



Unit 1

Teacher Guide

Grade 4

Personal Narratives

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Teacher Guide

Illustrations by Dan Baxter

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Introduction

PERSONAL NARRATIVES

The first unit of Grade 4 CKLA™ instruction contains 15 daily 90-minute lessons focusing on reading, writing, language, and speaking and listening. In this way, during their first few weeks of the school year, students are immediately immersed in engaging with the written word through reading and writing routines and a variety of whole-class, small group, partner, and independent activities. This offers a solid foundation for all the reading skills students will develop throughout the year. The unit also contains four Pausing Point days that may be used for differentiation of instruction.

In addition to reading and writing, students also engage in numerous other activities and exercises to reinforce the unit's content. These include opportunities for kinesthetic and collaborative learning. Partner and small-group work encourages student accountability as their contributions become necessary for classmates' success in an activity.

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

WHY THE PERSONAL NARRATIVES UNIT IS IMPORTANT

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

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

Prior Knowledge in CKLA

Students who have received Core Knowledge Language Arts (CKLA) instruction in Grades K–3 will already have pertinent background knowledge for this unit. Units in which students have been taught this relevant background knowledge are:

Nursery Rhymes and Fables (Kindergarten)

Stories (Kindergarten)

Fables and Stories (Grade 1)

Different Lands, Similar Stories (Grade 1)

- Explain that narratives have a beginning, middle, and end.
- Describe the characters, plot, and setting of a given narrative.
- Fairy Tales (Grade 1)

Fairy Tales and Tall Tales (Grade 2)

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

- Identify from which character's perspective the narrative is being experienced.

READER

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

WRITING

A primary goal of the unit is for students to write frequently and, indeed, to begin to identify themselves as writers. To this end, students write every day, often full-paragraph or multi-paragraph narratives, in a low-stakes environment that encourages students to develop their writing skills. We want students to realize that they are all capable of personal writing, that they all have something of interest to say about themselves, and that writing personal narratives can be a fun and creative outlet.

Most of the writing assignments are connected to practicing skills, such as writing dialogue or practicing similes and metaphors, that students will have studied in connection with the narratives they are reading. In addition, over the course of the unit, students will have multiple opportunities to share their writing in safe and supportive sessions with their classmates. The unit also emphasizes planning and revision skills.

CURSIVE WRITING

This unit contains fourteen lessons of instruction in cursive writing, which were also included in the Teacher Guide for Unit 1 of Grade 3. CKLA's cursive program covers the lower- and uppercase alphabets and with the accompanying Activity Book, it provides both a solid introduction to fourth graders new to cursive and a timely refresher to more experienced students.

Although this volume contains all the cursive instruction, the lessons are not designed to be completed in the time allotted for Unit 1. Teachers should proceed at a pace that is right for their classes, allowing new students of cursive to become comfortable writing each letter or letter group before introducing new ones. Students reviewing cursive can sharpen their penmanship skills with periodic assignments from the Activity Book. Once students have learned all the letters, have them practice by completing select writing assignments in cursive. The Activity Book also includes individual letter practices pages.

Note that the lessons and activity pages do not comprise an exhaustive handwriting program, and teachers may wish to consult other sources for information on topics such as writing posture, pencil grip, and differentiated instruction for left-handed students.

BEGINNING-OF-YEAR ASSESSMENT

This unit concludes with a Beginning-of-Year Assessment to help you determine whether students have adequate preparation for Grade 4 CKLA instruction. It is administered at the end of Unit 1, rather than the beginning, to give students an opportunity to acclimate to the school environment after the summer break.

The Beginning-of-Year Assessment includes three components to be administered in a whole group setting, completed independently by each student: a written assessment of reading comprehension, a written assessment of grammar, and a written assessment of morphology. The Beginning-of-Year Assessment also includes two components to be administered individually to students: an oral assessment of word reading in isolation and a fluency assessment. Explicit administration instructions are included in this Teacher Guide on Beginning-of-Year Assessment Day 1.

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

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

The Word Reading in Isolation Assessment evaluates students' skills in reading words with particular letter-sound correspondences. You will assess selected students individually on this portion of the assessment.

The Fluency Assessment is to be administered to all students.

After administering the Beginning-of-Year Assessment, you will complete an analysis summary of individual student performance using the Grade 4 Beginning-of-Year Assessment Summary page, found in the assessment section of each student's Activity Book. The results of the analysis will give you a clear idea of which students are ready for Grade 4 CKLA instruction and which students may need instruction in CKLA materials from earlier grades.

