task.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Read aloud excerpts from <i>Before Columbus</i>. Students read Chapter 10 of <i>The Birchbark House</i> independently. Students continue examine the vocabulary of the texts and complete the graphic organizers. Students rewrite a passage of <i>The Birchbark House</i> from a different point of view and discuss the differences. Students participate in a philosophical chairs debate about the impact of Europeans on the Native Americans. Students continue their independent reading of <i>Pedro’s Journal</i> by Pam Conrad.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud “High Risk” (pages 70-71) and “How Many Died?” (page 76) from <i>Before Columbus: The Americas of 1491</i> as students follow along.</li> <li>• Ask students to note the impact of Europeans on the Native Americans and update their Cause and Effect Graphic Organizer begun in Lesson 4. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>) For this text, have students focus on the impact of smallpox on the American Indians.</li> <li>• Then have students read Chapter 10 of <i>The Birchbark House</i> independently. (<a href="#">RL.5.10</a>)</li> <li>• Have students examine the use of the term “visitor” throughout Chapter 10 using context clues, specifically in the sentence, “Had the visitor left another, more horrible visitor behind? Sickness? Death?” (<a href="#">RL.5.4</a>, <a href="#">L.5.4a</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Divide the class into pairs or small groups. Have them reread Chapter 10 and work in groups to note the impact that smallpox has on the family in this chapter, providing specific evidence to support the negative effects of the white man on Omakayas's village. Prompt students to read pages 142 and 143, in which Omakayas remembers the European visitor and how her community responded to his illness. Ask students to <a href="#">notice and note</a>:<sup>23</sup> "Why is this memory that Omakayas is retelling important? Why has the narrator included it here?" (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.6</a>) Then prompt students to reread page 144, when Mama does not appear at the door to get the water. Ask students to consider: "What event is replaying here? What does this mean for the rest of Omakayas's family?" (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.5</a>)</li> <li>• Ask students to review the Seasons Graphic Organizer begun in Lesson 3 and add details from this section of <i>The Birchbark House</i>, focusing on Omakayas's changing opinion of the white man. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.6</a>)</li> <li>• Pose this question to the class: "What impact does the white man have on Omakayas's community?" Working in pairs, students then review the Cause and Effect Graphic Organizer begun in Lesson 4. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>) Ask students to record evidence from <i>The Birchbark House</i> that is supported by information in the graphic organizer, noting the influence of the white man on the characters and setting of the novel. (<a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</li> <li>• Continue to provide time for students to read <i>Pedro's Journal</i> independently over the course of the unit to prepare for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students analyze the language, structure, and point of view of <i>The Birchbark House</i>. (<a href="#">RL.5.4</a>, <a href="#">RL.5.5</a>) Guide students to determine the speaker of the text as a third person who is peeking from outside the story. Provide examples from the text that explain how the author develops the point of view (e.g., pages 147-153 offer an example that demonstrates the changes in mood of the main character as she cares for her family). (<a href="#">RL.5.6</a>) Then have students rewrite the passage on pages 147-153 from the point of view of the white man (first person), instead of the Ojibwe people (third person), bringing the focus of their impact on the Native Americans to the forefront of the writing. (<a href="#">W.5.3a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.10</a>)</li> <li>• Discuss as a class how the change in point of view affects the way events are described and readers understand the passage. (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>)</li> <li>• Have students engage in a <a href="#">philosophical chairs debate</a>.<sup>24</sup> Ask them to decide whether they feel that Europeans had a positive or negative impact on the American Indians. (<a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>, <a href="#">SL.5.2</a>)</li> </ul>

<sup>23</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Form two student-led groups—one that feels the impact is positive and the other that feels the impact is negative. First, have students work with their group to form their written opinion, supplying reasons and direct quotations from the various texts in the unit. (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.8</a>, <a href="#">W.5.1a-d</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a>) Their goal is to convince as many classmates as possible to join their side. (<a href="#">SL.5.1a</a>, <a href="#">b</a>)</li> <li>Have each side read their written opinions to the class. (<a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>Engage students in a debate, responding to each side’s opening argument. Have students form two lines facing each other, each line representing a different side of the debate. Ask each side to present their reasons and evidence, and ask appropriate questions. (<a href="#">SL.5.1c</a>, <a href="#">d</a>) As students listen and make note of the other side’s position, they may modify their own views and switch sides by physically moving to the other line. (<a href="#">SL.5.3</a>)</li> </ul>
<p><b>LESSON 7:</b></p> <p>“A Garden without Gardeners” (pages 104-108) from <i>Before Columbus: The Americas of 1491</i>, Charles C. Mann</p>	<p><b>TEXT DESCRIPTION:</b> “A Garden without Gardeners” provides the reader with information on how disease led many areas once inhabited by Native Americans to become abandoned and overgrown.</p> <p><b>TEXT FOCUS:</b> The illustration on page 1 of <i>The Birchbark House</i> may be analyzed to contribute to the meaning of the text, “A Garden without Gardeners,” as Omakayas is abandoned due to disease. Students consider why the author would choose this illustration as the reader’s first impression of Omakayas. (<a href="#">RL.5.6</a>, <a href="#">RL.5.7</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students follow along as “A Garden without Gardeners” is read aloud. They continue to work on the Cause and Effect Graphic Organizer and write an initial paragraph that can be used later in the Extension Task. Students continue their independent reading of <i>Pedro’s Journal</i> by Pam Conrad.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read “A Garden without Gardeners” aloud as students follow along.</li> <li>Continue to provide time for students to read <i>Pedro’s Journal</i> independently over the course of the unit to prepare for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a</a>, <a href="#">c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Work as a class to continue determining the meaning of unknown words and phrases in this unit by using context clues (going back to the Vocabulary Display students started in Lesson 1). Continue to add words to the designated area in the classroom for display. (<a href="#">RI.5.4</a>, <a href="#">L.5.4</a>)</li> <li>Have students reread the text in small groups, summarize the main ideas of the text, and list two or three key details that support the main ideas. (<a href="#">RI.5.2</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Ask students to note the impact of Europeans on the Native Americans and update their Cause and Effect Graphic Organizer begun in Lesson 4. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>)</li> <li>Display the illustration on page 1 of <i>The Birchbark House</i>. Discuss as a class why the author might choose this as the reader's first impression of Omakayas. What message is the author sending the reader through this illustration? (<a href="#">RL.5.7</a>) How does this illustration influence the reader's feelings toward Omakayas and/or the events that are presented in <i>The Birchbark House</i>? (<a href="#">RL.5.6</a>) What idea does this illustration introduce? How is that idea carried throughout the text and built on in each main event or season? (<a href="#">RL.5.5</a>) Throughout the discussion, ensure that students use <a href="#">accountable talk</a><sup>25</sup> and refer to specific textual details, quoting accurately. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write a response to the following prompt: "Explain the impact of smallpox on the American Indians. Include in the explanation where smallpox came from and why it affected more Native Americans than Europeans." (<a href="#">W.5.2a-d</a>, <a href="#">W.5.9b</a>, <a href="#">W.5.10</a>) Provide students with an <a href="#">answer frame</a><sup>26</sup> to support them in organizing their response.</li> </ul>
<p><b>LESSON 8:</b></p> <p>"Chapter 17: The Next Voyage" from <i>The First Americans: Prehistory-1600</i>, Joy Hakim</p> <p>"<a href="#">Images of Christopher Columbus and His Voyages</a>," <i>Library of Congress</i></p>	<p><b>TEXT DESCRIPTION:</b> Chapter 17 provides a detailed account and considerations of Columbus's second voyage. The purpose of the second voyage was to explore and expand colonization in the New World. The images of Columbus and his voyages provide visual representation of exploration, including the first interactions with American Indians. The images support reader understanding of <i>The Birchbark House</i>, as well as Chapter 17, regarding the European behavior during exploration.</p> <p><b>TEXT FOCUS:</b> After reading Chapter 17, students will gain a deeper understanding of how European exploration impacted American Indians, as told through Omakayas in <i>The Birchbark House</i>. Students will analyze how the images contribute to the meaning and tone of Chapter 17 and <i>The Birchbark House</i>. (<a href="#">RL.5.7</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students view a picture of Columbus and read Chapter 17 of <i>The First Americans</i> in pairs. Students evaluate the painter's view of Columbus, and then review and revise their reflection written in Lesson 4. Students continue their independent reading of <i>Pedro's Journal</i> by Pam Conrad.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Display the "Images of Christopher Columbus and His Voyages."</li> </ul>

<sup>25</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• Have students read Chapter 17 in pairs. (<a href="#">RI.5.10</a>)</li> <li>• Continue to provide time for students to read <i>Pedro’s Journal</i> independently over the course of the unit to prepare for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have pairs note in journals the effects of Columbus’s arrival on the American Indians. Then ask the pairs to identify in their notes the reasons and evidence Hakim uses to support her points about the effects Columbus had on the American Indians. (<a href="#">RI.5.8</a>)</li> <li>• Provide pairs with a T-chart. Ask them to sort the effects Hakim notes into “Good” or “Bad” on the T-chart. Make sure pairs include the points Hakim makes and the evidence she provides to support their evaluation of the effects. These notes should be kept in preparation for the culminating writing task.</li> <li>• Ask each pair to partner with another pair to form a group of four. Have each pair share and compare their organizers with the other pair and make adjustments to their own based on feedback. (<a href="#">W.5.9b</a>, <a href="#">SL.5.2</a>)</li> <li>• Have students update their Cause and Effect Graphic Organizer begun in Lesson 4. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>) Incorporate the information from the T-chart into the organizer.</li> <li>• Ask students to analyze the image “The Landing of Columbus, Oct. 11, 1492” using the <a href="#">Library of Congress Photograph and Print Analysis Tool</a><sup>27</sup> or <a href="#">OPTIC</a><sup>28</sup> strategy.</li> <li>• Conduct a class discussion in which students answer the following questions: What does the body language of Columbus and the Native Americans depict? Locate evidence in Chapter 17 that supports or contradicts your conclusions. What is the painter’s point of view? What is his opinion of Columbus? (<a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>) Ensure that students use <a href="#">accountable talk</a><sup>29</sup> throughout the discussion. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask students to review their opinion of Columbus as an explorer, which was originally written as a reflection or journal entry in Lesson 4. Have students add to or revise their writing based on the additional texts read and information gained in this lesson. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>, <a href="#">W.5.1a-b</a>, <a href="#">W.5.5</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a>, <a href="#">L.5.6</a>)</li> </ul>

<sup>27</sup> [http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing\\_Photos\\_and\\_Prints.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photos_and_Prints.pdf)

<sup>28</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>29</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 9:</b></p> <p>Chapter 11 of <i>The Birchbark House</i>, Louise Erdrich</p>	<p><b>TEXT DESCRIPTION:</b> Chapter 11, specifically pages 166-168, presents the reader with the feelings of Old Tallow and his opinion of the <i>chimookoman</i>. Old Tallow is an elder in Omakayas’s community and the one who saved her life.</p> <p><b>TEXT FOCUS:</b> The reader will feel the sadness and anger of Old Tallow toward the white man. This chapter is centered on the European impact on the Native American ways of life and will offer a good reference for the Culminating Writing Task. Focus students on examining and rereading pages 166-168 of Chapter 11.</p>
<p><b>LESSON 10:</b></p> <p>Chapters 12-14 of <i>The Birchbark House</i>, Louise Erdrich</p>	<p><b>TEXT DESCRIPTION:</b> Chapter 14 reveals the reason that Omakayas did not get sick with the rest of her family.</p> <p><b>TEXT FOCUS:</b> This chapter finally provides the reader with an understanding of the relationship between Old Tallow and Omakayas.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapters 12-14 of <i>The Birchbark House</i> independently or in pairs. They work with the vocabulary and figurative language. They reread specific pages of the novel and write a descriptive summary of Omakayas and Old Tallow. Then they examine the changes of the relationship over the course of the novel and work as a class to determine a theme of the novel. Lastly, students finish their Seasons Graphic Organizer.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read Chapters 12-14 independently or in pairs. (<a href="#">RL.5.10</a>)</li> <li>• Have students build on the Vocabulary Display begun in Lesson 1. For this section of <i>The Birchbark House</i>, consider adding academic vocabulary words, such as <i>confinement</i>, <i>pitiful</i>, <i>fashioning</i>, <i>anticipation</i>, <i>nuisance</i>, <i>penetrating</i>, and <i>indistinguishable</i>. Consider also noting the domain-specific vocabulary in this section, such as <i>tobacco</i>, <i>fur-trading post</i>, <i>voyageur</i>, and <i>wigwams</i>, and discussing how these words help further establish the setting and characters of the text.</li> <li>• Ask students to select at least two significant or figurative phrases (e.g., “I managed to cheat the old hungry skull” and “her heart tumbled into darkness”) and interpret them based on context. (<a href="#">RL.5.4</a>; <a href="#">L.5.4a</a>; <a href="#">L.5.5a</a>, <a href="#">c</a>) Discuss how the language contributes to the setting, characters, plot, and reader understanding and interest. (<a href="#">RL.5.6</a>; <a href="#">L.5.3a</a>, <a href="#">b</a>; <a href="#">L.5.6</a>)</li> </ul> <p>Continue to provide time for students to read <i>Pedro’s Journal</i> independently over the course of the unit to prepare for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a</a>, <a href="#">c</a>)</p> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Ask students to reread pages 22-24, 150-151, 160-161, and 230-237 of <i>The Birchbark House</i> in pairs and write a short description of Old Tallow and Omakayas. (<a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>, <a href="#">W.5.10</a>) Discuss the relationship between the two characters changes over the course of the story. (<a href="#">RL.5.5</a>) Then have each pair create a graphic organizer (H-chart or Venn diagram) to compare and contrast Old Tallow and Omakayas. (<a href="#">RL.5.3</a>) Ensure that students include evidence. (<a href="#">RL.5.1</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>As a class, determine a theme of <i>The Birchbark House</i> from details in the text. Rely on notes and journal entries from the unit as a reference and consider the following questions: Where did this story begin? What role did Old Tallow play in Omakayas’s life? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>Ask students to review the Seasons Graphic Organizer begun in Lesson 3 and add details from this section of <i>The Birchbark House</i>. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.6</a>)</li> </ul> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 11:</b></p> <p><a href="#">“Columbus Controversy,”</a> History.com</p> <p><a href="#">“The Real Story of Columbus,”</a> History.com</p>	<p><b>TEXT DESCRIPTION:</b> This text presents a point of view rarely noted in Social Studies textbooks of Columbus’s treatment of the American Indians, specifically as slaves. This video provides students with another source to draw information from regarding Columbus’s interactions with American Indians.</p> <p><b>TEXT FOCUS:</b> Students analyze how the video clips contribute to or change their understanding of events in this unit. (<a href="#">RL.5.7</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read the article and watch the videos. They discuss how each informs their understanding of Columbus. Students review or revise their reflection begun in Lesson 4 and update their Cause and Effect Graphic Organizer.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read the article in pairs and watch the videos as a class. (<a href="#">RI.5.10</a>)</li> <li>Provide time for students to read <i>Pedro’s Journal</i> independently for the Cold-Read Task. (<a href="#">RL.5.10</a>; <a href="#">RF.5.3a</a>; <a href="#">RF.5.4.a, c</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students compare and contrast each text’s presentation of Columbus as an explorer. (<a href="#">RI.5.2</a>) Focus questions: What information does each text provide? How does reading these texts together inform your opinion of Columbus? What information can be corroborated or refuted in each text based on other sources? What information is not able to be verified? (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>Ask students to review and/or revise their opinion of Columbus as an explorer, which was originally written as a reflection or journal entry in Lesson 4. Have students focus on the following questions: What kind of man was Columbus? What did Columbus bring to the American Indians? What did the Native Americans offer to Columbus? What effect did Columbus and the Europeans have on the Native American population?</li> <li>Have students update their Cause and Effect Graphic Organizer begun in Lesson 4. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>)</li> </ul>