Additional resources, such as a Fluency Supplement, are available on the Amplify website. These may be used with students who need additional support. Students who are significantly below grade level, with significant gaps in letter-sound knowledge, require intensive decoding instruction on their level, ideally by a reading specialist, to bring them up to grade level.

FLUENCY SUPPLEMENT

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

TEACHER RESOURCES

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

- Dialogue Starter Pages to be used during Lesson 6
- Speaking and Listening Observational Checklist
- Glossary

DIGITAL COMPONENTS

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

Whenever a lesson suggests you display materials, please choose the most convenient and effective method to reproduce and display the material. Some suggestions include projecting content, writing material on the board and making classroom posters to be referenced multiple times over the course of the unit.

Digital components are available at ckla.amplify.com.

Cursive Program

LESSON 1

Introduction to Cursive

- Display a poster or projection of an original hand-written copy of the Declaration of Independence, including the signatures of the founding fathers. Ask students to identify the document.
- Remind them that they learned about the Declaration of Independence in the Grade 1 unit *A New Nation: American Independence* and the Grade 2 unit *The War of 1812*. Ask students what they know about the Declaration of Independence.
 - » Answers will vary, but students may remember that it was written by Thomas Jefferson and that it declared that the thirteen American colonies were independent from Great Britain.
- Direct students to the signatures at the bottom of the Declaration. Tell them that many of the founding fathers who supported American independence from Great Britain signed their names to the Declaration of Independence.
- Have a student read John Hancock's signature. Then write *John Hancock* on the board. Ask students what the differences are between the of the printed *John Hancock* and Hancock's signature on the Declaration of Independence.
 - » Answers will vary, but students might observe that:
 - the signature is rounder.
 - most of the letters in the signature are attached to each other.
 - the signature is "prettier" than the name written in print.
- Tell students that you wrote Hancock's name on the board in print, and that Hancock's signature (and the other signatures) on the Declaration of Independence are written in a style called cursive. Tell them that cursive writing is sometimes called script.
- Explain to students that there is a long tradition of people, like John Hancock, signing their names to important documents in cursive, and that even though today many documents are created using computers and printers, people still often sign them in cursive. A cursive signature is considered official.
- Ask students if they have seen cursive signatures and, if so, where.
 - » Answers will vary, but students may have seen cursive signatures on credit cards, letters home from a teacher or principal, a permission slip, a driver's license, a check, etc.

- Tell students that you are going to write a word in both print and cursive and ask them to pay attention the motion of your hand while writing. On the board or using an overhead projector so that students can see the movement of your hand, write *Independence*.
- Ask students what they noticed about the movement of your hand in writing the print and cursive versions of the word.
 - » In printing, you lifted your hand from the writing surface after writing each letter. In writing cursive, your hand never left the writing surface.
- Demonstrate writing the two words again. Then ask students why connecting the letters and not lifting your hand while writing might be an advantage.
 - » Students may respond that writers can write more quickly or efficiently if they do not have to lift their hands from the paper.
- Tell students that a cursive writer does occasionally have to lift his or her hand. For example, in between words or to cross a t, the cursive writer lifts his or her hand. Overall, however, the cursive writer's hand leaves the writing surface much less often than the print writer's hand.
- Tell students that when they were starting to learn to read, and were slowly sounding out most words, they probably often concentrated more on the sounds of the words than on what the words meant. Once they learned the alphabet and how to read grade-level words and sentences, they were better able to concentrate on the *content* of what they were reading. Reading more quickly and efficiently, without spending too much effort focusing on sounding out words, allows readers to think more about what they are reading.
- **Think, Pair, Share:** Have students independently brainstorm other examples of skills that, once mastered, allow people to concentrate on other things. Then have students discuss their ideas with a partner or small group. Afterwards, allow several pairs to share their ideas with the class.
 - » Some possible answers:
 - Once a toddler learns to walk well, she can focus on observing, and interacting with, her surroundings rather than on taking the steps.
 - Writers who can write quickly and efficiently in cursive can spend more time focusing on the content of their writing. (If students do not come up with this answer independently, share it with class.)
- Tell students that John Hancock's signature of the Declaration of Independence was so large and clear, that "John Hancock" has become a slang word for a cursive signature. For example, someone asking you to sign the bottom of an official form might say, "Let me have your John Hancock right here." Tell students that they will soon all be able to sign their "John Hancocks."

- Present students with their cursive activity books and give them a few minutes to look through them. Tell them they will be learning the letters gradually, and not all at once. Then direct them to Activity Page C1.1 (the upper- and lowercase cursive alphabets). Invite any comments or questions about cursive or the activity book.

LESSON 2

The Counter-Clock Letters: Lowercase 'a', 'c', 'd', 'g', 'o', and 'q'

- Tell students they will start learning the cursive alphabet with the lowercase letters, beginning with the letters 'a', 'c', 'd', 'g', 'o', and 'q'. Print each of the letters on the board, and then slowly write each letter in cursive underneath its print counterpart.
- Ask students what the shape of the cursive letters have in common.
 - » They all have a round shape; each includes a circle or part of a circle.
- Tell students that because of the roundness of these letters and the way they are formed, (by moving a pencil in the opposite direction of the movement of a clock's hands), they are called the Counter-Clock Letters.
- Write the letters on the board again, emphasizing the circular shape that is part of each.
- Direct students to Activity Page C2.1. Point out that some of the letters on the page are written with dotted lines rather than solid lines. Tell them that the dotted letters are for tracing and the solid letters are for copying.
- Point out that some letters also have small arrows around them. Tell students that these are to help guide them in the correct way to form each letter.
- If possible, project a page of the activity book and model tracing, copying and forming letters using the guiding arrows.
- Stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Counter-Clock Letters, one at a time, on the board or using a projector that permits students to observe your hand movements. After modeling each letter, have students trace it on Activity Page C2.1.
- Have students complete the activity page. As they work, circulate and offer assistance as needed.

LESSON 3

The Kite String Letters (Part One): Lowercase 'i', 'j', 'l', 't', and 'u'

- Print lowercase 'i', 'j', 'l', 't', and 'u' on the board. Then slowly write each letter in cursive underneath its print counterpart, emphasizing the first upward motion of your hand as you write.
- Tell students that because forming each of these letters starts with writing an upwards line, these are called the Kite String Letters. Have a few students draw kites attached to the upward lines of the letters.
- Direct students to Activity Page C3.1. Remind students that the dotted line letters are for tracing and that the arrows provide guidance in the correct way to form the letters. Have students briefly study the guiding arrows.
- Stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Kite String Letters in cursive, one at a time, on the board or using a projector that permits students to observe your hand movements. After modeling each letter, have students trace it on Activity Page C3.1. Then have students copy the letters on the activity page.
- Remind students that an advantage of cursive is that most letters are connected, so the writer rarely has to lift his or her pen or pencil off the page when writing a word.
- Slowly write the word *lad* on the board, emphasizing the connections between the letters.
- Have students trace and then copy the word *lad* on their activity pages.
- Have students complete the activity page. As they work, circulate and offer assistance as needed with forming and connecting letters.
- Assign Activity Page C3.2 for homework.

LESSON 4

The Kite String Letters (Part Two): Lowercase 'p', 'r', 's', and 'w'

- Print lowercase 'p', 'r', 's', and 'w' on the board. Then slowly write each letter in cursive underneath its print counterpart, emphasizing the first upward motion of your hand as you write.
- Tell students that these are the rest of the Kite String Letters. Have a few students come to the board to draw kites attached to the upward lines of the letters.

- Direct students to Activity Page C4.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Lesson 4 Kite String Letters in cursive, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C4.1.
- Model writing several of the words on the activity page, one at a time, having students trace and copy each word you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Assign Activity Page C4.2 for homework.

LESSON 5

The Little Loop Group: Lowercase 'b', 'e', 'f', 'h', 'k', and 'l'

- Print lowercase 'b', 'e', 'f', 'h', 'k', and 'l' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that these letters are called the Little Loop Group because they all begin with a line that starts out like the kite string, but then loops as it approaches the middle or top line. Write each letter again slowly, emphasizing the loop motion.
- Direct students to Activity Page C5.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Little Loop Group Letters in cursive, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C5.1
- Model writing several of the words on the activity page, one at a time, having students trace and copy each word you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Assign Activity Page C5.2 for homework.

LESSON 6

The Hill and Valley Letters: Lowercase 'm', 'n', 'v', 'x', 'y', and 'z'

- Print lowercase 'm', 'n', 'v', 'x', 'y', and 'z' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that these letters are known as the Hill and Valley Letters because of their shape. Have students point out the hills and valleys in each of the letters.
- Write each letter again slowly, saying the word *hill* when writing the “hill top” of the letters, and the word *valley* when writing the “valley bottoms” of the letters.
- Direct students to Activity Page C6.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Hill and Valley Letters in cursive, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C6.1.
- When writing n, count out the two hills that make up the letter, and when writing m, count out the three hills that make up the letter.
- Model writing several of the words on the activity page, one at a time, having students trace and copy each word you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Congratulate students on learning the entire lowercase cursive alphabet. Tell them that once they begin learning the uppercase letters, they will be able to write complete sentences instead of just words.
- Assign Activity Page C6.2 for homework.