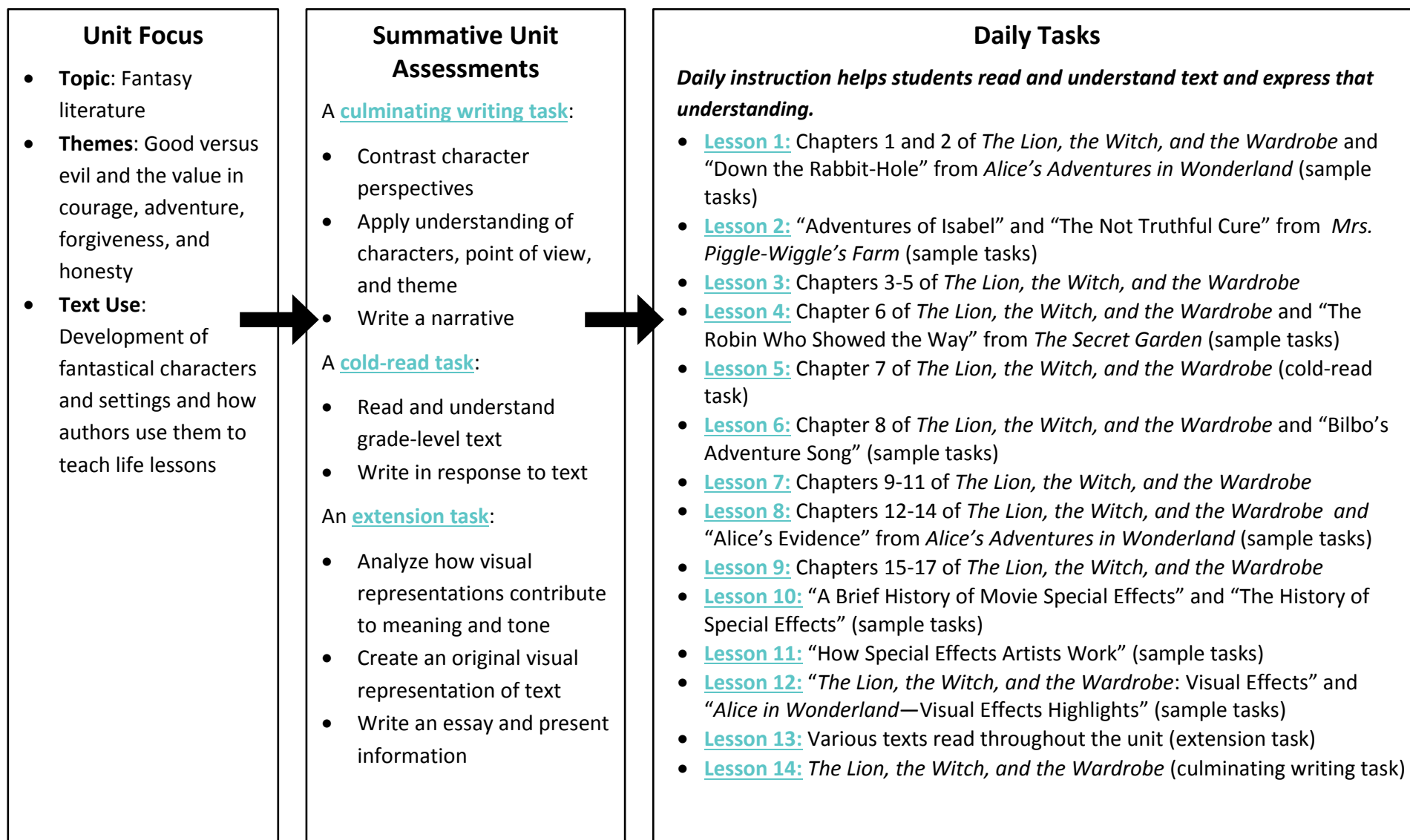


TEXT SEQUENCE	TEXT USE
<p><b>LESSON 12:</b></p> <p>Excerpt from “<a href="#">A Letter to the Treasurer of Spain</a>,” Christopher Columbus</p> <p>Various texts for independent research</p>	<p><b><u>TEXT DESCRIPTION:</u></b> This text provides the reader with a primary source, a letter from Christopher Columbus to the treasurer of Spain requesting funding for an additional voyage.</p> <p><b><u>TEXT FOCUS:</u></b> This task invites students to write an opinion piece in which they offer their point of view regarding Christopher Columbus’s impact on the American Indians. Students can demonstrate their understanding of the ideas in <i>The Birchbark House</i> and related texts through their writing. (<a href="#">W.5.1</a>)</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>
<p><b>LESSON 13:</b></p> <p><i>Pedro’s Journal</i>, Pam Conrad</p>	<p><b><u>TEXT DESCRIPTION:</u></b> <i>Pedro’s Journal</i> is the story of Columbus’s journey from Pedro’s point of view. This text offers a slightly different point of view than the informational texts in the unit.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>

## UNIT: THE LION, THE WITCH, AND THE WARDROBE

ANCHOR TEXT	UNIT FOCUS
<p><i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis (Literary)</p>	<p>Students learn that even in the most fantastical settings, literature can teach us real lessons about life. Students explore the opposition of good and evil; the value in courage, adventure, forgiveness, and honesty; and the importance of maintaining the natural world. They begin to consider how authors convince readers to believe the impossible and discuss the history and use of special effects in movies to begin to see how imagination and creativity can inspire progress and change.</p>
<p><b>RELATED TEXTS</b></p>	<p><b>Text Use:</b> Development of fantastical characters and settings and how authors use them to teach life lessons</p>
<p><u>Literary Texts (Fiction)</u></p>	<p><b>Reading:</b> <a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.4</a>, <a href="#">RL.5.5</a>, <a href="#">RL.5.6</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>, <a href="#">RL.5.10</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.10</a></p>
<ul style="list-style-type: none"> <li>• “The Not Truthful Cure” from <i>Mrs. Piggie-Wiggle’s Farm</i>, Betty MacDonald</li> <li>• “<a href="#">The Robin Who Showed the Way</a>” from <i>The Secret Garden</i>, Frances Hodgson Burnett</li> <li>• “<a href="#">Down the Rabbit-Hole</a>” and “<a href="#">Alice’s Evidence</a>” from <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll</li> <li>• “<a href="#">Adventures of Isabel</a>,” Odgen Nash (Poem)</li> <li>• “<a href="#">Bilbo’s Adventure Song</a>,” J.R.R. Tolkien (Poem)</li> </ul>	<p><b>Writing:</b> <a href="#">W.5.1a-e</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.3a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">W.5.6</a>, <a href="#">W.5.7</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a></p>
<p><u>Informational Texts (Nonfiction)</u></p>	<p><b>Speaking and Listening:</b> <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.5</a>, <a href="#">SL.5.6</a></p>
<ul style="list-style-type: none"> <li>• “<a href="#">The History of Special Effects</a>,” NOVA Online, PBS.org</li> <li>• “<a href="#">How Special Effects Artists Work</a>,” Dave Roos</li> </ul>	<p><b>Language:</b> <a href="#">L.5.1a-e</a>, <a href="#">L.5.2a-e</a>, <a href="#">L.5.3a-b</a>, <a href="#">L.5.4a-c</a>, <a href="#">L.5.5a-c</a>, <a href="#">L.5.6</a></p>
<p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p>	CONTENTS
<ul style="list-style-type: none"> <li>• “<a href="#">A Brief History of Movie Special Effects</a>,” TIME (Photo Essay)</li> <li>• “<a href="#">The History of Special Effects</a>,” Adam Fanton (Website)</li> <li>• “<a href="#">The Lion, the Witch, and the Wardrobe: Visual Effects</a>,” YouTube (Video)</li> <li>• “<a href="#">Alice in Wonderland—Visual Effects Highlights</a>,” YouTube (Video)</li> <li>• “<a href="#">Adventures of Isabel</a>,” read by Ogden Nash (Audio)</li> </ul>	<p><b>Page 398:</b> Text Set and Unit Focus</p> <p><b>Page 399:</b> <i>The Lion, the Witch, and the Wardrobe</i> Unit Overview</p> <p><b>Pages 400-404:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 405:</b> Instructional Framework</p> <p><b>Pages 406-422:</b> Text Sequence and Sample Whole-Class Tasks</p>

## The Lion, the Witch, and the Wardrobe Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>1</sup>

A common conflict in *The Lion, the Witch, and the Wardrobe* is that of good versus evil. Select an excerpt from this novel that includes how the good characters respond to evil and the challenges with which they are faced. Rewrite the excerpt from the perspective of an evil character who learns a theme of the novel: Good ultimately triumphs over evil. Suggested characters may include, but are not limited to, Mr. Tumnus as he considers kidnapping Lucy, Edmund, or the White Witch. Establish a different point of view and tone to reflect the character’s motives and personality.

([RL.5.2](#); [RL.5.3](#); [RL.5.4](#); [RL.5.6](#); [W.5.3a](#), [b](#), [c](#), [d](#), [e](#); [W.5.10](#))

Be sure to incorporate details and dialogue from the original text. ([RL.5.1](#), [W.5.9a](#), [L.5.3b](#)) Add sensory details and use additional words and phrases that impact the reader and develop the character’s point of view and attitude. ([L.5.1b-d](#), [L.5.3a](#))

**Teacher Note:** The completed writing should use a variety of transition words, phrases, and clauses to convey sequence and setting shifts, and develop sensory details. Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. ([W.5.2e](#), [W.5.4](#), [L.5.3a](#), [L.5.6](#)) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. ([L.5.1c-e](#); [L.5.2a](#), [b](#), [c](#), [d](#), [e](#)) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. ([W.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Fantasy literature</li> <li>• <b>Themes:</b> Good versus evil and the value in courage, adventure, forgiveness, and honesty</li> <li>• <b>Text Use:</b> Development of fantastical characters and settings and how authors use them to teach life lessons</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Contrasting character perspectives</li> <li>• Applying understanding of characters, point of view, and theme</li> <li>• Writing a narrative</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a></li> <li>• <a href="#">Lesson 7</a></li> <li>• <a href="#">Lesson 9</a></li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

<sup>1</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## **COLD-READ TASK<sup>2</sup>**

Read Chapter 7 of *The Lion, the Witch, and the Wardrobe* independently, and then **answer** a combination of multiple-choice and constructed-response questions<sup>3</sup> about the text, using evidence for all answers. Sample questions:

1. Determine a theme of Chapter 7. In your response, include how each sibling responds to hearing Aslan's name for the first time. Provide evidence from the text to support your theme. ([RL.5.1](#), [RL.5.2](#), [RL.5.3](#), [W.5.9a](#), [W.5.10](#))
2. Compare and contrast Lucy and Edmund. In your response, include how the sister and brother interact with each other and with the creatures in Narnia. ([RL.5.1](#), [RL.5.3](#), [W.5.9a](#), [W.5.10](#))
3. Identify Edmund's response to Mr. and Mrs. Beaver and his siblings. How do Edmund's actions demonstrate disloyalty to his siblings? ([RL.5.1](#), [RL.5.2](#), [RL.5.3](#))
4. How do Chapters 1-7 fit together to provide an overall structure for this story so far? ([RL.5.1](#), [RL.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"><li>• <b>Topic:</b> Fantasy literature</li><li>• <b>Themes:</b> Good versus evil and the value in courage, adventure, forgiveness, and honesty</li><li>• <b>Text Use:</b> Development of fantastical characters and settings and how authors use them to teach life lessons</li></ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level text</li><li>• Writing in response to text</li></ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 2</a> (sample tasks included)</li><li>• <a href="#">Lesson 3</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 4</a> (sample tasks included)</li><li>• <a href="#">Lesson 5</a> (use this task)</li></ul>

<sup>2</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>3</sup> Ensure that students have access to the complete texts as they are testing.

#### **EXTENSION TASK<sup>4</sup>**

Assign students to small groups. Provide each group with the title of one of the literary texts read in this unit, as well as several visual representations of the characters and settings of the assigned text (e.g., provide character and setting illustrations from *The Lion, the Witch, and the Wardrobe* text and images from *The Lion, the Witch, and the Wardrobe* films [1979 cartoon and 2005 movie]). This task can be adapted to have students research the various images for their text rather than giving them the images. ([W.5.7](#))

Have student groups evaluate how the illustrations and images contribute to the meaning, tone, and beauty of the text. ([RL.5.7](#), [SL.5.1a-d](#)) Ask students to consider the following questions as they examine the illustrations and images:

- How do the different visual representations change the perspective of the reader?
- How do the visual representations change the way that the reader thinks of the characters and settings?
- How do the visual representations contribute to (or take away from) the meaning, tone, or beauty of the text?

Ask groups to record their analysis of the images and illustrations on a graphic organizer or through a written explanation. Ensure that students provide specific evidence to support their ideas. ([RL.5.1](#), [W.5.9a](#), [SL.5.2](#))

Then, have the groups create an original visual representation of a selected scene from their assigned text. The visual representation can be print or nonprint, recorded or live action. Once the visual representation is complete, ask groups to write an essay that describes their visual representation and the process they used to create it. The essay should include a description of the process used to create the visual representation; an explanation of how the visual representation enhances the meaning, beauty, or tone of the original text; and a reflection on their success as a group to complete the given task. ([W.5.1a-b](#), [W.5.2a-e](#), [W.5.4](#), [W.5.9a](#), [W.5.10](#))

Have each group trade their essay and with another small group's essay and use a student-developed rubric to evaluate whether the evidence supports the original visual representation and whether the explanation of the evidence is logical. ([W.5.5](#))

Lastly, have groups prepare a presentation for the class in which they present the text and visual representation and explain in detail how the representation enhances the original text. ([SL.5.4](#), [SL.5.5](#), [SL.5.6](#)) Encourage the audience to ask questions of the group and evaluate the effectiveness of the visual representation based on the group's presentation. ([SL.5.1c-d](#), [SL.5.3](#))

---

<sup>4</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Fantasy literature</li> <li>• <b>Themes:</b> Good versus evil and the value in courage, adventure, forgiveness, and honesty</li> <li>• <b>Text Use:</b> Development of fantastical characters and settings and how authors use them to teach life lessons</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Analyzing how visual representations contribute to meaning and tone</li> <li>• Creating an original visual representation of text</li> <li>• Writing an essay and presenting information</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>5</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>5</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>



## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>6</sup></p> <p>Chapters 1 and 2 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p><a href="#">“Down the Rabbit-Hole”</a> from <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll</p>	<p><b>TEXT DESCRIPTION:</b> In Chapters 1 and 2, four children are sent to live with a professor in the country due to the World War II air raids in London. While exploring the house, the youngest, Lucy, happens upon a wardrobe. Lucy enters the wardrobe and finds herself in another land. Lucy meets Mr. Tumnus, a talking faun, who invites her back to his house for tea. She reluctantly accepts. After learning that the faun considered kidnapping Lucy for the White Witch, Lucy leaves quickly. “Down the Rabbit-Hole” introduces the reader to Alice, who falls into a rabbit-hole and ends up in another land.</p> <p><b>TEXT FOCUS:</b> In both texts, the main character is a young girl whose boredom, curiosity, and sense of adventure leads her to a fantastical world. The reader will compare and contrast fantasy stories on their approach to similar themes and topics. (<a href="#">RL.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read along with Chapters 1 and 2, then reread them in small groups, identifying and defining the meaning of unknown words. Students then read “Down the Rabbit-Hole” <b>independently to compare and contrast the two texts through discussion and writing.</b></p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>The language and sentence structure of <i>The Lion, The Witch, and the Wardrobe</i> will be difficult for students to understand at the beginning of the unit. Read aloud Chapters 1 and 2 as students follow along. Then, have them work in collaborative groups to reread and summarize the text. (<a href="#">RL.5.2</a>)</li> <li><b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the most complex passages from the anchor text while viewing illustrations that accompany the passage. This can help students visualize as they are reading the text. Follow this by breaking down the most complex sentences in the passage to understand how the different phrases work together to develop meaning. (<a href="#">L.5.3a</a>) In <i>The Lion, the Witch, and the Wardrobe</i>, students who are struggling to understand the text and images used to describe Lucy and the contrast between her realistic world and her fantasy world could reread those sections, view images from the film to represent the setting, and then analyze specific phrases in the text, drawing comparisons between what the text says and what the illustrations depict. (<a href="#">RL.5.7</a>)</li> </ul>

<sup>6</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>As a class, choose three or four words from Chapters 1 and 2 of <i>The Lion, the Witch, and the Wardrobe</i> to add to a classroom <a href="#">vocabulary display</a><sup>7</sup> (e.g., <i>wardrobe, passages, wireless, inquisitive, muffler, parcels, bawled, lulling, wretched</i>). (RL.5.4) First, have students define the words in context. (L.5.4a) <b>Then</b> have students verify the preliminary definitions of the words using a dictionary. (L.5.4c) Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>8</sup> (L.5.5c) As words are added throughout the unit, encourage and support students to use the words in discussion and writing. (L.5.6)</li> <li>Have students read “Down the Rabbit-Hole” in pairs, taking turns reading paragraphs aloud. (RF.5.4b)</li> <li>The syntax of the “Down the Rabbit-Hole” is complex. After students read the text in pairs, reread the passage aloud as students follow along. Then model how to analyze the construction of a longer sentence in the text. <ul style="list-style-type: none"> <li>Project the following sentence: “There was nothing so VERY remarkable in that; nor did Alice think it so VERY much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually TOOK A WATCH OUT OF ITS WAISTCOAT-POCKET, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.”</li> <li>Break the sentence into shorter sentences as a class.</li> <li>Discuss the conjunctions (<i>nor, but, however, or</i>) and punctuation (- and ;) used in the sentence to connect the various ideas. What relationships exist between each of the clauses and phrases in the sentence? Discuss how each section of the sentence relates to the next. (L.5.1e, L.5.6)</li> <li>Paraphrase the original sentence as a class by asking students to rewrite it into their own words.</li> </ul> </li> </ul>

<sup>7</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>8</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Provide student pairs with a handout of additional sentences<sup>9</sup> from “Down the Rabbit-Hole” for them to analyze in a similar manner. Have students share their reflections on the exercise and discuss the function of “alas” in the sentences. What is its purpose in the sentences? What is unique about the way these sentences are written, including the use of verb tense to convey different conditions or states (e.g., “when she went back to the table for it, she found she could not possibly reach it” or “when she had tired herself out with trying, the poor little thing sat down and cried”)? (<a href="#">L.5.1c</a>) How does the structure of the sentences increase reader interest or add effect or impact to the text? (<a href="#">L.5.3a</a>)</li> <li>○ Ask students to <a href="#">imitate the structure of the sentences</a><sup>10</sup> (at least one sentence) to use in their culminating writing task.</li> <li>• Then have students reread “Down the Rabbit-Hole” in pairs and write a summary. (<a href="#">RL.5.2</a>, <a href="#">RL.5.10</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p>

<sup>9</sup> Possible sentences:

(1) “Suddenly she came upon a little three-legged table, all made of solid glass; there was nothing on it except a tiny golden key, and Alice’s first thought was that it might belong to one of the doors of the hall; but, alas! either the locks were too large, or the key was too small, but at any rate it would not open any of them. However, on the second time round, she came upon a low curtain she had not noticed before, and behind it was a little door about fifteen inches high: she tried the little golden key in the lock, and to her great delight it fitted!”

(2) “However, this bottle was NOT marked ‘poison,’ so Alice ventured to taste it, and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffee, and hot buttered toast,) she very soon finished it off.”

(3) “And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; ‘for it might end, you know,’ said Alice to herself, ‘in my going out altogether, like a candle. I wonder what I should be like then?’ And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing.”

(4) “Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next.”

(5) “After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! when she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it: she could see it quite plainly through the glass, and she tried her best to climb up one of the legs of the table, but it was too slippery; and when she had tired herself out with trying, the poor little thing sat down and cried.”

(6) “How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; ‘and even if my head would go through,’ thought poor Alice, ‘it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only know how to begin.’ For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.”

(7) “Soon her eye fell on a little glass box that was lying under the table: she opened it, and found in it a very small cake, on which the words ‘EAT ME’ were beautifully marked in currants. ‘Well, I’ll eat it,’ said Alice, ‘and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I’ll get into the garden, and I don’t care which happens!’”

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Facilitate a whole-class discussion in which students compare and contrast both texts on their approaches to similar themes and topics. (<a href="#">RL.5.9</a>) Topics of the discussion should include: <ul style="list-style-type: none"> <li>Both characters were bored and curious of their surroundings.</li> <li>Both found themselves in an unfamiliar land.</li> <li>Both ate or drank almost immediately upon their arrival in the new land.</li> <li>Both met an animal with human characteristics. One met the animal in the fantasy land; the other followed the animal to the fantasy land.</li> <li>The entrance to each land was different: rabbit-hole versus wardrobe.</li> </ul> </li> <li>Have students work in pairs to complete a two-column chart with three rows. The columns should be labeled “similarities” and “differences” and the rows (1) <i>The Lion, the Witch, and The Wardrobe</i>, (2) <i>Alice’s Adventures in Wonderland</i>, and (3) <i>The Secret Garden</i>. Instruct the students to compare and contrast the two texts by writing the parallels of the texts in one column and the variances in the other. (<a href="#">RL.5.1</a>, <a href="#">RL.5.9</a>) Prompt students to use the notes from the class discussion and continue to add to this organizer throughout the unit.</li> <li>As a class, consider what makes the text “fantasy.” Reread teacher-identified passages aloud (e.g., when Lucy first enters the wardrobe [6-7], when Lucy meets Mr. Tumnus [7-9], when the rabbit takes out his waistcoat-pocket [Chapter 1, paragraph 4]). While reading, have students note the fantastical events and settings. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>) Lead a class discussion in which students use their notes to identify characteristics of a fantasy text. Post the characteristics of a fantasy text in the classroom for students to reference throughout the unit.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Ask students to write a response to the following prompt: Compare and contrast the experiences of Lucy to the experiences of Alice. As part of their response, instruct students to identify features of fantasy text and consider why the authors selected certain events to take place. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.4</a>) Have students link ideas across the two texts using words, phrases, and clauses specific to comparing and contrasting (e.g., <i>similarly</i>, <i>in contrast</i>, <i>in addition to</i>). (<a href="#">W.5.2c</a>, <a href="#">L.5.6</a>) Provide students with an <a href="#">answer frame</a><sup>11</sup> to support them in organizing their writing. Have students share their written paragraph with a partner, who will review the writing with a student-developed rubric to evaluate whether the evidence supports the claim and whether the explanation of the evidence is logical. (<a href="#">W.5.5</a>)</li> </ul>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 2:</b></p> <p><a href="#">“Adventures of Isabel,”</a> Odgen Nash (Poem)</p> <p><a href="#">“Adventures of Isabel,”</a> Odgen Nash (Video)</p> <p>“The Not Truthful Cure” from <i>Mrs. Piggle-Wiggle’s Farm</i>, Betty MacDonald</p>	<p><b>TEXT DESCRIPTION:</b> The poem “Adventures of Isabel” is about a girl who faces a bear, witch, giant, doctor, and presumably her fears, head-on. With courage, she conquers each obstacle. “The Not Truthful Cure” centers on habitual liar Fetlock Harroway and how he is cured by taking responsibility in caring for the animals on Mrs. Piggle-Wiggle’s farm. He is forced to confront his lies and tell the truth in order to grow both physically and emotionally.</p> <p><b>TEXT FOCUS:</b> These texts support the unit focus by teaching real-life lessons of courage and honesty. Pairing these texts allows students to analyze how the two characters respond to challenges, both fantastical and realistic, and determine a theme of both texts. <a href="#">(RL.5.2)</a> The repetitive battles won in “The Adventures of Isabel” and the repetitive lies faced in “The Not Truthful Cure” provide an opportunity for students to explain how these series of scenes provide the overall structure of the texts. <a href="#">(RL.5.5)</a></p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen to a reading of “Adventures of Isabel,” then analyze the poem in small groups using TP-CASTT. After presenting their analysis and discussing the poem, students read “The Not Truthful Cure” independently and take notes on a graphic organizer. After participating in a group discussion of the text, students respond in writing, comparing the characters of Isabel and Fetlock to Alice and Lucy.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read aloud or play the audio from <a href="#">“Adventures of Isabel”</a> once as students follow along with a printed copy.</li> <li>Assign “The Not Truthful Cure” to be read independently, instructing students to take notes using a three-column chart: (1) Fetlock’s lies at home, (2) Fetlock’s lies at Mrs. Piggle-Wiggle’s Farm, and (3) Changes in Fetlock at the end.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>After the initial reading of the poem, play the video of Odgen Nash’s reading with Rod Ruth’s illustrations. Prompt students to note their observations about the reading and illustrations.</li> <li>In small groups, have students analyze of “Adventures of Isabel” using <a href="#">TP-CASTT</a>.<sup>12</sup> Ask students to refer to specific evidence from the poem to demonstrate understanding of the questions. <a href="#">(RL.5.1; RL.5.2; RL.5.3; RL.5.4; SL.5.1a, c, d; L.5.5a-c)</a></li> <li>Have each group present their analysis to the whole class, then facilitate a discussion of the poem’s structure and theme. Sample discussion questions: <ul style="list-style-type: none"> <li>What challenges does Isabel face in this poem? <a href="#">(RL.5.2)</a> What do these challenges represent? <a href="#">(RL.5.4)</a></li> </ul> </li> </ul>

<sup>12</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Draw a line separating each challenge and look carefully at the text. What do you notice about how the poem is structured? (<a href="#">RL.5.5</a>)</li> <li>○ What qualities does Isabel display that allow her to overcome these challenges? (<a href="#">RL.5.2</a>)</li> <li>○ How do her qualities and triumphs reveal the theme of the poem? (<a href="#">RL.5.2</a>)</li> <li>○ How do Nash’s reading of his poem and Ruth’s illustrations contribute to the meaning and tone of the poem? (<a href="#">RL.5.7</a>)</li> </ul> <ul style="list-style-type: none"> <li>• Have students read “The Not Truthful Cure” independently while recording Fetlock’s lies as a method of detailing his transformation. Students should record the lies Fetlock told while living with his mother and father in the first column, the lies that he tells Mrs. Piggle-Wiggle in the second column, then his physical and emotional changes at the end of the story in the third column.</li> <li>• Conduct a whole-class discussion on the theme and structure of the story. Prompt students to use their notes from the independent reading. Sample discussion questions: <ul style="list-style-type: none"> <li>○ How does Fetlock respond to challenges in the beginning of the story? (<a href="#">RL.5.2</a>)</li> <li>○ Why does Fetlock constantly tell lies? Refer to specific evidence from the text to support your inference. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>○ Once at Mrs. Piggle-Wiggle’s farm, what challenges does Fetlock face? How does he respond to these challenges at first? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>○ Look at the middle column of your notes and cross out the lies to which Fetlock confesses. What prompts him to finally tell the truth? (<a href="#">RL.5.2</a>)</li> <li>○ What admirable qualities does Fetlock gain by telling the truth and working on the farm? (<a href="#">RL.5.2</a>)</li> <li>○ Review the columns of your chart. How does the author use Fetlock’s lies and confessions to structure his change? (<a href="#">RL.5.5</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conclude the lesson by asking each group to compare Isabel and Fetlock to Lucy and Alice. Students should individually respond in writing to the following prompt: How do Isabel and Fetlock respond to the challenges that they face? How do these four characters (Isabel, Fetlock, Lucy, and Alice) exhibit courage in the face of danger or the unknown? (<a href="#">RL.5.2</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 3:</b></p> <p>Chapters 3-5 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p><b>TEXT DESCRIPTION:</b> Lucy learns that although she felt like she was away for a long time, it was no time at all. Lucy tells her siblings about Narnia. They don't believe her, and they tease her. Lucy decides to visit the wardrobe again and is followed by her brother, Edmund. When Edmund enters the wardrobe, he cannot find Lucy, but the White Witch finds him. The White Witch learns that Edmund is a boy. Edmund asks the White Witch to visit her home. She tells Edmund that he can visit her house only after he fetches his three siblings. During this time, Lucy has been visiting with Mr. Tumnus and learning about the evil of the White Witch. Lucy and Edmund find their way back. Edmund denies that he went to Narnia and, again, Lucy appears to be lying. Her older siblings, concerned with Lucy's behavior, tell the professor. Shortly after, when the grown-ups of the house throw a party, they tell the children to stay out of sight. Later, as the children are playing, they hear grown-ups approaching and have nowhere to hide but the wardrobe.</p> <p><b>TEXT FOCUS:</b> These chapters allow students to determine how the characters in the story, specifically Lucy and Edmund, respond to challenges and to compare and contrast their reaction to Narnia and the White Witch. (<a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>) Students can discuss how characters embrace and betray the virtues of courage and honesty. Students can also explain how Chapters 3-5 contribute to the structure of the story by transporting all of the children to Narnia. (<a href="#">RL.5.5</a>) Finally, students can describe how the White Witch's point of view influences how events are described (e.g., Why does the White Witch provide Edmund with Turkish delight? [38] What evidence shows that the White Witch is interested in more than just being nice to Edmund? [40] What does the White Witch's laugh indicate?).</p>
<p><b>LESSON 4:</b></p> <p>Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p><a href="#">“The Robin Who Showed the Way”</a> from <i>The Secret Garden</i>, Frances Hodgson Burnett</p>	<p><b>TEXT DESCRIPTION:</b> Peter, Susan, Edmund, and Lucy enter Narnia and decide to visit Mr. Tumnus. They learn that he has been arrested by the White Witch. After a brief conversation about what to do next, Lucy notices a robin trying to get her attention. The children decide to follow the robin. In <a href="#">“The Robin Who Showed the Way,”</a> Mary is looking for a gate that leads to the secret garden. As Mary is looking, a robin appears and leads her to the entrance.</p> <p><b>TEXT FOCUS:</b> In both texts, the robin is used as a symbol to guide the characters to something helpful or good. (<a href="#">RL.5.4</a>) The pairing of these two stories allows students to compare the use of a symbolic animal as a guide. (<a href="#">RL.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i> in pairs, then read “The Robin Who Showed the Way” with various scaffolding. After comparing and contrasting the texts using the graphic organizer begun in Lesson 1, students participate in a discussion of the symbolic use of the robin in both texts and then write an analysis.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prompt students to read Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i> in pairs. (<a href="#">RL.5.10</a>)</li> <li>• The complex language and dialect of “The Robin Who Showed the Way” will be difficult for students to understand. Have students read, reread, and analyze the text with support. First, read the text aloud as students follow along.</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Then, have the students work in small groups to reread and analyze the text. <ul style="list-style-type: none"> <li>Prompt small groups of students to identify unknown vocabulary and identify phrases of dialogue and unfamiliar English dialect that make this text difficult to understand. (<a href="#">RL.5.4</a>, <a href="#">L.5.3b</a>, <a href="#">L.5.4</a>)</li> <li>Prompt students to determine the meaning of unknown words and phrases using context as a clue (e.g., <i>moor</i>, <i>contrary</i>, <i>pence</i>, <i>puzzle</i>, <i>obliged</i>) and consult the dictionary or thesaurus, as needed. (<a href="#">RL.5.4a,c</a>)</li> <li>Next, have small groups reread the sections of dialogue in the text, discuss the English dialect (provide a mini-lesson on the use of apostrophes, if needed) and use a note-taking strategy to rewrite these sections of the text in their own words. <ul style="list-style-type: none"> <li>Ask students to circle the words which are currently abbreviated with apostrophes to show the dialect.</li> <li>Next to each word, have students write the full word (e.g., the/th', and/an', them/'em).</li> </ul> </li> <li>Prompt students to reread the sections of dialogue for understanding. (<a href="#">L.5.3b</a>)</li> <li>Have small groups share their findings with the class in a whole group discussion. (<a href="#">SL.5.b-d</a>)</li> </ul> </li> <li>Ask students to revisit their two-column graphic organizer from Lesson 1. Students should add information from “<a href="#">The Robin Who Showed the Way</a>” and <i>The Secret Garden</i>, as well as from <i>The Lion, the Witch, and the Wardrobe</i>, given that they have read several more chapters at this point. As a whole class, discuss the similarities and differences of these texts, focusing on how the characters respond to challenges and the approach by the authors to similar topics of courage and adventure. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a <a href="#">fishbowl discussion</a> based on the following questions: <ul style="list-style-type: none"> <li>How is the robin used in each of these texts? What does the robin represent? (<a href="#">RL.5.4</a>)</li> <li>Why might two different authors choose the same animal to serve a similar purpose? (<a href="#">RL.5.9</a>)</li> <li>In <i>The Lion, the Witch, and the Wardrobe</i>, Peter tells Edmund, “Still—a robin, you know. They’re good birds in all the stories I’ve ever read. I’m sure a robin wouldn’t be on the wrong side.” [67] How does the robin represent good in these texts? (<a href="#">RL.5.2</a>, <a href="#">RL.5.4</a>)</li> </ul> </li> </ul> <p>Have students work in pairs to form their claim about each question, including quotes from either text and their notes from previous lessons regarding fantastical animals and settings. (<a href="#">RL.5.1</a>) As students cite evidence, the outer circle (the listeners) should evaluate the quality of the evidence by the inner circle (the speakers). Students can track their evaluations and make comments using a graphic organizer or journal. (<a href="#">SL.5.1b-d</a>, <a href="#">SL.5.3</a>)</p>



TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Following the discussion, have students independently write a brief analysis of the robin as a symbol for good in these texts. Use the following process with students:             <ul style="list-style-type: none"> <li>Introduce the prompt: Analyze how the author uses the robin as a symbol for good in both of these texts. Use evidence from both texts and class discussion to support the robin as a symbol for good.</li> <li>Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they compiled while reading and during the fishbowl discussion. An evidence chart has three columns: (1) Evidence: Key Detail, Quote or Paraphrase, (2) Page Number, (3) Elaboration or Explanation of How This Evidence Supports the Robin as a Symbol for Good. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.W.5.2b</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a</a>)</li> <li>Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves that they are analyzing the text and writing an explanatory response to the prompt. Have students pair up to review each other's evidence chart and offer feedback. (<a href="#">W.5.5</a>) Have students develop a topic sentence with their partner. As needed, model for students how to create a topic sentence. (<a href="#">W.5.2a</a>) Have students complete a first draft and share the written response with a partner, who reviews the writing with a student-developed rubric to evaluate whether the ideas are fully developed and supported with relevant evidence and logical reasoning. (<a href="#">W.5.5</a>) Then have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an answer frame to support them in organizing their writing, modeling, or showing models of strong and weak student work and providing descriptive feedback).</li> </ul> </li> </ul>
<p><b>LESSON 5:</b></p> <p>Chapter 7 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p><b>TEXT DESCRIPTION:</b> The robin leads the children to Mr. and Mrs. Beaver, friends of Mr. Tumnus. They learn about Aslan, eat a meal with the beavers, and prepare to leave on their journey to meet Aslan.</p> <p><b>MODEL TASKS</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a></p>
<p><b>LESSON 6:</b></p> <p>Chapter 8 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p><a href="#">“Bilbo’s Adventure Song,”</a></p>	<p><b>TEXT DESCRIPTION:</b> After dinner, Mr. and Mrs. Beaver tell the children more about Aslan. They realize that Edmund is missing and that he has probably gone to tell the White Witch that his brother and sisters are in Narnia. <a href="#">“Bilbo’s Adventure Song”</a> is from Chapter 5, “Conspiracy Unmasked” of <i>The Fellowship of the Ring</i> by J.R.R. Tolkien. The song is sung to the hero, Frodo, by Merry and Pippin the evening they decide to join his quest. The hobbits sing of their commitment to their task despite impending danger and uncertainty.</p>