LESSON 7

The Slim Sevens: Uppercase 'P', 'R', 'B', 'H', and 'K'

- Tell students that now that they have learned all the lowercase cursive letters, they are ready to begin learning the uppercase letters.
- Print uppercase 'P', 'R', 'B', 'H', and 'K' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that these uppercase letters are known as the Slim Seven Letters because the first step in forming each of them is writing a slim number seven.

- Write each letter again on the board, emphasizing the seven that starts each letter. Have students come up to the board and circle the 7s in each letter.
- Direct students to Activity Page C7.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Slim Slim Seven Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C7.1.
- Model writing a line or sentence from the activity page, having students copy the words you model.
- Tell students that like the lowercase letters, most of the uppercase letters also connect to the letters that follow them.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with one of the Slim Seven Letters to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C7.2 for homework.

LESSON 8

The Umbrella Top Letters: Uppercase 'C', 'E', and 'A'

- Tell students that they will now continue to learn the uppercase cursive letters.
- Print uppercase 'C', 'E', and 'A' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that these uppercase letters are known as the Umbrella Top Letters because a section of each letter looks like the top of a sideways umbrella.
- Write each letter again on the board, and have students identify the part of the letter that looks like a sideways umbrella.
- Direct students to Activity Page C8.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Umbrella Top Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C8.1.

- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with an uppercase letter they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C8.2 for homework.

LESSON 9

The Egg Letter: Uppercase 'O'

The Snake Top Letters: Uppercase 'F' and 'T'

- Tell students that they will learn two new sets of uppercase letters today—the Egg Letter and the Snake Top Letters.
- Print uppercase 'O' on the board. Then slowly write the letter in cursive underneath its print counterpart.
- Tell students that the uppercase 'O' is known as the Egg Letter because it looks like an egg.
- Direct students to Activity Page C9.1 and have them briefly study the guiding arrows for uppercase 'O'. Then stand facing away from the class and model writing the letter in the air. Have students do the same.
- Model writing the uppercase 'O' in cursive again, on the board or using a projector that permits students to see your hand movements. After modeling the letter, have students trace and copy it on Activity Page C9.1.
- Print uppercase 'F' and 'T' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that the uppercase 'F' and 'T' are known as the Snake Top Letters because the top of each letter is formed with a squiggly line that resembles a snake. Circle the squiggly lines.
- Direct students to Activity Page C9.1 and have them briefly study the guiding arrows for the Snake Top Letters. Then stand facing away from the class and model writing the Snake Top Letters in the air. Have students do the same.
- Model writing the Snake Top Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C9.1.

- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with an uppercase letter that they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C9.2 for homework.

LESSON 10

The High Hill Letters: Uppercase ‘M’ and ‘N’

- Print uppercase ‘M’ and ‘N’ on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Remind students that the lowercase ‘m’ and ‘n’ were known as Hill Letters because of their shape. Tell them that the uppercase ‘M’ and ‘N’ are known as the High Hill Letters, because they are written by forming higher hills.
- Write each letter again slowly, saying the words *high hill* when writing the “hill top” of the letters.
- Direct students to Activity Page C10.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the High Hill Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C10.1.
- Point out that:
 - the lowercase ‘m’ is written with three hills while the uppercase ‘M’ is written with two high hills.
 - the lowercase ‘n’ is written with two hills while the uppercase ‘N’ is written with one high hill.
- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with an uppercase letter that they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.

- Assign Activity Page C10.2 for homework.

LESSON 11

The Deep Valley Letters: Uppercase 'U', 'V', 'W', and 'Y'

- Print uppercase 'U', 'V', 'W', and 'Y' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Remind students that several lowercase letters were known as the Valley Letters because of their shape. Tell them that the uppercase 'U', 'V', 'W', and 'Y' are known as the Deep Valley Letters because they are written by forming deeper valleys than those formed in writing the lowercase letters.
- Write each letter again slowly, saying the words *deep valley* when writing the "valley bottom" of the letters.
- Direct students to Activity Page C11.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Deep Valley Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C11.1
- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with an uppercase letter that they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C11.2 for homework.