TEXT SEQUENCE	TEXT USE
J.R.R. Tolkien	<p><b>TEXT FOCUS:</b> Chapter 8 affords students the opportunity to examine how characters serve to develop theme and how the author structures the text to develop these characters. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.5</a>) Pairing these texts allows students to explore the idea of a journey of purpose. (<a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize Chapter 8 in small groups, then read and analyze “Bilbo’s Adventure Song” as a class. After discussing the symbolic nature of characters and the text structure, students draw parallels between the novel and the song. Finally, students write an original adventure song from the point of view of one of the characters from Narnia.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have the students read and summarize Chapter 8 in collaborative groups. (<a href="#">RL.5.10</a>)</li> <li>• Read aloud “Bilbo’s Adventure Song” as students follow along with the text. While reading each stanza, direct students to annotate the text based on the words and phrases the author uses. They should mark text as they read, circling words or phrases that appear to be important in meaning in the text and underlining words or phrases that are unknown or confusing (e.g., <i>hearth</i>, <i>ere</i>, <i>moor</i>, <i>whither</i>, <i>foes</i>). (<a href="#">RL.5.4</a>, <a href="#">L.5.4a</a>) After the first reading, ask students what they annotated and why. Project these words or phrases for the class. Have students reread the poem in small groups and discuss the meaning of the unknown words or phrases. (<a href="#">RL.5.4</a>, <a href="#">L.5.4a</a>) Have students pose questions to the whole class based on the evidence provided, and offer comments and suggestions about the meaning of words and phrases. (<a href="#">SL.5.1b-d</a>, <a href="#">L.5.5a-c</a>) Some words and phrases may need to be defined by the teacher, as the context is not sufficient for determining meaning.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students work in pairs to determine the meaning of each stanza in context. Create a class summary of the poem. (<a href="#">RI.5.2</a>)</li> <li>• As a class discuss the following: <ul style="list-style-type: none"> <li>○ Does Aslan represent good or evil? Include textual evidence as support. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>○ What is the purpose of Peter, Susan, and Lucy’s journey in Narnia? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>○ How did earlier scenes in the novel prepare the reader for Edmund’s disappearance? Provide evidence from the text to show how the author set the reader up for this turn of events. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.5</a>, <a href="#">RL.5.6</a>)</li> <li>○ What parallels can you draw between <i>The Lion, the Witch, and the Wardrobe</i> and “Bilbo’s Adventure Song”? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.9</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Instruct students to write an adventure song from the point of view of one of the characters from Narnia. Students should establish the situation and the narrator’s point of view based off concrete evidence from the text and use sensory details to convey events precisely. (<a href="#">RL.5.1</a>, <a href="#">RL.5.6</a>, <a href="#">W.5.3a</a>, d) Have students use “<a href="#">Bilbo’s Adventure Song</a>” as a model for their own writing and include one or two previously unknown words or phrases discussed in the lesson.</li> </ul>
<p><b>LESSON 7:</b></p> <p>Chapters 9-11 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p><b>TEXT DESCRIPTION:</b> In Chapter 9, the reader learns that Edmund’s gluttony and greed has led him straight to the White Witch. Upon arriving at her courtyard, Edmund realizes that the animals surrounding him have been turned to the stone by the witch. Edmund tells the White Witch of Aslan’s return. In Chapter 10, the story returns to Mr. and Mrs. Beaver, Peter, Susan, and Lucy. On their journey, they happen upon Father Christmas, who has been kept out of Narnia for quite some time, but can now return because the White Witch’s spell is weakening. Father Christmas offers presents to the children that will come in handy in battle. When the story returns to Edmund in Chapter 11, the reader learns that he is being treated poorly by the White Witch. As she travels through Narnia, she realizes that the winter is melting and spring is upon the land.</p> <p><b>TEXT FOCUS:</b> This section of the text helps the reader to determine one of the themes of the text as good versus evil. The return of Aslan to Narnia is bringing life back to the land, as the White Witch becomes angrier that she is losing power. (<a href="#">RL.5.2</a>) These chapters go back and forth from what the “good” are engaged in to prepare for confrontation to what the “evil” are doing to prepare. Prompt students to explain how Chapters 9-11 fit together to provide the overall structure of the text. Why would the author choose to set the text up in this way? How does this help the reader to see the struggle between good and evil? (<a href="#">RL.5.5</a>)</p>
<p><b>LESSON 8:</b></p> <p>Chapters 12-14 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p>“<a href="#">Alice’s Evidence</a>,” <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll</p>	<p><b>TEXT DESCRIPTION:</b> The beavers and Peter, Susan, and Lucy meet Aslan. The White Witch calls all evil creatures of Narnia to join her in a battle against Aslan and the good creatures. The reader learns of the Deep Magic of Narnia, in which the law states that any traitor is owned by the White Witch. The children begin to understand that this means Edmund is now property of the White Witch. Aslan sacrifices himself to save Edmund and is killed by the White Witch. In “<a href="#">Alice’s Evidence</a>,” Alice is on trial in Wonderland because she is too tall. At the exact time that the Queen shouts, “Off with her head!” Alice is awoken by her sister.</p> <p><b>TEXT FOCUS:</b> These texts share similar approaches to themes and topics, such as the opposition of good and evil, and the value in courage, forgiveness, and honesty. (<a href="#">RL.5.9</a>) Both texts place the main character in a predicament based upon laws or rules of the fantastical land. The characters must find a way to face the challenges they face without being harmed. (<a href="#">RL.5.2</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read and summarize Chapters 12-14, then read along as they listen to “<a href="#">Alice’s Evidence</a>.” After a discussion comparing and contrasting the use of magic, laws, and good versus evil in the texts, students explore the theme, focusing on forgiveness. Students complete the lesson by choosing one quote to support an argument on forgiveness.</p>

TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Assign Chapters 12-14 to be read in collaborative groups or independently. (<a href="#">RL.5.10</a>) As a whole class, summarize the chapters.</li> <li>Read “Alice’s Evidence” aloud as students follow along with a printed copy.</li> <li>Create a class graphic organizer with three rows to examine both texts by identifying the similarities and differences between the magic of the land, the laws or rules, and the idea of good versus evil. Columns should be labeled (1) Lucy and (1) Alice; rows should be (1) Magic of the Land, (2) Laws or Rules, and (3) Good versus Evil. In this organizer, include the traits of Lucy and Alice that allow them to respond properly in difficult situations. (<a href="#">RI.5.9</a>) As a whole class, discuss the similarities and differences between the two texts. (<a href="#">SL.5.1b-d</a>)</li> <li>Have students work in pairs to revisit their two-column chart with three rows begun in Lesson 1. Instruct the students to compare and contrast the two texts using the notes from the class discussion. (<a href="#">RL.5.1</a>, <a href="#">RL.5.9</a>)</li> <li>Prompt students with the following questions: <ul style="list-style-type: none"> <li>How is the opposition of good and evil displayed in <i>The Lion, the Witch, and the Wardrobe</i>? In “Alice’s Evidence”? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>Describe the acts of courage that Lucy and Alice displayed in the face of adversity. (<a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</li> <li>Explain how boredom caused Lucy and Alice to end up in precarious situations. Use evidence from the texts to support your answer. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</li> <li>Reread page 141 of <i>The Lion, the Witch, and the Wardrobe</i>. How does Peter respond to Mr. Beaver and Aslan discussing the betrayal of Edmund? (<a href="#">RL.5.2</a>) What evidence from the text supports the idea that Peter will probably forgive Edmund? (<a href="#">RL.5.1</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Prompt students to consider and select one of three quotations from <i>The Lion, the Witch, and The Wardrobe</i> or “Alice’s Evidence”: <ul style="list-style-type: none"> <li>“And then everyone wanted very hard to say something that would make it quite clear that they were all friends with him again...and of course no one could think of anything to say.” [153]</li> <li>“Edmund was on the other side of Aslan, all the time looking at Aslan’s face. He felt a choking feeling and wondered if he ought to say something; but a moment later he felt that he was not expected to do anything but wait.” [156]</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<p>○ “‘If any one of them can explain it,’ said Alice, (she had grown so large in the last few minutes that she wasn’t a bit afraid of interrupting him,) ‘I’ll give him sixpence. I don’t believe there’s an atom of meaning in it.’”</p> <p>Have students determine how the quotation reflects the importance of forgiveness to help good overcome evil. Then have students independently write a brief argumentative response in which they make a claim about the quotation and how it represents forgiveness. Students should support the argument with relevant evidence from any of the texts read or viewed so far in the unit. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">W.5.1a-e</a>, <a href="#">W.5.4</a>) Have each student present his or her claim and evidence by making a 90-second “commercial” for the importance of forgiveness. (<a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Then conduct a class discussion about the brief presentations, emphasizing why the author would choose forgiveness as a character trait for the “good” characters. (<a href="#">SL.5.2</a>)</p>
<p><b>LESSON 9:</b></p> <p>Chapters 15-17 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p><b>TEXT DESCRIPTION:</b> In the last three chapters of <i>The Lion, the Witch, and the Wardrobe</i>, Aslan comes back to life due to the “darker magic” of Narnia that states that anyone who sacrifices their own life to save another will be saved. The stone statues in the White Witch’s castle return to their normal state, and a battle ensues between good and evil. In the battle, Aslan kills the White Witch and declares Peter, Susan, Lucy, and Edmund the two kings and two queens of Narnia. The children return to the natural world and tell the professor of their journey.</p> <p><b>TEXT FOCUS:</b> These final chapters reinforce the theme of the novel as the fight between good and evil. The chapters underscore the value of courage of Aslan, who sacrifices himself for Edmund, and of Peter, who leads several battles, as well as forgiveness, as all forgive Edmund’s unfaithful behaviors. Students will select one of the themes and provide key details from the text to support their selected theme. (<a href="#">RL.5.2</a>)</p>
<p><b>Lesson 10:</b></p> <p><a href="#">“A Brief History of Movie Special Effects,”</a> <i>TIME</i> (Photo Essay)</p> <p><a href="#">“The History of Special Effects,”</a> <i>NOVA Online</i>, PBS.org</p>	<p><b>TEXT DESCRIPTION:</b> “A Brief History of Movie Special Effects” shows images that depict special effects in film throughout history. “The History of Special Effects” is an article that explains how special effects began in movies.</p> <p><b>TEXT FOCUS:</b> Students will understand how fantastical characters, settings, and events are created in film. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.8</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> After viewing and discussing the photo essay as a class, students listen while the article is read aloud, and then they summarize it in pairs. After discussing the main idea and author’s purpose, students write a paragraph explaining how special effects have changed.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>View “A Brief History of Movie Special Effects” as a whole class. Provide students with a timeline graphic organizer to summarize the text and take notes on the changes to special effects over time. (<a href="#">RI.5.2</a>, <a href="#">W.5.8</a>, <a href="#">SL.5.2</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Read aloud “The History of Special Effects” as students follow along. Have students work in pairs to summarize the text. (RI.5.2)</li> <li>As a class, choose four or five words from “The History of Special Effects” to add to a classroom <a href="#">vocabulary display</a><sup>13</sup> (e.g., <i>conjuring, literally, systematically, innovative, acclaimed, spellbinding, attentive, exalted, discontinuous, continuous, transformations, liberal, exploiting, perspective, crucial synonymous, meticulous, infinitely, versatile</i>). (RI.5.4) First, have students define the words in context. (L.5.4a) Then provide them with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (L.5.4b, c) Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>14</sup> (L.5.5c) As words are added throughout the unit, encourage and support students to use the words in discussion and writing. (L.5.6)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Conduct a class discussion in which students determine the main idea of “The History of Special Effects.” (RI.5.2) Then discuss the author’s purpose and how it is conveyed through particular details. (RI.5.8) Possible discussion questions: <ul style="list-style-type: none"> <li>Determine the main ideas of this text. (RI.5.2)</li> <li>What details support the main ideas? (RI.5.2)</li> <li>How have special effects changed over time? (RI.5.1)</li> <li>How does the author use evidence to support the changes in special effects? (RI.5.8)</li> <li>Compare the differences in structure between “A Brief History of Movie Special Effects” and “The History of Special Effects.” (RI.5.5) Which text conveys information more effectively? How do the differences in structure contribute to your evaluation?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students write an explanatory paragraph. Using both texts, students should explain how special effects have changed since their origin and use evidence from the text to support their response. (RI.5.1, RI.5.7) Provide students with an <a href="#">answer frame</a><sup>15</sup> to help them organize their writing. (W.5.2a-e, W.5.4, W.5.9b, W.5.10, L.5.1b-e, L.5.2a-e, L.5.3a, L.5.6)</li> </ul>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>15</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>Lesson 11:</b></p> <p><a href="#">“How Special Effects Artists Work,”</a> Dave Roos</p>	<p><b>TEXT DESCRIPTION:</b> “How Special Effects Artists Work” takes the reader behind the scenes to understand how a special effects artist enters the field, the variety of jobs he or she may hold, how to become a special effects artists, and the education needed to become a special effects artist.</p> <p><b>TEXT FOCUS:</b> This article allows students to examine how the author connects two or more main ideas from the various topics presented in the text. (<a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students work together to read and summarize sections of the article, then determine two or more main ideas. After discussing how these ideas are connected, students evaluate how words and phrases reveal the author’s tone. Students conclude the lesson my presenting their group work and writing a paragraph summarizing the article.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Prior to reading the text, project sentences from the article that contain conjunctions that provide sentence-level clues to the connections between various ideas: <ul style="list-style-type: none"> <li>○ “Build your own models, either from kits or originals.”</li> <li>○ “Computers have had a greater impact on special effects than any other tool. But you might be surprised at how many old-school effects tricks are still used in movies, like precise miniatures, creative makeup and good old-fashioned dynamite.</li> </ul> <p style="padding-left: 40px;">“Most often, however, good special effects are a blend of both physical techniques and digital wizardry.”</p> <p>Have students analyze the construction of the sentences and discuss how the conjunctions create more complex sentence structure. (<a href="#">L.5.1a</a>, <a href="#">L.5.1e</a>, <a href="#">L.5.6</a>) Then have students <a href="#">imitate the structure</a><sup>16</sup> of at least one of the sentences in their summary under Express Understanding.</p> </li> <li>• Engage in a group <a href="#">jigsaw</a><sup>17</sup> to examine “How Special Effects Artists Work.” The text can be broken into four parts based on the topic of each page: “How Special Effects Artists Work,” “Types of Special Effects Artists,” “Becoming a Special Effects Artist,” and “Special Effects Degrees.” (<a href="#">RI.5.10</a>) As they read, prompt students to do the following: <ul style="list-style-type: none"> <li>○ Use <a href="#">Cornell notes</a><sup>18</sup> to summarize their section. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</li> </ul> </li> </ul>

<sup>16</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>17</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>18</sup> <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Based on their summary and notes, determine two or more main ideas of the text. (RI.5.2) Discuss as a small group how the ideas are connected. (RI.5.3) Add any additional key points, evidence, or reflections to the Cornell notes. (RI.5.1)</li> <li>Reread the text and highlight or circle words and phrases that reveal the author’s attitude toward the subject of the text. Explain how the author uses evidence to support points in the text. (RI.5.8)</li> <li>Determine what information in this text supports or contradicts information presented in “The History of Special Effects.” (RI.5.6, RI.5.7)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have each group formally present the summary, tone, main ideas, and author’s purpose, citing evidence from the text to support their analysis. (SL.5.1b-d, SL.5.2, SL.5.3, SL.5.4) Then conduct a whole-class discussion in which students use <b>accountable talk</b><sup>19</sup> to pose questions, draw connections between sections, and integrate information from the other sections to develop an understanding of how special effects artists work. Prompt students to take notes during the discussion to be used in their writing.</li> <li>Ask each student to write a summary of all sections of the article. Students may use the article, notes from their jigsaw group work, as well as notes from the class discussion to write their summary. The writing should introduce the topic; group related information together; include details and facts that support the main idea of the article; use linking words to connect ideas and information; link ideas across categories of information using words, phrases, and clauses; and include a concluding statement. (RI.5.1, RI.5.2, W.5.2a-e, L.5.1e, L.5.6)</li> </ul>
<p><b>Lesson 12:</b></p> <p><a href="#">“The Lion, the Witch, and the Wardrobe: Visual Effects,”</a> YouTube</p> <p><a href="#">“Alice in Wonderland—Visual Effects Highlights,”</a> YouTube</p>	<p><b>TEXT DESCRIPTION:</b> These videos show how visual effects are made in movies, specifically movies based on texts from this unit. The videos depict ways in which technology is used to combine live action with mythical characters, creatures, and lands.</p> <p><b>TEXT FOCUS:</b> Viewing these video clips will help students understand how imaginary ideas from a text come to life in a movie. Students will be able to draw on information from these sources to explain how special effects in movies are used to show imagination and creativity on the big screen. (RI.5.7)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students watch the video about the special effects, taking notes. Students then watch the video about the special effects in <i>Alice in Wonderland</i>. They engage in a discussion about the difficulty of filming these movies. Finally, students write a letter in which they describe the challenges in filming movies with special effects.</p>

<sup>19</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
	<p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>View “<i>The Lion, the Witch, and the Wardrobe</i>: Visual Effects” as a whole class. After viewing once, replay the video clip. Have students take notes on the explanation of special effects in this film.</li> <li>Facilitate a class discussion in which students explain why filming this movie may have been easy or difficult. Have students provide evidence from the video clip to explain their response. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>Have students consider the same question (“Do you believe filming this movie was easy or difficult?”) as they view “<i>Alice in Wonderland</i>—Visual Effects Highlights.” Ask students to discuss with a shoulder partner their opinions on whether this movie may have been easy or difficult to film. Replay the video clip, prompting students to collect evidence to support their opinion. (<a href="#">SL.5.1a-d</a>)</li> <li>As a class, discuss what would make a film with special effects easy or difficult to shoot. (<a href="#">SL.5.1b-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> <li>Divide the class into pairs. Ask each pair to select a scene from <i>The Lion, the Witch, and the Wardrobe</i> or either excerpt of <i>Alice’s Adventures in Wonderland</i>.</li> <li>Prompt students to discuss the answer to the following question: “Would your selected scene be difficult to film? Why or why not?” Students should discuss a response to the question, gathering evidence from the text and the video clip to support their response. (<a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have pairs of students write a letter to the special effects crew from the prospective director explaining why it will or will not be difficult to shoot your selected scene of the film. Prompt students to follow these steps in the writing process: <ul style="list-style-type: none"> <li>Provide the students with the prompt: Pretend that you are the director of the film. Your special effects crew needs to be informed of the challenges that they face in filming this scene. Now, write a letter to the special effects crew letting them know whether it will be particularly difficult to film your selected scene. Your response must be written in a letter format. (Note: Modeling or a mini-lesson on letter format may be needed.) Your response must also include an answer to the prompt and evidence from the scene and the video clips from this lesson to support your answer. (<a href="#">W.5.3a</a>)</li> <li>Remind students that although the director’s letter is providing information, it still needs to be in a friendly letter format. Dialogue and descriptions of the events that are needed to film the scene may be included in the letter. (<a href="#">W.5.3b</a>)</li> <li>Meet with pairs through different phases of the writing process to add transitional words, phrases, or clauses, and to and to add words, phrases, and details to convey the filming experience precisely. (<a href="#">W.5.3c-d</a>)</li> </ul> </li> </ul>