LESSON 12

The Big Loop Group: Uppercase 'I' and 'J'

- Print uppercase 'I' and 'J' on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Remind students that several lowercase letters were known as the Little Loop Group because they included a loop that took up half a line. Tell students that the Big Loop Group Letters, the uppercase 'I' and 'J', include a loop that takes up almost a full line.

- Write a lowercase 'e' to show students the difference in the size of little and big loops.
- Write the Big Loop Group Letters again, emphasizing the loop in each.
- Direct students to Activity Page C12.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the Big Loop Group Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C12.1.
- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate to offer assistance in forming and connecting the letters.
- Encourage students whose names begin with an uppercase letter that they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C12.2 for homework.

LESSON 13

The High-Flying Kite Strings: Uppercase 'G' and 'S'

- Print uppercase 'G' and 'S' on the board. Then slowly write each letter in cursive underneath its print counterpart, emphasizing the first upward motion of your hand as you write.
- Remind students that several of the lowercase letters they learned were called Kite String Letters because forming them began with writing an upwards line resembling a kite string. Tell students that the kite strings on the High-Flying Kite String letters are longer, so the kites fly higher.
- Have a few students draw kites attached to the upward lines of the letters.
- Direct students to Activity Page C13.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the High Flying Kite String Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C13.1.

- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate and offer assistance as needed.
- Encourage students whose names begin with an uppercase letter that they have learned to write their names in cursive at the top of the activity page, starting with an uppercase letter.
- Assign Activity Page C13.2 for homework.

LESSON 14

From the Top Letters: Uppercase ‘D’, ‘L’, ‘Q’, ‘X’, and ‘Z’

- Print uppercase ‘D’, ‘L’, ‘Q’, ‘X’, and ‘Z’ on the board. Then slowly write each letter in cursive underneath its print counterpart.
- Tell students that the letters in this group are called the From the Top Letters because, unlike many other cursive letters, the writers starts forming them from the top parts of the Letters.
- Direct students to Activity Page C14.1 and have them briefly study the guiding arrows. Then stand facing away from the class and model writing each letter in the air. Have students do the same.
- Model writing the From the Top Letters in cursive again, one at a time, on the board or using a projector that permits students to see your hand movements. After modeling each letter, have students trace and copy the letter on Activity Page C14.1.
- Model writing a line or sentence from the activity page, having students copy the words you model.
- Have students complete the activity page. As they work, circulate and offer assistance as needed.
- Have all the students write their names in cursive at the top of the activity page.
- Congratulate students on learning all of the lowercase and uppercase cursive letters.
- Assign Activity Page C14.2 for homework.

1

Introduction to Personal Narratives

PRIMARY FOCUS OF LESSON

Writing

Students write a paragraph about a memory of school. [W.4.3]

Speaking and Listening

Students define personal narrative. [SL.4.1]

Reading

Students infer information from six-word memories. [RI.4.1]

Writing

Students write six-word memories based on their paragraphs. [W.4.9]

FORMATIVE ASSESSMENT

Activity Page 1.1

A Memory Paragraph Write a memory paragraph. [W.4.3]

Activity Page 1.2

Defining Personal Narratives Synthesize class discussion of elements required in a personal narrative. [SL.4.1]

Activity Page 1.3

Reading Six-Word Memories List information you can infer from six-word memories and explain how you came to those conclusions. [RI.4.1]

Activity Page 1.4

Writing Six-Word Memories Condense memory paragraph into a six-word memory. [W.4.9]

LESSON AT A GLANCE

	Grouping	Time	Materials
Writing (35 min.)			
Brainstorm Memories	Independent	5 min.	<input type="checkbox"/> Activity Page 1.1 <input type="checkbox"/> Colored pens
Parts of a Paragraph	Whole Group	10 min.	
Writing a Memory Paragraph	Independent	20 min.	
Speaking and Listening (15 min.)			
Defining Personal Narratives	Whole Group	15 min.	<input type="checkbox"/> Activity Page 1.2
Reading (20 min.)			
Read and Discuss Six-Word Memories	Whole Group	20 min.	<input type="checkbox"/> Activity Page 1.3
Writing (20 min.)			
Memory Paragraph: Six-Word Memory	Independent	20 min.	<input type="checkbox"/> Activity Page 1.4

ADVANCE PREPARATION

Writing

- Prepare details and ideas for the “first day of school” paragraph the group creates together.

Reading

- Read six-word memories ahead of class.

Universal Access

Writing

- Prepare sentence frames.

Speaking and Listening

- Prepare short-answer questions.
- Prepare sentence frames.

Reading

- Prepare inference organizer.

VOCABULARY

Literary Vocabulary

personal narrative, n. a piece of nonfiction writing told in the first person by someone who was involved in the events being described

fiction, adj. a made-up story

nonfiction, adj. a true story

first person, adj. told from the narrator’s perspective; “I” is the narrator

Lesson 1: Introduction to Personal Narratives

Writing



Primary Focus: Students write a paragraph about a memory of school.

[W.4.3]

BRAINSTORM MEMORIES (5 MIN.)

- Tell students that in this unit they will read true stories written by the people who experienced them. These authors use writing to share their most interesting, important, exciting, or fun memories.
- Tell students they will also write true stories about things they've experienced. Today they'll begin by writing a paragraph about a memory they have about school.
- Tell them that as a teacher you are always very interested in your new students' experiences, so they can think of you as their audience for this writing, although it may be shared with the class.
- Direct students to Activity Page 1.1. Read the directions and give students about five minutes to complete Item 1.
- **Note:** As seen with Activity Page 1.1 below, the Teacher Guide for this unit reproduces content from the activity pages in the student Activity Book. When appropriate, it also includes answers to questions contained on those pages.

Activity Page 1.1**A Memory Paragraph**

In this activity you will write a paragraph describing a school memory. It could be exciting, funny, scary, or surprising, but it must be true.

Activity Page 1.1

Support

Offer students some suggestions for topics: students' first day of school ever, a time they felt very proud of themselves at school, something funny that happened in school last year.

Support

As students write, remind them of the parts of a paragraph. As appropriate, help students divide their writing into topic, supporting, and concluding sentences.

1. Start by brainstorming some school memories on the following lines. Try to write at least five different ideas. Then circle the one you want to write about.

2. What makes a good paragraph?

Writers often organize good paragraphs using a common set of guidelines. First, writers include a topic sentence to introduce the topic or main idea of the paragraph. The topic sentence tells what the paragraph will be about. Next, writers include supporting sentences to explain the topic or main idea. Writers usually include at least three to five sentences to give the reader supporting details and facts about the topic or main idea. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic. Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea. Using these guidelines can be helpful to writing a clear and informative paragraph.

3. Write a paragraph that includes:

A. Topic Sentence: Start with a sentence introducing the memory.

B. Supporting Sentences: Describe what happened, how you felt, how people reacted, and any other interesting details you remember.

C. Concluding Sentence: End your paragraph by explaining why the memory is important.

Do your best with spelling and punctuation—it is OK if you need to guess. This is a rough draft, and the most important thing is to write an interesting, true story.

A Memory Paragraph

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

PARTS OF A PARAGRAPH (10 MIN.)

- Have a student read the description of a good paragraph in section 2 of Activity Page 1.1.

1. **Literal.** Ask students to name the three sections of a good paragraph, and as they identify them, write them on the board.

- » A. Topic Sentence
- » B. Supporting Sentences
- » C. Concluding Sentence

- Tell students they will return to this model of writing throughout the unit.
- Model and work with the class to compose a paragraph about the first day of fourth grade, using the first-person plural (“we”). Include an introductory sentence, two or three supporting sentences, and a concluding sentence. An example follows:

The first day of fourth grade is a day we will remember for a long time. We arrived in the classroom to find all our names on our desks and personal welcome notes from Ms. Beadle. Some of us were already friends, but there were some new students, too. We played a few games so that everybody got to know one another. Ms. Beadle gave us a preview of some of the reading and writing we will be doing this year, and the school day ended with a welcome-back assembly. Some of us were nervous about starting fourth grade, but by the end of the day, we were all excited!

- After writing the paragraph on the board, have students identify the three parts of the paragraph.

WRITING A MEMORY PARAGRAPH (20 MIN.)

- Give students 10 minutes to write their paragraph under Item 3 of Activity Page 1.1.
- After 10 minutes, ask a few students to read their paragraphs aloud. Remind students that all of these paragraphs are examples of personal narratives.
- **Evaluative.** Ask students what these paragraphs have in common and how they differ. Write answers on the board.
 - » Answers will vary but may include:
 - All use “I” sentences.
 - All describe feelings.
 - All take place in the past.
 - All are true stories.
 - The paragraphs describe different events.



Check for Understanding

Have students underline, in different colors, their introductory sentence, one or two supporting sentences, and their concluding sentence.

- Leave these notes on the board and move on to the next activity.