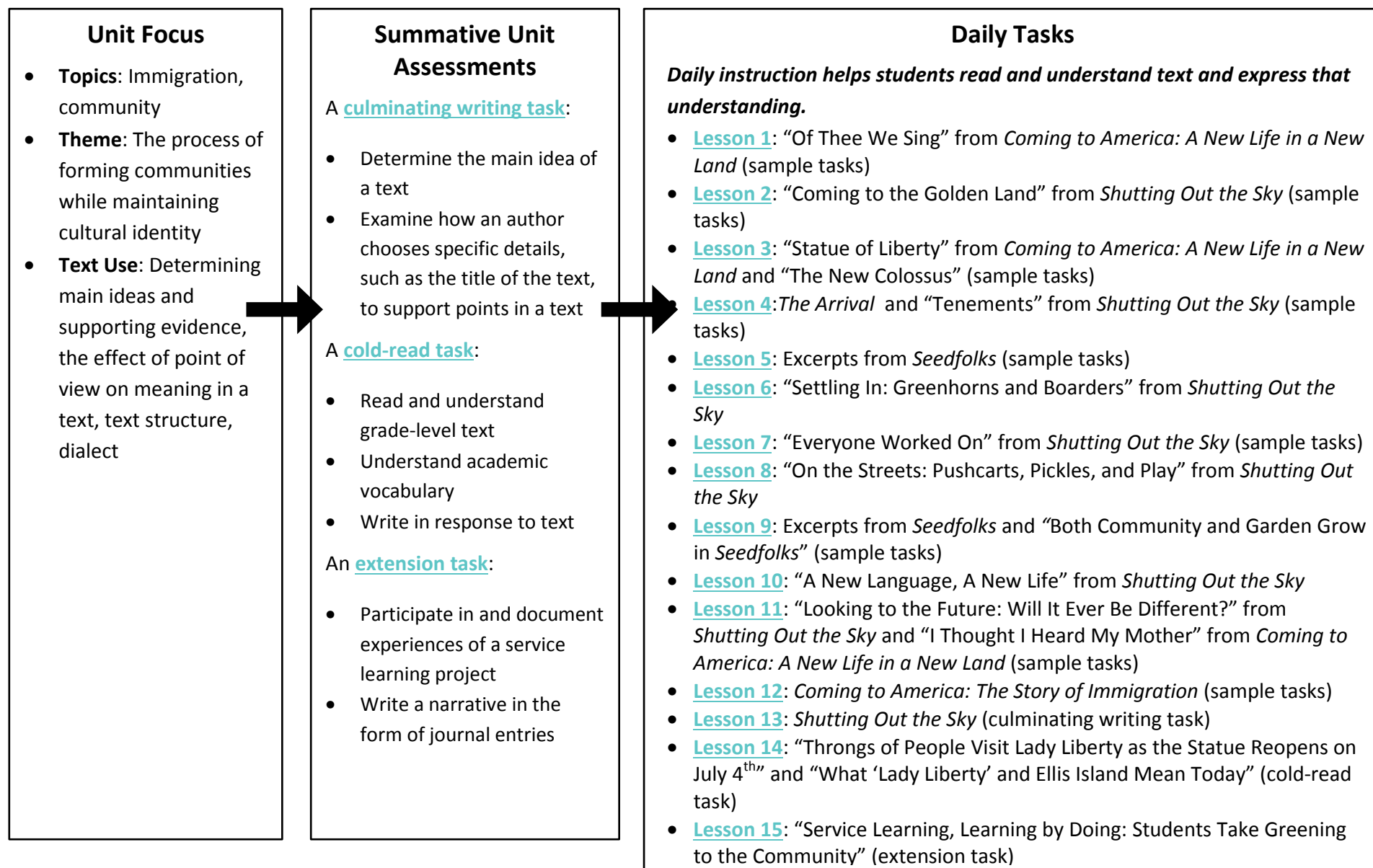
TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Remind students to include a strong conclusion to their letter, reinforcing the challenges of filming the scene and providing the “next steps” for the special effects crew. (<a href="#">W.5.3e</a>)</li> <li>○ After a rough draft of the letter is written, have pairs share their letters with another pair. Students will provide feedback to revise or edit their letters. (<a href="#">W.5.5</a>)</li> <li>○ Finally, pairs of students will write their final draft and read it to the class. (<a href="#">W.5.6</a>, <a href="#">W.6.9a-b</a>)</li> </ul>
<b>LESSON 13:</b>  Various texts read throughout the unit	<b><u>MODEL TASKS</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a>
<b>LESSON 14:</b>  <i>The Lion, the Witch, and The Wardrobe</i> , C. S. Lewis	<b><u>TEXT DESCRIPTION:</u></b> The anchor text is a fantasy novel that details the journey of four siblings through a wardrobe to Narnia, where they meet talking animals, mythical creatures, and the White Witch. The siblings find themselves part of a prophesy and in an adventure to save Narnia and their own lives.  <b><u>MODEL TASKS</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a>

## UNIT: SHUTTING OUT THE SKY

ANCHOR TEXT	UNIT FOCUS
<p><i>Shutting Out the Sky</i>, Deborah Hopkinson (Informational)</p> <p><b>RELATED TEXTS</b></p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> <li><i>The Arrival</i>, Shaun Tan</li> <li>“<a href="#">The New Colossus</a>,” Emma Lazarus (Poem)</li> <li>Excerpts from <i>Seedfolks</i>, Paul Fleischman<sup>1</sup></li> </ul> <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> <li><i>Coming to America: The Story of Immigration</i>, Betsy Maestro</li> <li>Excerpts from <a href="#">Coming to America: A New Life in a New Land</a>, Katharine Emsden</li> <li>“<a href="#">Throngs of People Visit Lady Liberty as the Statue Reopens on July 4<sup>th</sup></a>” from the <i>Los Angeles Times</i> and adapted by Newsela</li> </ul> <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none"> <li>“<a href="#">Both Community and Garden Grow in Seedfolks</a>,” <i>All Things Considered</i> (NPR)</li> <li>“<a href="#">What ‘Lady Liberty’ and Ellis Island Mean Today</a>,” <i>National Geographic</i></li> </ul>	<p>Focused on immigrant life in the United States and how families sought the American dream, this unit offers students an understanding of how members of a culture meld into communities while trying to maintain cultural identity and honor their ancestors.</p> <p><b>Text Use:</b> Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect</p> <p><b>Reading:</b> <a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.4</a>, <a href="#">RL.5.5</a>, <a href="#">RL.5.6</a>, <a href="#">RL.5.7</a>, <a href="#">RL.5.9</a>, <a href="#">RL.5.10</a>, <a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.5</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.9</a>, <a href="#">RI.5.10</a></p> <p><b>Writing:</b> <a href="#">W.5.1a-e</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.3a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">W.5.6</a>, <a href="#">W.5.7</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a></p> <p><b>Speaking and Listening:</b> <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a></p> <p><b>Language:</b> <a href="#">L.5.1a-e</a>, <a href="#">L.5.2a-e</a>, <a href="#">L.5.3a-b</a>, <a href="#">L.5.4a-c</a>, <a href="#">L.5.5a-c</a>, <a href="#">L.5.6</a></p> <p><b>CONTENTS</b></p> <p><b>Page 423:</b> Text Set and Unit Focus</p> <p><b>Page 424:</b> <i>Shutting Out the Sky</i> Unit Overview</p> <p><b>Pages 425-429:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p><b>Page 430:</b> Instructional Framework</p> <p><b>Pages 431-448:</b> Text Sequence and Sample Whole-Class Tasks</p>

<sup>1</sup> This full text contains sensitive material. The chapters included in this plan do not contain sensitive material.

## Shutting Out the Sky Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>2</sup>

Consider the title of the text *Shutting Out the Sky*. Identify possible meanings of this phrase. How does Hopkins explain and support this title throughout the text? How does the title help to determine the main idea of the text? Write a multi-paragraph essay explaining how the author introduces the main idea referenced in the title and how it is supported by key details in the text. ([RI.5.1](#), [RI.5.2](#), [RI.5.8](#)) Introduce and develop your ideas with concrete details and quotations from the text, linking ideas and providing a concluding statement. ([RI.5.1](#), [W.5.2a-e](#), [W.5.9a](#), [W.5.10](#))

**Teacher Note:** The writing includes grade-appropriate words and phrases and a variety of sentence patterns, and demonstrates command of proper grammar and usage, punctuation, and spelling. ([L.5.1a](#), [c](#), [d](#); [L.5.2b](#); [L.5.3a-b](#); [L.5.6](#)) Use peer and teacher conferencing to improve student writing. ([W.5.4](#), [W.5.5](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Immigration, community</li> <li>• <b>Theme:</b> The process of forming communities while maintaining cultural identity</li> <li>• <b>Text Use:</b> Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect</li> </ul>	<p>This task assesses:</p> <ul style="list-style-type: none"> <li>• Determining the main idea of a text</li> <li>• Examining how an author chooses specific details, such as the title of the text, to support points in a text</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a></li> <li>• <a href="#">Lesson 8</a></li> <li>• <a href="#">Lesson 10</a></li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 13</a> (use this task)</li> </ul>

<sup>2</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

### **COLD-READ TASK<sup>3</sup>**

Independently read “[Throngs of People Visit Lady Liberty as the Statue Reopens on July 4<sup>th</sup>](#)” from the *Los Angeles Times* and adapted by Newsela. ([RI.5.10](#)) Then individually **view the video** “[What ‘Lady Liberty’ and Ellis Island Mean Today](#)” from *National Geographic*. ([RI.5.7](#)) **Answer** a combination of multiple-choice and constructed-response questions<sup>4</sup> about the texts, using evidence for all answers. Sample questions:

1. In paragraph 10 of the article, Director Jonathan Jarvis states, “It was no small feat.” How does the quotation contribute to the meaning of the paragraph? ([RI.5.4](#), [L.5.5a](#))
  - a. It shows that Jarvis is angry about the repairs.
  - b. It suggests that it was challenging to repair the statue.
  - c. It demonstrates that it took several years to repair the statue.
  - d. It illustrates Jarvis’s awareness of his responsibility to guard the statue.
2. Paragraph 13 of “Throngs of People Visit Lady Liberty as the Statue Reopens on July 4<sup>th</sup>” states, “The guests came from all walks of life, just like the masses that the statue embraces.” Identify the two groups that the author is comparing. Identify the relationship between these two groups of people. ([RI.5.1](#), [RI.5.3](#), [W.5.9b](#), [W.5.10](#))
3. In the video “What ‘Lady Liberty’ and Ellis Island Mean Today,” a park director says, “No storm’s gonna bother her.” (4:13) Explain how this quote represents the opinions of two or more people in the video. ([RI.5.1](#), [RI.5.2](#), [RI.5.3](#), [L.5.5a](#))
4. You have read an article and watched a video explaining the re-opening of the Statue of Liberty after Hurricane Sandy. Both include information that supports the claim that the Statue of Liberty is a symbol of resilience. The two texts are:
  - “Throngs of People Visit Lady Liberty as the Statue Reopens on July 4<sup>th</sup>”
  - “What ‘Lady Liberty’ and Ellis Island Mean Today” (video)

Someone or something that has *resilience* is strong and durable. When something bad happens, it is able to be successful again.

Write an essay that explains how the article and the video support the idea that the Statue of Liberty is resilient. Use textual evidence, including direct quotations, to support your opinion. ([RI.5.7](#); [RI.5.8](#); [W.5.1a-d](#); [W.5.4](#); [W.5.9b](#); [W.5.10](#); [L.5.1c-e](#); [L.5.2a](#), [b](#), [d](#), [e](#); [L.5.3a](#); [L.5.6](#))

---

<sup>3</sup> Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>4</sup> Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Immigration, community</li> <li>• <b>Theme:</b> The process of forming communities while maintaining cultural identity</li> <li>• <b>Text Use:</b> Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Reading and understanding grade-level text</li> <li>• Understanding academic vocabulary</li> <li>• Writing in response to text</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 11</a> (sample tasks included)</li> <li>• <a href="#">Lesson 12</a> (sample tasks included)</li> <li>• <a href="#">Lesson 14</a> (use this task)</li> </ul>

### **EXTENSION TASK<sup>5</sup>**

Divide the class into small groups. Have each group research different service learning and local volunteer opportunities. ([W.5.7](#)) As groups research, ask them to take notes on the opportunities that interest them. ([W.5.8](#)) For each opportunity, ask them to note the goal and a summary of the project, needed supplies, estimated cost and time investment, and any contact information (if applicable). Possible sites for research:

- <http://www.generationon.org/teens/make-your-mark/projects>
- <http://www.epa.gov/osw/education/pdfs/svclearn.pdf>
- <http://www.volunteerspot.com/ebooks/FamilyVolunteering#/ebook>
- <http://www.bigheartedfamilies.org/pick-a-project/>

Facilitate a whole-class discussion about the purpose of a service learning project. Ask each group to determine the top two or three picks for service learning projects and present them to the class. ([SL.5.4](#), [SL.5.6](#)) List the options on the board and have students discuss them, weighing the benefits and drawbacks of each possible project. Vote on the top one or two projects to complete as a class.

Then have students engage in the selected project(s). Beginning on the day the project is selected until its completion, have students write a narrative in the form of journal entries to document their experiences. ([W.5.3a-e](#), [W.5.4](#), [W.5.10](#)) Explain to students what it means to journal one's experiences and provide modeling and guidance as needed.

Remind students to:

- Begin each journal entry with a topic or introduction sentence to orient the reader with the events ([W.5.3a](#))
- Use narrative techniques throughout the writing, such as dialogue, description, and pacing, to develop their experiences and recount events ([W.5.3b](#), [L.5.1c](#), [L.5.2d](#))
- Use a variety of transitional words, phrases, and clauses to manage the sequence of events and illustrate relationships between ideas (**Note:** A mini-lesson on transitional words may be needed.) ([W.5.3c](#), [L.5.6](#))
- Use concrete words and phrases as well as sensory details to convey experiences and events precisely and create sentences for reader impact ([W.5.3d](#), [L.5.3a](#))
- Close each journal entry with a conclusion ([W.5.3e](#))
- Use proper grammar and usage, capitalization, punctuation, and spelling ([L.5.1b-e](#), [L.5.2a-e](#))

After each day of the project, ask several students to share their journal entries with the class, noting the similarities and differences in the writing. ([RL.5.9](#))

---

<sup>5</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.



At the end of the service learning project, create a class collection of stories as a summation of their experience. ([W.5.8](#)) Have students document their experiences visually through photographs, drawings, or video recordings. ([SL.5.5](#)) Ask students to add these visuals to their written experiences to enhance the meaning of the text. ([RL.5.7](#))

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> <li>• <b>Topics:</b> Immigration, community</li> <li>• <b>Theme:</b> The process of forming communities while maintaining cultural identity</li> <li>• <b>Text Use:</b> Determining main ideas and supporting evidence, the effect of point of view on meaning in a text, text structure, dialect</li> </ul>	<p>This task focuses on:</p> <ul style="list-style-type: none"> <li>• Participating in and documenting experiences of a service learning project</li> <li>• Writing a narrative prompt in the form of journal entries</li> </ul>	<p><b>Read and understand text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 6</a></li> <li>• <a href="#">Lesson 7</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a></li> <li>• <a href="#">Lesson 9</a> (sample tasks included)</li> </ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 3</a> (sample tasks included)</li> <li>• <a href="#">Lesson 15</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>6</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

### Small-Group Writing

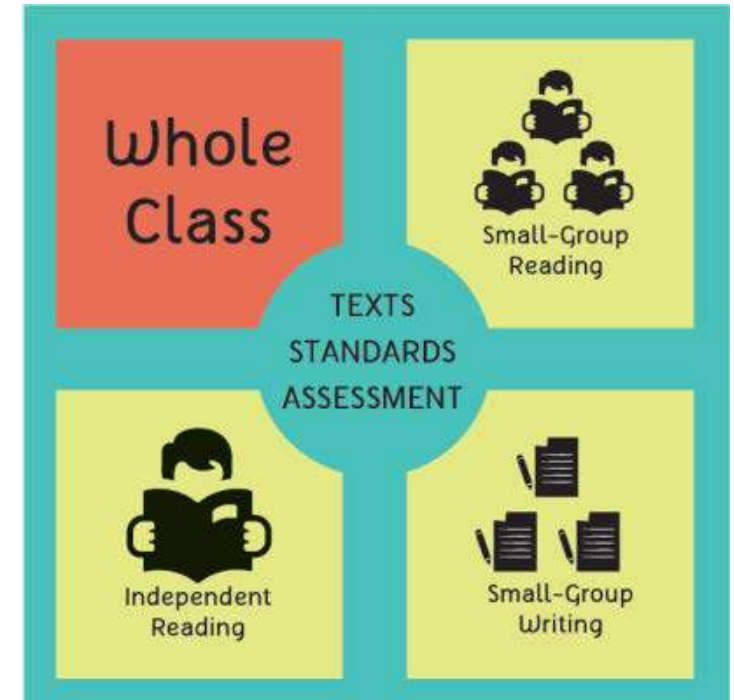
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>6</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1:</b><sup>7</sup></p> <p><a href="#">Foreword</a> (pages 5-6) and pages 7, 9, and 10 of <a href="#">“Of Thee We Sing: Immigrants and American History”</a> from <i>Coming to America: A New Life in a New Land</i>, Katharine Emsden</p>	<p><b>TEXT DESCRIPTION:</b> This text provides the reader with the history of early immigration to America, as well as clarification of the terms “immigrant” and “emigrant,” stating on page 9 that “the immigrant migrates into a country, the emigrant leaves his homeland for another place.”</p> <p><b>TEXT FOCUS:</b> Students begin understanding what “immigration” means and how all those who came to America during the height of immigration emigrated from a homeland, to a new place with new culture and communities. “Of Thee We Sing” is helpful in determining how the meaning of unknown words and phrases can contribute to the meaning of the text. (RI.5.4) Understanding where immigrants came from and where they landed is an important part of understanding the concept of immigration, and will help students determine the main ideas presented in <i>Shutting Out the Sky</i> later in the unit. (RI.5.2, RI.5.3)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read along with “Of Thee We Sing,” then determine the meaning of unknown words and phrases to create a vocabulary wall for the duration of the unit. After a class discussion of the main idea, students work in pairs to summarize the text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read the <a href="#">Foreword</a> (pages 5-6) and pages 7, 9, and 10 of <a href="#">“Of Thee We Sing: Immigrants and American History”</a> from <i>Coming to America: A New Life in a New Land</i> aloud as students follow along. Much of the vocabulary will be unknown to the students at this point of the unit.</li> <li>• Begin vocabulary exploration. Prompt students to identify and determine the meaning of unknown words and phrases by using context as a clue (e.g., <i>diverse/diversity, ancestors, indigenous, customarily, immigrant, society, destination, descended, compartmentalized, emigrant, migrate, excursion</i>). (RI.5.4, L.5.4a) <b>Then</b> provide students with a list of Greek and Latin affixes and roots, and have them verify the preliminary definitions of the words based on their affixes or using a dictionary (including a digital dictionary, such as <a href="http://www.merriam-webster.com/">http://www.merriam-webster.com/</a>). (L.5.4b, c)</li> <li>• Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through <a href="#">semantic maps</a>.<sup>8</sup> (L.5.5c)</li> </ul>