Challenge

Ask students what someone else might be able to learn from their memory, and encourage them to discuss it in their concluding sentence.



Writing Writing

Entering/Emerging

Have students draw pictures of a school memory. Then ask questions about the picture to help them write sentences about it.

Transitioning/Expanding

Provide students with sentence frames for all parts of the paragraph. Suggested frames:

- The craziest thing that ever happened to me at school was when ____.
- First, ____.
- Then, ____.
- Finally, ____.
- I felt ____ when this happened.

Bridging

Provide sentence frames for introductory and concluding sentences only.

Support

Use examples of other reading students have done to illustrate fiction, nonfiction, and first person.



Speaking and Listening Exchanging Information/Ideas

Entering/Emerging

Ask students yes/no and *wh-* questions (e.g., “Is a personal narrative true?”).

Transitioning/Expanding

Provide detailed sentence frames to support students in describing personal narratives (e.g., “A personal narrative is a ____ story told by ____.”).

Bridging

Provide simple sentence frames to support students in describing personal narratives (e.g., “A personal narrative is ____.”).

Activity Page 1.2



Lesson 1: Introduction to Personal Narratives

Speaking and Listening



Primary Focus: Students define personal narrative. [SL.4.1]

DEFINING PERSONAL NARRATIVES (15 MIN.)

- Write *Personal Narrative* on the board.

1. **Evaluative.** What do you think of when you hear the word *personal*?

- » Answers will vary but may include:
 - belongs to someone
 - unique to someone
 - mine

2. **Evaluative.** What do you think of when you hear the word *narrative*?

- » Answers will vary but may include:
 - story
 - beginning, middle, end
 - telling what happened
 - a narrator

3. **Evaluative.** How might you combine these ideas to define *personal narrative*?

- » For our class: a personal narrative is a piece of nonfiction writing told in the first person by someone who was involved in the events being described.

- Define the following vocabulary words:

fiction, n. a made-up story

nonfiction, n. a true story

first person, adj. told from the narrator’s perspective; “I” is the narrator

- Repeat the definition of *personal narrative*, write it on the board and have students copy it at the top of Activity Page 1.2.
- Direct students to the second part of Activity Page 1.2 and have them list the characteristics of a personal narrative.

Activity Page 1.2

Defining *Personal Narratives*

Write the definition of *personal narrative* in the space below.

List three things that make an essay a personal narrative:

- » 1. It must be true/nonfiction.
- » 2. It must be in first person.
- » 3. It must be about an event that involved the narrator.



Check for Understanding

Ask students about other genres of writing (e.g., diary, biography, newspaper article, etc.) and whether or not they meet the definition of personal narratives.

Lesson 1: Introduction to Personal Narratives

Reading



Primary Focus: Students infer information from six-word memories. [RI.4.1]

READ AND DISCUSS SIX-WORD MEMORIES (20 MIN.)

- Direct students to Activity Page 1.3. Read the introduction and model reading and responding to the first two memories aloud.

Activity Page 1.3

Reading Six-Word Memories

The “six-word memory” challenges writers to share a true story, just like your paragraph from Activity 1.1, but using very few words. With only six-words, narrators must be very careful to pick words that do a lot of work.

Read the first two memories and discuss them with your class and teacher.

Then read the remaining memories. List all the details you can figure out or infer from the six-words the author has chosen. Be careful only to include inferences you can support with the text. Consider: where and when does the

Activity Page 1.3



story take place? How does the narrator feel? Explain how you figured it out.

1. Snow angels, loving family, hot chocolate.
 - » The narrator is having fun on a winter day.
2. Snow falling, teeth chattering, keep warm.
 - » The narrator is very cold and is not having fun on a winter day.
3. Swallowed tooth. Morning, dollar on stomach.
 - » The narrator lost a baby tooth and swallowed it, but still got money from the tooth fairy.
4. High swings. Chain slacks. Bloodied knees.
 - » The narrator fell off the swings.
5. Wheels spin. Pedals slip. Hello gravel.
 - » The narrator fell off a bike.
6. Each year, more pie. Happy holiday.
 - » The narrator likes pie. Pie is an important part of the narrator's holiday tradition.
7. Moon, lake, camp friends sharing secrets.
 - » At night, at camp, the narrator sat by the lake and talked with friends.
8. Award ceremony. Winter boots. Shame. Shame.
 - » The narrator was very embarrassed by his or her winter boots in front of the school. The narrator says shame twice (in only six-words) so it felt really bad.
9. My dog. Tunneling through snow mountains.
 - » Either the dog is short, or there was a lot of snow or both. The dog likes snow and plays in it.