<sup>7</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>8</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>As words are added throughout the unit, encourage and support students to refine their understanding of relationships of the words and use the words in discussion and writing. (<a href="#">L.5.6</a>) Keep a <a href="#">vocabulary display</a><sup>9</sup> in the classroom for students to reference as they read the texts in this unit.</li> <li>Facilitate a whole-class discussion using the following questions to identify the main ideas. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) <ul style="list-style-type: none"> <li>According to both texts, what is unique about American people? Provide evidence from the text to support your answer. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</li> <li>Explain the relationship the author tries to highlight between immigrants and emigrants in “Of Thee We Sing.” What is the main point the author is trying to make? (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>, <a href="#">L.5.5c</a>)</li> <li>Why did so many immigrants come to America in the 19<sup>th</sup> century? (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>)</li> <li>Explain how the author describes <i>emigration</i> on page 10. What reasons and evidence does the author provide to explain why emigration might be considered a “violent act of separation”? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.8</a>)</li> </ul> </li> <li>Refer students back to the last paragraph on bottom of page 9 that continues to the top of page 10. Have students reread this paragraph in pairs. Ask students to discuss the main idea of this paragraph with their partner. (<a href="#">SL.5.1a</a>) Encourage students to find details of the text to support the main idea. (<a href="#">RI.5.1</a>, <a href="#">RI.5.8</a>) Then, have students share their main idea statements with the whole class. Project their ideas on the board. From these ideas, determine the main idea of this paragraph. (<a href="#">RI.5.2</a>) Inform students that this main idea is one of the objectives of the unit: “to attempt to understand where (immigrants) came from, why they left home, what they sought.”</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Ask student pairs to write a one-paragraph summary of both texts, using details from the texts and class discussion to support the response. (<a href="#">RI.5.2</a>; <a href="#">W.5.4</a>; <a href="#">W.5.9b</a>; <a href="#">W.5.10</a>; <a href="#">L.5.1c-e</a>; <a href="#">L.5.2a</a>, <a href="#">b</a>, <a href="#">d</a>, <a href="#">e</a>)</li> </ul>
<p><b>LESSON 2:</b></p> <p>“Coming to the Golden Land” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> “Coming to the Golden Land” tells the stories of five individuals. The reader discovers the variety of reasons that immigrants would want to come to the Americas, how they found the means to travel, and the conditions of travel.</p> <p><b>TEXT FOCUS:</b> Interweaving the stories of five different immigrants, this text allows students to explain the relationships between the immigrants’ stories and the events of their journeys to America. (<a href="#">RI.5.3</a>) Students can cite details, including quotes, to annotate the text and compare and contrast the point of view of this text with excerpts from <i>Coming to America</i> read in Lesson 1. (<a href="#">RI.5.1</a>, <a href="#">RI.5.6</a>)</p>

<sup>9</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> After reading and annotating “Coming to the Golden Land” in small groups, students continue the class vocabulary study through semantic mapping. Students then compare the individuals’ journeys and compare and contrast this text with the texts from Lesson 1. Students finish the lesson by summarizing the main idea of the text in writing, including how the main idea is supported by key details.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read “Coming to the Golden Land” in small groups. The text jumps from the story of one individual to the next, which may be difficult for some fifth-grade students to follow. The tasks below help support students in keeping track of the various stories. (<a href="#">RI.5.10</a>)</li> <li>• Select three or four words or phrases from the text, such as <i>poor economic conditions</i>, <i>discriminating</i>, <i>persecution</i>. Have students define the words or phrases in context and verify meanings in their small groups. (<a href="#">RI.5.4</a>; <a href="#">L.5.4a</a>, <a href="#">c</a>) Then analyze word relationships through <a href="#">semantic mapping</a><sup>10</sup> (i.e., identify how Greek or Latin affixes and roots provide clues to the word’s meaning and recognize the relationship between particular words [e.g., synonyms, antonyms, homographs]). (<a href="#">L.5.4b-c</a>, <a href="#">L.5.5c</a>) Add these words and phrases to the <a href="#">vocabulary display</a><sup>11</sup> started in Lesson 1 so students can refer back to them throughout the unit. (<a href="#">L.5.6</a>)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students work with a partner to annotate “Coming to the Golden Land,” focusing on identifying the relationships and interactions between the individuals noted in the text (e.g., Rose Cohen, Leonard Covello, Maurice Hindus, Pauline Newman, Marcus Ravage) and their motivation for traveling to America (e.g., family, work, money, American dream). (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>) Transfer the annotations to a graphic organizer: <ul style="list-style-type: none"> <li>○ Column 1 includes each individual’s name.</li> <li>○ Column 2 includes a description of their feelings and actions leading up to the journey.</li> <li>○ Column 3 includes the feelings and important details as they arrived in America.</li> </ul> </li> <li>• Because the text moves back and forth from individual to individual, there may be gaps in information on the organizer. Prompt student pairs to determine where evidence is sufficient and where more information is needed to support particular points in the text. (<a href="#">RI.5.8</a>)</li> </ul>

<sup>10</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>11</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>Have students keep these organizers as a reference throughout the unit, as these individuals will be reoccurring throughout the text and these organizers will serve as a reminder of where their journey began. (Note: To further contextualize the journeys of these individuals, a mini geography lesson on the world map may be helpful.)</li> <li>Have student pairs share their graphic organizers with the class. (<a href="#">SL.5.1a</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Prompt students to add or change information on their organizers as the peers present. (<a href="#">SL.5.2</a>)</li> <li>As a whole class, discuss the following questions: <ul style="list-style-type: none"> <li>On page 2, the author refers to America as the “Golden Land.” What points does the author make to support this idea? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.8</a>)</li> <li>How do these ideas support or refine the points made in the texts from Lesson 1? (<a href="#">RI.5.6</a>, <a href="#">RI.5.9</a>)</li> <li>Refer back to pages 4-7 and your notes. List reasons why people left their homeland for America. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students provide an individual written response to the following prompt: Summarize “Coming to the Golden Land.” In your summary, include the main ideas of “Coming to the Golden Land.” Explain how they are supported by key details in the text. (<a href="#">RI.5.2</a>; <a href="#">RI.5.8</a>; <a href="#">W.5.2a-e</a>; <a href="#">W.5.4</a>; <a href="#">W.5.9b</a>; <a href="#">W.5.10</a>; <a href="#">L.5.1c-e</a>; <a href="#">L.5.2a</a>, <a href="#">b</a>, <a href="#">d</a>, <a href="#">e</a>)</li> </ul> <p>Access a <a href="#">sample lesson, vocabulary, and a writing task</a><sup>12</sup> from Achievethecore.org for this chapter of <i>Shutting Out the Sky</i> (Marcus Ravage’s story).</p>
<p><b>LESSON 3:</b></p> <p>“<a href="#">Statue of Liberty</a>” from <i>Coming to America: A New Life in a New Land</i>, Katharine Emsden</p> <p>“<a href="#">The New Colossus</a>,” Emma Lazarus</p>	<p><b>TEXT DESCRIPTION:</b> “Statue of Liberty” offers a one-page history of the statue and references the poem “The New Colossus.” The sonnet “The New Colossus,” is a tribute to the Statue of Liberty and is mounted on the statue.</p> <p><b>TEXT FOCUS:</b> The focus of these texts is to identify the Statue of Liberty as a symbol of welcome for immigrants. Pairing these texts allows students to explore common themes between informational and literary texts and utilize the information gained to write a narrative.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students read “Statue of Liberty” individually and “The New Colossus” as a class. Using TP-CASTT, students analyze the poem in pairs, followed by a class discussion of the illustrations. Students end the lesson by writing a narrative in pairs.</p>

<sup>12</sup> <http://achievethecore.org/file/656>

TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students read “Statue of Liberty” individually. (<a href="#">RI.5.10</a>) Facilitate a whole-class discussion to have students summarize the main points of the text. (<a href="#">RI.5.2</a>)</li> <li>Read “The New Colossus” aloud as students follow along.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Have students work in pairs to reread and analyze “The New Colossus” using <a href="#">TP-CASTT</a><sup>13</sup> to understand the language and determine a theme of the poem. (<a href="#">RL.5.10</a>) Then have pairs join with another pair to form a group of four. Ask each group to discuss and refine their analysis to create a combined analysis of the poem with supporting evidence. (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.4</a>, <a href="#">L.5.4a</a>, <a href="#">L.5.5a-c</a>)</li> <li>As a whole class, interpret the meaning of figurative phrases and key lines in the text (e.g., “Give me your tired, your poor, Your huddled masses yearning to breathe free”) and the significance of those phrases in determining the meaning of the poem. (<a href="#">RL.5.4</a>, <a href="#">L.5.5a</a>)</li> <li>Conduct a <a href="#">shared writing</a><sup>14</sup> exercise as a class (the teacher writes or types the response, demonstrating proper sentence structure, grammar, etc., and students provide the content and make suggestions for how to form the sentences, add evidence, etc.) to write a response to the following prompt: Determine a theme of “The New Colossus” based on the language, tone, and speaker’s point of view. (<a href="#">RL.5.2</a>, <a href="#">RL.5.4</a>, <a href="#">RL.5.6</a>, <a href="#">L.5.4a</a>, <a href="#">L.5.5a-c</a>)</li> <li>Prompt students to analyze the illustration that accompanies the text “Statue of Liberty.” Facilitate a class discussion in which students analyze how the image contributes to the meaning, tone, and beauty of the poem. (<a href="#">RL.5.7</a>) Possible questions and student responses may include: <ul style="list-style-type: none"> <li>Analyze the distance between the Statue of Liberty and the boat. What is the illustrator trying to convey with this distance? (The people are close, but freedom is still out of reach.)</li> <li>What do you notice about the immigrants? (Immigrants are crowded on the boat, looking anxiously toward the statue. Some look happy. Some look worried.)</li> <li>What do you notice about the adults and the children? (The adults are looking up at the statue. The children, unaware of what is to come, are not looking in the direction of the statue.)</li> </ul> </li> </ul>

<sup>13</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>14</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Find evidence from the text or poem that is supported by the illustration. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students work in pairs to write a short narrative from the point of view of an immigrant looking at the Statue of Liberty for the first time. Ask pairs to use details from the text and poem to support the experience of the immigrant in their narrative. Prompt students to orient the reader and use narrative techniques in their writing. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">W.5.3a-e</a>, <a href="#">W.5.9a-b</a>, <a href="#">W.5.10</a>, <a href="#">L.5.1b-e</a>, <a href="#">L.5.2a-e</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.6</a>)</li> <li>• Have students swap their written response with another pair to review and revise their writing:             <ol style="list-style-type: none"> <li>1. Review the sentences and locate any conjunctions, preposition, or interjections used. Select three examples and describe in one sentence how they are used in the sentence. (<a href="#">L.5.1a</a>)</li> <li>2. Review the sentences and select three sentences to expand, combine, and/or reduce to increase reader interest or style. (This may require a brief mini-lesson in which the teacher models how this can be done.) (<a href="#">L.5.3a</a>)</li> <li>3. Circle strong words and phrases in the text, including verbs that express states or conditions and figurative language. (<a href="#">L.5.1c</a>, <a href="#">L.5.5a</a>, <a href="#">L.5.6</a>)</li> <li>4. Highlight any potential spelling or grammatical mistakes, including inappropriate verb tense, incorrect subject-verb agreement, or misuse of commas. (This may require a brief mini-lesson on the grade-specific expectations.) (<a href="#">L.5.1d-e</a>, <a href="#">L.5.2a-e</a>)</li> <li>5. Return the written response to the original pair and ask the pairs to review the feedback. Have pairs rewrite their responses, revising sentences and strengthening their answers. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>)</li> </ol> </li> </ul>
<p><b>LESSON 4:</b></p> <p><i>The Arrival</i>, Shaun Tan</p> <p>“Tenements: Shutting Out the Sky” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Arrival</i> is a picture book that depicts the experience of an immigrant leaving his family to seek a better life in America. “Tenements: Shutting Out the Sky” informs the reader of what life was like for immigrants when they first came to America.</p> <p><b>TEXT FOCUS:</b> Although individuals heard stories of wonderful things happening in America, upon arrival, many realized that wealth and freedom were not given as they walked off the boat. These texts show the struggle that immigrants faced. Students will identify the similarities in these two texts in order to write or speak about the topic of immigration. (<a href="#">RI.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students view the images from <i>The Arrival</i>, then read along with “Tenements: Shutting Out the Sky.” After a vocabulary study, students compare the text and the illustrations in pairs using a graphic organizer. At the end of the lesson, students analyze in writing how illustrations contribute to their understanding of the text.</p>



TEXT SEQUENCE	TEXT USE
	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Display the images of <i>The Arrival</i> to the whole class. Have students take notes on the images as they are presented to the class. Students should note specific images that “speak to them” and write down the emotion that is elicited from the image.</li> <li>• Read “Tenements: Shutting Out the Sky” aloud as students follow along. Ask students to consider the phrase “shutting out the sky” as it relates to this chapter. Students should take notes on phrases or images that help them to understand what the author means by “shutting out the sky.” (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.4</a>, <a href="#">RI.5.8</a>)</li> <li>• While reading the text, have students select three or four vocabulary words and define the words in context (e.g., <i>tenement</i>, <i>restricted</i>, <i>cost-effective</i>). (<a href="#">L.5.4a</a>) Have students consult reference materials, such as dictionaries or thesauruses, to find the pronunciation and determine the meaning of words that cannot be defined through context. (<a href="#">L.5.4c</a>) Have students share their selected words in small groups and determine the words that were repeated by most students. Add these words to the vocabulary display started in Lesson 1. (<a href="#">L.5.6</a>)</li> <li>• <b>Note for Small-Group Reading:</b> If students struggle with the anchor text or concepts of the unit, support them during small-group reading by reading additional texts to provide background knowledge. Example texts to support students include: <i>Grandfather’s Journey</i> by Allen Say, <i>Tea with Milk</i> by Allen Say, <i>The Memory Coat</i> by Elvira Woodruff, <i>At Ellis Island: A History in Many Voices</i> by Louise Peacock, and <i>When Jessie Came Across the Sea</i> by Amy Hest. These texts cannot be used as substitutes for the unit texts. They should be read in addition to the unit texts.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide the class into pairs. Have pairs compare and contrast the structure of each text. (<a href="#">RI.5.5</a>) How does the structure of each text contribute to the meaning of the text? How do the individual scenes in <i>The Arrival</i> build to create a story without using any words? (<a href="#">RL.5.5</a>)</li> <li>• Ask pairs to compare the portrayals of immigrant arrival in <i>The Arrival</i> and “Tenements: Shutting Out The Sky.” Discuss how the images in <i>The Arrival</i> contribute to the meaning, tone, and beauty of the text. (<a href="#">RL.5.7</a>) Do the texts portray the same or different points of view or perspectives about immigrant arrival? (<a href="#">RL.5.6</a>, <a href="#">RI.5.6</a>, <a href="#">RI.5.9</a>) What evidence illustrates the similarities or differences? (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>)</li> <li>• Prompt students to record their comparisons on a graphic organizer (e.g., Venn diagram or H-chart). Ask two student pairs to form a group of four and work together to compare graphic organizers. Each pair should take turns presenting their organizer as the other pair reviews their own organizer, adding relevant details and removing any irrelevant or inaccurate information. (<a href="#">SL.5.1a-d</a>, <a href="#">SL.5.2</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>)</li> </ul>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have students select an illustration from <i>The Arrival</i> that connects to a historical concept or idea presented in “Tenements: Shutting Out the Sky.” Some examples may include images that depict maps of the area, the melting pot of culture, or the crowded streets.</li> <li>• Have students respond in writing to the following prompt: How does the selected illustration contribute to your understanding of the text? (<a href="#">RI.5.9</a>)</li> <li>• Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their writing task.</li> <li>○ Students complete an evidence chart as a prewriting activity. The evidence chart has three columns: (1) Description of the illustration from <i>The Arrival</i> and the page number; (2) Quotations, details, and page numbers from “Tenements: Shutting Out The Sky” that are supported by the illustration; (3) Elaboration/explanation of how the illustration contributes to understanding of the text and how it supports the ideas of the text. (<a href="#">RI.5.6</a>, <a href="#">RI.5.8</a>, <a href="#">RI.5.9</a>)</li> <li>○ Once students complete the evidence chart, they look at the writing task to remind them of the kind of response they are writing (e.g., opinion, informational, narrative) and think about the evidence they have found. (<a href="#">W.5.4</a>)</li> <li>○ Students share their illustration and evidence with a partner. Pairs work together to develop a topic sentence<sup>15</sup> for each student’s essay. (<a href="#">W.5.1a</a>)</li> <li>○ Students complete a first draft, and use evidence from the chart, words and phrases from the vocabulary display, and a variety of sentence lengths and types. (<a href="#">RI.5.1</a>, <a href="#">W.5.2a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.9b</a>, <a href="#">L.5.2a</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.6</a>)</li> <li>○ Through writing conferences with peers or the teacher, students develop and strengthen writing as needed by revising and rewriting to ensure that each claim is supported with clear reasons and relevant evidence. (<a href="#">W.5.5</a>)</li> <li>○ Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, showing models of strong and weak student work, providing descriptive feedback).</li> </ul> </li> </ul>

<sup>15</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 5:</b></p> <p>“Kim,” “Ana,” “Wendell,” “Gonzales,” “Leona,” and “Sam” from <i>Seedfolks</i>, Paul Fleishman</p>	<p><b>TEXT DESCRIPTION:</b> In a vacant, trash-filled lot outside an apartment complex in Cleveland, a young Vietnamese-American girl plants lima beans in memory of her father. While it has an auspicious beginning, the lot soon becomes the site of not only a growing garden, but a growing community. The novel is structured as a collection of individual stories with different points of view, which, when taken as a whole, reflect the connections between individuals who ultimately realize the power of community.</p> <p><b>TEXT FOCUS:</b> This text helps students understand how different cultures can be melded into communities. The text structure is unconventional in that each story is told from a different point of view. Additionally, the events and motives surrounding each character’s entrance into the garden are unique. There are also multiple themes present in the text. The themes of each individual story are clearly revealed, but the themes and meaning of the entire novel are revealed through the entirety of the text and the synthesis of each individual story. There are many complex ideas, including “community can be built despite individual differences,” “one person’s actions can influence others,” adults can learn a lot from children,” etc. By comparing and contrasting how the characters interact, students will be able to relate the themes of the text to the unit focus.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students take notes on a graphic organizer while <i>Seedfolks</i> is read aloud. After a class discussion about the text and a second lesson later in the unit, students will participate in a Socratic seminar and write an analysis of the text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read “Kim,” “Ana,” “Wendell,” “Gonzales,” “Leona,” and “Sam” from <i>Seedfolks</i> aloud so students can hear the different voices.</li> <li>• Project or display different sentences and paragraphs of the text from different chapters for students to compare the syntax and vocabulary of the written text. Discuss as a class how the different “voices” of each character are developed by focusing on how the author varies vocabulary and syntax from one character to the next. (<a href="#">L.5.3b</a>)</li> <li>• Have students create a graphic organizer to be used during the read-aloud activity with the following columns: <ul style="list-style-type: none"> <li>○ Column 1: Chapter title</li> <li>○ Column 2: Summary of the character’s story and traits (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>○ Column 3: References to other characters and interactions in the text<sup>16</sup> (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>)</li> </ul> </li> </ul>

<sup>16</sup> For example, Wendell cares for Ana (page 12); Kim and Wendell are startled, but don’t speak (pages 14-15); Leona is interested after seeing three other people plant (page 25); Sam receives a strange look after referring to the garden as a “paradise” (page 30).

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>After each chapter, facilitate a class discussion to summarize the text. (<a href="#">RL.5.2</a>) Prompt students to revisit their graphic organizers during the class discussion to add details from the text that they may have missed. (<a href="#">SL.5.1a-d</a>) Guide the discussions with the following questions: (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>, <a href="#">RL.5.4</a>) <ul style="list-style-type: none"> <li>What is Kim’s purpose for beginning her garden?</li> <li>Does Kim realize the impact that her garden will have on the community?</li> <li>What is Wendell’s relationship with Ana? What evidence supports the relationship between these two characters?</li> <li>Explain why Kim and Wendell do not speak upon first meeting.</li> <li>Describe the lessons that Gonzales learns from his brother. Even though they do not speak the same language, how do they communicate?</li> <li>Sam uses the word “paradise” to describe the garden. Is the garden currently a “paradise”? What evidence from the text supports your response?</li> </ul> </li> <li>Ensure that students keep the graphic organizer and notes from this lesson to be used in Lesson 9 when they finish reading the text.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Ask students to select two characters and compare with a partner how they came to work in the garden. (<a href="#">RL.5.3</a>) Then, have student pairs create a visual representation of the connections between the various characters.</li> </ul>
<p><b>LESSON 6:</b></p> <p>“Settling In: Greenhorns and Boarders” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> This section of the text addresses the hardships of finding housing and work in the tenements. The reader also discovers that even though all individuals living in the tenements were immigrants, they were treated differently. The newer the immigrant, the more challenging life was.</p> <p><b>TEXT FOCUS:</b> On page 41, Rose notes, “The sky is the same everywhere. There is only one.” Students can explain how this quote is supported by the main idea of the text, as well as the title of the text. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</p>
<p><b>LESSON 7:</b></p> <p>“Everyone Worked On” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> “Everyone Worked On” informs the reader of the long and hard working conditions of the immigrants.</p> <p><b>TEXT FOCUS:</b> Students will understand the relationship between the living conditions and the amount of work expected of immigrants. They will consider whether the life of the immigrants is what they hoped it would be. Were the immigrants living “the American dream”?</p>

TEXT SEQUENCE	TEXT USE
	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Students read “Everyone Worked On” independently, then discuss vocabulary. After rereading the text in pairs, students participate in a fishbowl discussion of the title. Students conclude the lesson by responding in writing to the author’s choice of the title of the text to reveal the main idea.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Have students read “Everyone Worked On” independently. (RI.5.10) Ask students to suggest two or three words from the text to add to the word display. Come to a consensus on which words to add, and verify their meanings through context and using a dictionary. (RI.5.4, L.5.4a,c)</li> <li>• Have students reread “Everyone Worked On” in pairs using the <a href="#">Say Something</a><sup>17</sup> or similar reading strategy. As students read, they should periodically pause to “say something” about the text in order to make predictions, ask questions, clarify misunderstandings, and make comments and connections. (RI.5.10)</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Conduct a class discussion in which students discuss the following questions. Ensure that students use <a href="#">accountable talk</a><sup>18</sup> and refer to specific textual details, quoting accurately. (RI.5.1, RI.5.1, SL.5.1a-d, SL.5.3, SL.5.4, SL.5.6) <ul style="list-style-type: none"> <li>○ What is the meaning of the title <i>Shutting Out the Sky</i>? (RI.5.2, RI.5.4)</li> <li>○ How is this idea reflected in this section of the text?</li> <li>○ Up to this point in the text, have the immigrants found the American dream they were looking for?</li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Conclude the lesson by having students review and reflect on the ideas expressed during the discussion. Then have students write a paragraph in response to the following prompt: Identify the main idea of this section. How does the author’s choice for a title connect to the main idea of this section? Provide evidence from the text that supports the main idea. (RI.5.2, RI.5.8, W.5.9b, W.5.10) Have students share their written paragraph with a partner, who reviews the writing with a student-developed rubric to evaluate whether the evidence supports the claim and whether the explanation of the evidence is logical. (W.5.5)</li> </ul>

<sup>17</sup> [http://www.marycollinsschoolcherryvalleycharter.org/uploads/1/3/6/6/13668047/say\\_something\\_reading\\_and\\_comprehension\\_strategy.pdf](http://www.marycollinsschoolcherryvalleycharter.org/uploads/1/3/6/6/13668047/say_something_reading_and_comprehension_strategy.pdf)

<sup>18</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 8:</b></p> <p>“On the Streets: Pushcarts, Pickles, and Play” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> “On the Streets: Pushcarts, Pickles, and Play” describes the scenes of the streets of America during immigration. Included in this chapter are details regarding the language, culture, and food of the immigrants, and how their culture changed in America. The reader also learns what the monthly budget looked like for a family and what children did in their free time.</p> <p><b>TEXT FOCUS:</b> Students can read this section independently and continue to study the vocabulary. For this section, words such as <i>teeming</i>, <i>cacophony</i>, <i>social network</i>, and <i>peddler</i> can be defined in context and added to the vocabulary display begun in Lesson 1. Students continue to read and reread text closely to determine how the main ideas of the texts are introduced and elaborated through examples, pictures, anecdotes, etc. (<a href="#">RI.5.2</a>, <a href="#">RI.5.8</a>) Students can also select a particular sentence, paragraph, or section to explain the relationships between two individuals, events, ideas, or concepts in the texts. (<a href="#">RI.5.3</a>) For example, students may explain how the ideas of children playing and danger are related.</p>
<p><b>LESSON 9:</b></p> <p>“Virgil,” “Sae Young,” “Curtis,” “Nora,” “Amir,” and “Florence” from <i>Seedfolks</i>, Paul Fleishman</p> <p><a href="#">“Both Community and Garden Grow in <i>Seedfolks</i>,”</a> <i>All Things Considered</i> (NPR)</p>	<p><b>TEXT DESCRIPTION:</b> In a vacant, trash-filled lot outside an apartment complex in Cleveland, a young Vietnamese-American girl plants lima beans in memory of her father. While it has an auspicious beginning, the lot soon becomes the site of not only a growing garden, but a growing community. The novel is structured as a collection of individual stories with different points of view, which, when taken as a whole, reflect the connections between individuals who ultimately realize the power of community. “Both Community and Garden Grow in <i>Seedfolks</i>” is a radio broadcast that summarizes and discusses the text.</p> <p><b>TEXT FOCUS:</b> This text will help students understand the melding of cultures into communities.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students continue the graphic organizer from Lesson 5 while listening to the text read aloud. After listening to “Both Community and Garden Grow in <i>Seedfolks</i>” as a class, students participate in a Socratic seminar, then write an analysis of the text.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Ask students to review their graphic organizer from Lesson 5 to remind them of the previous characters they met. Then read “Virgil,” “Sae Young,” “Curtis,” “Nora,” “Amir,” and “Florence” from <i>Seedfolks</i> aloud so students can hear the different voices.</li> <li>Have students continue to work on the graphic organizer started in Lesson 5: <ul style="list-style-type: none"> <li>Column 1: Chapter title</li> <li>Column 2: Summary of the character’s story and traits (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>)</li> <li>Column 3: References to other characters and interactions in the text (<a href="#">RL.5.1</a>, <a href="#">RL.5.3</a>)</li> </ul> </li> </ul>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>• After each chapter, facilitate a class discussion to summarize the text. (RL.5.2) Prompt students to revisit their graphic organizers during the class discussion to add details from the text that they may have missed. (SL.5.1a-d)</li> <li>• <b>Then conduct a whole-class <a href="#">gallery walk</a><sup>19</sup> for students to discuss the influence of point of view on the events of the text. (RL.5.6)</b> <ul style="list-style-type: none"> <li>○ Select excerpts from each chapter read aloud and place each excerpt on a separate piece of chart or poster paper. Leave space at the bottom of each paper for student notes and comments. Post the excerpts around the room.</li> <li>○ Have students walk in pairs around the room to read the excerpts and consider the following focus question: How does the fact that each chapter is told from a different point of view or “voice” affect the way the reader understands the text?</li> <li>○ Ask students as they review each excerpt to note how the character’s unique voice and perspective are developed through language (words, phrases, unusual syntax), thoughts (reactions to or opinions of the garden, other characters, or their lives), and interactions with other characters. (RL.5.3, L.5.3b) Have students write those notes on sticky notes and place them underneath the excerpt. As the gallery walk continues, invite other students to comment both on the excerpt and in response to other student comments. (SL.5.1a-d)</li> <li>○ At the conclusion of the gallery walk, discuss the focus question as a class.</li> </ul> </li> <li>• Have students work in pairs to trace the chain of Kim’s actions from the beginning of the novel until the end throughout each chapter (focusing on cause and effect for each character). (RL.5.5) Have students plot out the events and various connections on a <a href="#">graphic organizer</a><sup>20</sup> and include evidence from the text as support. (RL.5.1)</li> <li>• As a whole class, listen to “Both Community and Garden Grow in <i>Seedfolks</i>.” Ask students to take notes summarizing the points that Fleishman makes and identify the reasons he provides to support each of the points. (SL.5.3)</li> <li>• Facilitate a whole-class discussion to share notes from the broadcast (e.g., Fleishman describes his connection to the characters: Kim, who lost her father, is created from Fleishman, who lost his mother; the title was thought of before the story—Fleishman decided to write the story simply because he had a good title). (SL.5.3)</li> </ul>

<sup>19</sup> <http://www.theteachertoolkit.com/index.php/tool/gallery-walk>

<sup>20</sup> <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

TEXT SEQUENCE	TEXT USE
	<p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Conduct a <a href="#">Socratic seminar</a><sup>21</sup> in which students explore the following questions: <ul style="list-style-type: none"> <li>What does Fleishman’s portrayal of the characters’ contributions to the community garden in each story reveal about the characters themselves?</li> <li>How do the characters’ actions contribute to the outcome of the garden?</li> <li>What theme about community do you think Fleischman is trying to convey? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</li> </ul> </li> <li>Prior to the seminar, have students review their notes to answer the questions. (<a href="#">RL.5.1</a>, <a href="#">SL.5.1a</a>) During the seminar, divide the class into two circles (inner and outer), with one partner on the inner circle and one partner on the outer circle. (<a href="#">SL.5.1b</a>, <a href="#">c</a>, <a href="#">d</a>; <a href="#">SL.5.4</a>; <a href="#">SL.5.6</a>) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, ask students in the outer circle to take notes based on what the partner in the inner circle contributes to the discussion. Have students track the points made and reasons and evidence provided for each point made. (<a href="#">SL.5.3</a>) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement. Then swap circles. Have the second group of students discuss for five minutes using the same process.</li> <li>Following the seminar, have students independently write a response to one of the following prompts: (<a href="#">W.5.1a-e</a>, <a href="#">W.5.4</a>, <a href="#">W.5.8</a>, <a href="#">W.5.9a</a>, <a href="#">W.5.10</a>) <ul style="list-style-type: none"> <li>How does each character contribute to the melding of cultures and community in <i>Seedfolks</i>? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.3</a>)</li> <li>How does the author use individual, separate stories to emphasize the idea of a community working together to achieve a greater purpose? (<a href="#">RL.5.1</a>, <a href="#">RL.5.2</a>, <a href="#">RL.5.5</a>)</li> </ul> </li> </ul>
<p><b>LESSON 10:</b></p> <p>“A New Language, A New Life” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p>	<p><b>TEXT DESCRIPTION:</b> This section of the text explains how immigrants were forced to learn English.</p> <p><b>TEXT FOCUS:</b> The focus of this section is the repression of immigrants and their culture once they arrived in America. The individuals describe their experiences with others who knew how to speak English and the ridicule that they faced because of the language barrier. Students will explain the interactions between the English-speaking immigrants and non-English-speaking immigrants based on information from the text (e.g., “When the girls opened their packages, they began to yell and complain, exchanging sandwiches, cakes, and pies and wanting to know where their missing items were. Maurice felt like giving up” [page 90]). (<a href="#">RI.5.3</a>)</p>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>



TEXT SEQUENCE	TEXT USE
<p><b>LESSON 11:</b></p> <p>“Looking to the Future: Will It Ever Be Different?” from <i>Shutting Out the Sky</i>, Deborah Hopkinson</p> <p>“<a href="#">I Thought I Heard My Mother</a>” from <i>Coming to America: A New Life in a New Land</i>, Katharine Emsden</p>	<p><b>TEXT DESCRIPTION:</b> “Looking to the Future: Will It Ever Be Different?” describe the hopeless feeling many immigrants had after being let down by the American experience. It also provides closure to the lives of the five individuals followed throughout the text. “I Thought I Heard My Mother” is a one-page narrative through which the reader gains an understanding of the culture lost through immigration.</p> <p><b>TEXT FOCUS:</b> Reading of these texts together allows students to integrate information in order to speak knowledgeably about subjects such as coming to this country to get away from suffering, learning to speak English, and the loss of culture. (<a href="#">RI.5.9</a>)</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students independently read and summarize “Looking to the Future: Will It Ever Be Different?” then read “I Thought I Heard My Mother” in small groups or pairs. After a vocabulary study, students participate in a discussion integrating information from various texts. Students conclude the lesson by writing an opinion essay.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Assign “Looking to the Future: Will It Ever Be Different?” to be read independently and have students summarize the text in pairs. (<a href="#">RI.5.10</a>)</li> <li>Have students read “I Thought I Heard My Mother” in small groups or pairs.</li> <li>Have students determine the meaning of unknown phrases in context (e.g., nobody bothers them since he changed his name; inside he’s still a good Italian boy.). (<a href="#">RI.5.4</a>, <a href="#">L.5.4a</a>) Provide students with a list of Greek and Latin affixes and roots, and have them verify the meaning and sort the words according to their affixes. (<a href="#">L.5.4b</a>) Then have students reread the words in context and sort the words into word families. Lastly, have students verify the meanings of words and parts of speech using a dictionary and represent their meaning, connections, and associations using <a href="#">semantic mapping</a> or analogies. (<a href="#">L.5.4c</a>; <a href="#">L.5.5b</a>, <a href="#">c</a>)</li> <li>Then, conduct a class discussion to help students understand the important points in these texts and make connections to previous texts read in the unit. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.9</a>) Ensure that students use <a href="#">accountable talk</a><sup>22</sup> and refer to specific textual details, quoting accurately. (<a href="#">RL.5.1</a>, <a href="#">RI.5.1</a>, <a href="#">SL.5.1a-d</a>, <a href="#">SL.5.3</a>, <a href="#">SL.5.4</a>, <a href="#">SL.5.6</a>) Possible discussion questions: <ul style="list-style-type: none"> <li>Refer back to your graphic organizer from Lesson 5 to provide reasons why immigrants came to America. Share your reasons with your shoulder partner. After reading <i>Shutting Out the Sky</i>, do you think the immigrants came to America for the right reasons? Were their “problems” solved once they arrived? (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>, <a href="#">RI.5.3</a>)</li> </ul> </li> </ul>

<sup>22</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Describe how learning English affected the immigrants. (<a href="#">RI.5.1</a>, <a href="#">RI.5.2</a>)</li> <li>○ What impact did coming to American have on the individuals' identity and culture? (<a href="#">RI.5.1</a>, <a href="#">RI.5.3</a>)</li> <li>○ How are the ideas in these texts supported or contradicted in <i>Seedfolks</i>? (<a href="#">RI.5.6</a>, <a href="#">RI.5.9</a>)</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Ask students to write an opinion essay in response to the following prompt: Select one of the individuals highlighted in <i>Shutting Out the Sky</i>. Do you think the selected individual made the correct decision by leaving his or her homeland and coming to America? Include evidence about the immigrant's life before coming to American and after arriving in America to support your opinion. Be sure to include a statement of your opinion, provide supporting reasons and evidence, use transitions and vocabulary to make connections between your opinion and reasons, and provide a relevant conclusion. Use proper grammar and usage, capitalization, punctuation, spelling, and grade-appropriate words and phrases. (<a href="#">W.5.1a-d</a>, <a href="#">W.5.4</a>, <a href="#">W.5.9b</a>, <a href="#">W.5.10</a>, <a href="#">L.5.1b-e</a>, <a href="#">L.5.2a-e</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.6</a>)</li> <li>• Use the following process with students: <ul style="list-style-type: none"> <li>○ Students identify their stance on the selected immigrant's decision.</li> <li>○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they compiled throughout the unit. An evidence chart has three columns: (1) Evidence: quote or paraphrase, (2) Page number, and (3) Elaboration/explanation of how this evidence supports ideas or arguments. (<a href="#">RI.5.1</a>, <a href="#">W.5.1b</a>, <a href="#">W.5.9b</a>)</li> <li>○ Students review the prompt to remind themselves what kind of response they are writing (e.g., opinion, informational, narrative) and think about the evidence they found. Review each student's evidence chart and offer feedback. (<a href="#">W.5.5</a>)</li> <li>○ Students develop a specific topic sentence.<sup>23</sup> As needed, model for students how to create a topic statement. (<a href="#">W.5.1a</a>, <a href="#">W.5.5</a>)</li> <li>○ Students complete a first draft, and then work in pairs to write their responses. Ensure that students use grade-appropriate words and phrases and correctly form and punctuate complex sentences throughout the text. (<a href="#">W.5.4</a>, <a href="#">W.5.5</a>, <a href="#">L.5.1a-e</a>, <a href="#">L.5.2a-e</a>, <a href="#">L.5.3a</a>, <a href="#">L.5.6</a>)</li> <li>○ Students complete a final draft to publish. (<a href="#">W.5.6</a>)</li> </ul> </li> </ul>

<sup>23</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 12:</b></p> <p><i>Coming to America: The Story of Immigration</i>, Betsy Maestro</p>	<p><b>TEXT DESCRIPTION:</b> <i>Coming to America</i> is a lighter, “kid-friendly” version of immigration. Because this text was written for younger children, the point of view is much different than the other texts read throughout the unit.</p> <p><b>TEXT FOCUS:</b> Students will note similarities and differences between the point of view represented by this text and the one represented by <i>Shutting Out the Sky</i>.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Students listen as the teacher reads aloud. Then students analyze the images from <i>Coming to America</i> and compare them to images in <i>Shutting Out the Sky</i>. The lesson concludes with students responding to an informational prompt.</p> <p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Read the text aloud to students as students follow along. Because this text is readily accessible and students have an abundance of prior knowledge, students should be able to listen for enjoyment during the first read.</li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>Display images from the text. Ask students to analyze images that represent the same event, noting the similarities and differences in the point of view (e.g., page 1 of <i>Shutting Out the Sky</i> and page 12 of <i>Coming to America</i>, page 21 of <i>Shutting Out the Sky</i> and page 13 of <i>Coming to America</i>). (<a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>)</li> </ul> <p>Possible discussion questions:</p> <ul style="list-style-type: none"> <li>How are these images alike? How are they different?</li> <li>Explain why the author of <i>Coming to America</i> would choose to depict the scenes in this manner.</li> <li>Describe how the images of these texts contribute their meaning and tone (i.e., author’s attitude toward immigration).</li> <li>Which set of images offers a more realistic view for the reader? Explain your response.</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>Have students respond to the following prompt: Analyze the images of <i>Shutting Out the Sky</i> and <i>Coming to America: The Story of Immigration</i>. Compare and contrast the images. How do the images reveal each author’s point of view or purpose? Provide evidence and details from both texts to support your response. (<a href="#">RI.5.6</a>, <a href="#">RI.5.7</a>, <a href="#">RI.5.9</a>, <a href="#">W.5.9b</a>, <a href="#">W.5.10</a>) As needed, provide students with an <a href="#">answer frame</a><sup>24</sup> to support them in organizing their response.</li> </ul>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<b>LESSON 13:</b>  <i>Shutting Out the Sky,</i> Deborah Hopkinson	<b><u>MODEL TASK</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a>
<b>LESSON 14:</b>  <a href="#">“Throngs of People Visit Lady Liberty as the Statue Reopens on July 4<sup>th</sup>,”</a> Newsela  <a href="#">“What ‘Lady Liberty’ and Ellis Island Mean Today,”</a> <i>National Geographic</i>	<b><u>MODEL TASK</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Task</a>
<b>LESSON 15:</b>  <a href="#">“Service Learning, Learning by Doing: Students Take Greening to the Community,”</a> EPA	<b><u>MODEL TASK</u></b>  <b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a>



# APPENDIX



---

# COLLEGE AND CAREER READY ENGLISH LANGUAGE ARTS STANDARDS

*Grade-specific standards define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.*

## Reading

### Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

### Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

### Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words<sup>24</sup>.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

---

<sup>24</sup> Please see “Research to Build and Present Knowledge” in Writing and “Comprehension and Collaboration” in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

## Writing

### Text Types and Purposes<sup>25</sup>

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

### Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

---

<sup>25</sup> These broad types of writing include many subgenres. See [Appendix A](#) for definitions of key writing types.



## Speaking and Listening

### Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

## Language

### Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

# LOUISIANA 3-5 ELEMENTARY SCHOOL ENGLISH LANGUAGE ARTS STANDARDS

## College and Career Ready Students in REading, Writing, Speaking, Listening, and Language

*The descriptions that follow are not standards themselves but instead offer a portrait of students who meet the expectations of the English language arts/literacy standards for reading, writing, speaking, listening, and language.*

### **They demonstrate independence.**

Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are able independently to discern a speaker's key points, request clarification, and ask relevant questions. They build on others' ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self-directed learners, effectively seeking out and using resources to assist them, including teachers, peers, and print and digital reference materials.

### **They build strong content knowledge.**

Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

### **They respond to the varying demands of audience, task, purpose, and discipline.**

Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading, writing, speaking, listening, and language use as warranted by the task. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).

### **They comprehend as well as critique.**

Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author's or speaker's assumptions and premises and assess the veracity of claims and the soundness of reasoning.

### **They value evidence.**

Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others' use of evidence.

### **They use technology and digital media strategically and capably.**

Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn using technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.

### **They come to understand other perspectives and cultures.**

Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously inhabit worlds and have experiences much different than their own.

# LOUISIANA 3-5 ELEMENTARY SCHOOL ENGLISH LANGUAGE ARTS STANDARDS

## Language Progressive Skills, by Grade

The following skills, marked with an asterisk (\*) in Language standards 1–3, are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking.

Standard	Grade(s)							
	3	4	5	6	7	8	9–10	11–12
<b>L.3.1f.</b> Ensure subject-verb and pronoun-antecedent agreement.								
<b>L.3.3a.</b> Choose words and phrases for effect.								
<b>L.4.1f.</b> Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.								
<b>L.4.1g.</b> Correctly use frequently confused words (e.g., <i>to/too/two</i> ; <i>there/their</i> ).								
<b>L.4.3a.</b> Choose words and phrases to convey ideas precisely.*								
<b>L.4.3b.</b> Choose punctuation for effect.								
<b>L.5.1d.</b> Recognize and correct inappropriate shifts in verb tense.								
<b>L.5.2a.</b> Use punctuation to separate items in a series.†								
<b>L.6.1c.</b> Recognize and correct inappropriate shifts in pronoun number and person.								
<b>L.6.1d.</b> Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).								
<b>L.6.1e.</b> Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.								
<b>L.6.2a.</b> Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.								
<b>L.6.3a.</b> Vary sentence patterns for meaning, reader/listener interest, and style.‡								
<b>L.6.3b.</b> Maintain consistency in style and tone.								
<b>L.7.1c.</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.								
<b>L.7.3a.</b> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.								
<b>L.8.1d.</b> Recognize and correct inappropriate shifts in verb voice and mood.								
<b>L.9–10.1a.</b> Use parallel structure.								

\* Subsumed by L.7.3a

† Subsumed by L.9–10.1a

‡ Subsumed by L.11–12.3a

### READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

#### Key Ideas and Details

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

#### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.
5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
6. Distinguish their own point of view from that of the narrator or those of the characters.

#### Integration of Knowledge and Ideas

7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
8. (Not applicable to literature)
9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

### READING STANDARDS FOR INFORMATIONAL TEXT

#### Key Ideas and Details

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Determine the main idea of a text; recount the key details and explain how they support the main idea.
3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

#### Craft and Structure

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.
5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.
6. Distinguish their own point of view from that of the author of a text.

#### Integration of Knowledge and Ideas

7. Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
9. Compare and contrast the most important points and key details presented in two texts on the same topic.

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

### READING STANDARDS FOR FOUNDATIONAL SKILLS

These standards are directed toward fostering students' understanding and working knowledge of concepts of print, the alphabetic principle, and other basic conventions of the English writing system. These foundational skills are not an end in and of themselves; rather, they are necessary and important components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines. Instruction should be differentiated: good readers will need much less practice with these concepts than struggling readers will. The point is to teach students what they need to learn and not what they already know—to discern when particular children or activities warrant more or less attention.

#### Print Concepts

1. Mastered in grade 1.

#### Phonological Awareness

2. Mastered in grade 1.

#### Phonics and Word Recognition

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  - a. Identify and know the meaning of the most common prefixes and derivational suffixes.
  - b. Decode words with common Latin suffixes.
  - c. Decode multi-syllable words.
  - d. Read grade-appropriate irregularly spelled words.

#### Fluency

4. Read with sufficient accuracy and fluency to support comprehension.
  - a. Read on-level text with purpose and understanding.
  - b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings
  - c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

### WRITING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in [In Common: Effective Writing for All Students](#).

#### Text Types and Purposes

1. Write opinion pieces on topics or texts, supporting a point of view with reasons.
  - a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
  - b. Provide reasons that support the opinion.
  - c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
  - d. Provide a concluding statement or section.
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
  - b. Develop the topic with facts, definitions, and details.
  - c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
  - d. Provide a concluding statement or section.
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
  - b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
  - c. Use temporal words and phrases to signal event order.
  - d. Provide a sense of closure.

#### Production and Distribution of Writing

4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
6. With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.



---

## GRADE 3 ENGLISH LANGUAGE ARTS STANDARDS

### Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge about a topic.
8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
9. Begins in grade 4.

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

## SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
  - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  - b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
  - c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  - d. Explain their own ideas and understanding in light of the discussion.
2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

### Presentation of Knowledge and Ideas

4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
5. Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.
6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

### LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades. Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (\*). See the table at the end for a complete list and Appendix A for an example of how these skills develop in sophistication.

#### Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
  - a. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.
  - b. Form and use regular and irregular plural nouns.
  - c. Use abstract nouns (e.g., childhood).
  - d. Form and use regular and irregular verbs.
  - e. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses.
  - f. Ensure subject-verb and pronoun-antecedent agreement\*.
  - g. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.
  - h. Use coordinating and subordinating conjunctions.
  - i. Produce simple, compound, and complex sentences.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Capitalize appropriate words in titles.
  - b. Use commas in addresses.
  - c. Use commas and quotation marks in dialogue.
  - d. Form and use possessives.
  - e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness).
  - f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
  - g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

#### Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - a. Choose words and phrases for effect\*.
  - b. Recognize and observe differences between the conventions of spoken and written Standard English.

### Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
  - a. Use sentence-level context as a clue to the meaning of a word or phrase.
  - b. Determine the meaning of the new word formed when a known affix is added to a known word (e.g., agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat).
  - c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion).
  - d. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
5. Demonstrate understanding of word relationships and nuances in word meanings.
  - a. Distinguish the literal and non-literal meanings of words and phrases in context (e.g., take steps).
  - b. Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
  - c. Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).
6. Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

### READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

#### Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

#### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

#### Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
8. (Not applicable to literature)
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

#### Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

#### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).
5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

#### Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
8. (Not applicable to literature)
9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### READING STANDARDS FOR INFORMATIONAL TEXT

#### Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

#### Craft and Structure

4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.
5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.
6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

#### Integration of Knowledge and Ideas

7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.
8. Explain how an author uses reasons and evidence to support particular points in a text.
9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

#### Range of Reading and Level of Text Complexity

10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### READING STANDARDS FOR FOUNDATIONAL SKILLS

These standards are directed toward fostering students' understanding and working knowledge of concepts of print, the alphabetic principle, and other basic conventions of the English writing system. These foundational skills are not an end in and of themselves; rather, they are necessary and important components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines. Instruction should be differentiated: good readers will need much less practice with these concepts than struggling readers will. The point is to teach students what they need to learn and not what they already know—to discern when particular children or activities warrant more or less attention.

#### Print Concepts

1. Mastered in grade 1.

#### Phonological Awareness

2. Mastered in grade 1.

#### Phonics and Word Recognition

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  - a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

#### Fluency

4. Read with sufficient accuracy and fluency to support comprehension.
  - a. Read on-level text with purpose and understanding.
  - b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
  - c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

### WRITING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in [In Common: Effective Writing for All Students](#).

#### Text Types and Purposes

1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  - a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
  - b. Provide reasons that are supported by facts and details.
  - c. Link opinion and reasons using words and phrases (*e.g., for instance, in order to, in addition*).
  - d. Provide a concluding statement or section related to the opinion presented.
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (*e.g., headings*), illustrations, and multimedia when useful to aiding comprehension.
  - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  - c. Link ideas within categories of information using words and phrases (*e.g., another, for example, also, because*).
  - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - e. Provide a concluding statement or section related to the information or explanation presented.
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
  - c. Use a variety of transitional words and phrases to manage the sequence of events.
  - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
  - e. Provide a conclusion that follows from the narrated experiences or events.

#### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.
6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.



---

## GRADE 4 ENGLISH LANGUAGE ARTS STANDARDS

### Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - a. Apply *grade 4 Reading standards* to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
  - b. Apply *grade 4 Reading standards* to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

## SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.
  - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  - b. Follow agreed-upon rules for discussions and carry out assigned roles.
  - c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
  - d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Identify the reasons and evidence a speaker provides to support particular points.

### Presentation of Knowledge and Ideas

4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

### LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (\*). See the table at the end for a complete list and [Appendix A](#) for an example of how these skills develop in sophistication.

#### Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - a. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
  - b. Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
  - c. Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
  - d. Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
  - e. Form and use prepositional phrases.
  - f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.\*
  - g. Correctly use frequently confused words (e.g., to, too, two; there, their).
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Use correct capitalization.
  - b. Use commas and quotation marks to mark direct speech and quotations from a text.
  - c. Use a comma before a coordinating conjunction in a compound sentence.
  - d. Spell grade-appropriate words correctly, consulting references as needed.

#### Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - a. Choose words and phrases to convey ideas precisely.\*
  - b. Choose punctuation for effect.
  - c. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).

### Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
  - a. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
  - b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph).
  - c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
  - b. Recognize and explain the meaning of common idioms, adages, and proverbs.
  - c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

### READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

#### Key Ideas and Details

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
6. Describe how a narrator's or speaker's point of view influences how events are described.

#### Integration of Knowledge and Ideas

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
8. (Not applicable to literature)
9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### READING STANDARDS FOR INFORMATIONAL TEXT

#### Key Ideas and Details

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

#### Craft and Structure

4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.
5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

#### Integration of Knowledge and Ideas

7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

#### Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

### READING STANDARDS FOR FOUNDATIONAL SKILLS

These standards are directed toward fostering students' understanding and working knowledge of concepts of print, the alphabetic principle, and other basic conventions of the English writing system. These foundational skills are not an end in and of themselves; rather, they are necessary and important components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines. Instruction should be differentiated: good readers will need much less practice with these concepts than struggling readers will. The point is to teach students what they need to learn and not what they already know—to discern when particular children or activities warrant more or less attention.

#### Print Concepts

1. Mastered in grade 1.

#### Phonological Awareness

2. Mastered in grade 1.

#### Phonics and Word Recognition

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  - a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

#### Fluency

4. Read with sufficient accuracy and fluency to support comprehension.
  - a. Read on-level text with purpose and understanding.
  - b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
  - c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

---

## GRADE 5 ENGLISH LANGUAGE ARTS STANDARDS

### WRITING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in [In Common: Effective Writing for All Students](#).

#### Text Types and Purposes

1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  - a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
  - b. Provide logically ordered reasons that are supported by facts and details.
  - c. Link opinion and reasons using words, phrases, and clauses (e.g., *consequently, specifically*).
  - d. Provide a concluding statement or section related to the opinion presented.
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  - c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., *in contrast, especially*).
  - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - e. Provide a concluding statement or section related to the information or explanation presented.
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
  - c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
  - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
  - e. Provide a conclusion that follows from the narrated experiences or events.

#### Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

---

## GRADE 5 ENGLISH LANGUAGE ARTS STANDARDS

### Research to Build and Present Knowledge

7. Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - a. Apply *grade 5 Reading standards* to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).
  - b. Apply *grade 5 Reading standards* to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

### Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Speaking and Listening Standards

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

### Comprehension and Collaboration

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.
  - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  - b. Follow agreed-upon rules for discussions and carry out assigned roles.
  - c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
  - d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

### Presentation of Knowledge and Ideas

4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.



### LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (\*). See the table at the end for a complete list and [Appendix A](#) for an example of how these skills develop in sophistication.

#### Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
  - a. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
  - b. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
  - c. Use verb tense to convey various times, sequences, states, and conditions.
  - d. Recognize and correct inappropriate shifts in verb tense.\*
  - e. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Use punctuation to separate items in a series.\*
  - b. Use a comma to separate an introductory element from the rest of the sentence.
  - c. Use a comma to set off the words *yes* and *no* (e.g., *Yes, thank you*), to set off a tag question from the rest of the sentence (e.g., *It's true, isn't it?*), and to indicate direct address (e.g., *Is that you, Steve?*).
  - d. Use underlining, quotation marks, or italics to indicate titles of works.
  - e. Spell grade-appropriate words correctly, consulting references as needed.

#### Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
  - b. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

### Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 5 reading and content*, choosing flexibly from a range of strategies.
  - a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
  - b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).
  - c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - a. Interpret figurative language, including similes and metaphors, in context.
  - b. Recognize and explain the meaning of common idioms, adages, and proverbs.
  - c. Use the relationship between particular words (e.g., *synonyms*, *antonyms*, *homographs*) to better understand each of the words.
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).