Support

If students are having trouble making inferences from the six-word memories, ask some leading questions. (e.g., "When does it take place? Where does it take place? Is the narrator feeling good or bad?")

Challenge

Ask students to determine if each six-word memory meets the criteria for a personal narrative and to support their answers. Tell them they can assume that they are true memories.

-
- Discuss the first two memories with your students, using the questions that follow.

1. **Inferential.** Is the narrator a child or an adult?
 - » Probably a child, but could also be an adult.
2. **Evaluative.** What pictures do you have in your mind when you read this memory?
 - » Answers will vary.
3. **Inferential.** What is the same about these memories?
 - » They take place in winter.



Reading Reading/Viewing Closely

Entering/Emerging

Work 1:1 or in a small group to ensure students understand the vocabulary in the six-word memories on Activity Page 1.3.

Transitioning/Expanding

Support students in making inferences from the memories by providing an organizer, in which students can fill in the narrator and setting for each six-word memory.

Bridging

Provide students with one-word cues to help them infer details from the six-word memories (e.g., who? where? feelings? action?).

4. **Inferential.** How do you know?
 - » The narrator talks about snow, cold weather.
5. **Inferential.** Do you think the narrators have the same feeling about the winter?
 - » No, the first author likes it better. The second author talks about teeth chattering, needing to keep warm.
 - Tell students that when you are writing, you can show or tell. Telling is saying something directly. An example might be something like, “It was winter.” Showing provides examples, or recreates a scene or setting that provides clues to draw conclusions. An example would be, “The icicles hung like crystals from the tree branch.” Telling may be more direct, but showing is often more interesting and gives more information.
 - Tell students they will work on showing and telling in this lesson and following lessons.
 - Read and discuss the next six-word memory (number 3).
1. **Evaluative.** Do you think the narrator is showing or telling?
 - » Showing. She is using details, but not providing clear facts.
2. **Evaluative.** What is the narrator’s memory? If she wanted to “tell” the memory, how would she do that?
 - » She swallowed her tooth, but the tooth fairy left her money anyway, on her stomach.
 - Point out that if you choose your words well, you don’t have to use a lot of words to create a vivid image in your writing.
3. **Inferential.** What else can you figure out about the narrator from her story?
 - » She is probably a kid when the story takes place, because she lost a tooth and the tooth fairy came.
4. **Inferential.** Why do you think the narrator chose to tell that story?
 - » It is surprising to get your tooth fairy money on your stomach. It is unusual to swallow a tooth.
 - Read and discuss the next two six-word memories (numbers 4 and 5).
1. **Literal.** What happens in both of these stories?
 - » The narrator has an accident and falls while playing.
2. **Inferential.** How do you know?
 - » The first narrator says “bloodied knees.” The second says “hello gravel.”

3. **Evaluative.** What is the difference between choosing “bloodied knees” and “hello gravel” to tell us that the narrator fell down?

» One is more specific and dramatic, the second is a little funny.



Check for Understanding

Have students retell the six-word memories in their own words using complete sentences.

Lesson 1: Introduction to Personal Narratives

Writing



Primary Focus: Students write six-word memories based on their paragraphs.

[W.4.9]

Activity Page 1.4



Support

If students have difficulty, choose one word and have them build their six words around it.

Challenge

Ask students to create six-word memories from the perspective of another character in their paragraph. If there are no other human characters, try an animal or an inanimate object.

MEMORY PARAGRAPH: SIX-WORD MEMORY (20 MIN.)

- Direct students to Activity Page 1.4, review the instructions, and ask them to complete the activity.

Activity Page 1.4

Writing Six-Word Memories

Flip back to Activity Page 1.1 and circle the most important words in the paragraph. When choosing your words, think about what is most important in the memory. Also think about what words are most specific, or create the most immediate and interesting picture in your head. There may be a few more than six, but no more than ten. Write them below:

Now choose the six words from that list that can make a six-word memory that makes sense.

Six-word memory:

1. What facts, events, and details did you include from your longer paragraph?
2. Why did you choose to include these facts, events, and details?
3. What did you leave out? Why did you choose to leave it out?
4. What do you think a reader will be able to infer from your six-word memory?

- Ask a few students to share their six-word memories and ask the class what they can infer from them, as they did with the memories on Activity Page 1.3.



Check for Understanding

After reading their six-word memories, have students read the sentence(s) from their paragraphs that the memories were based on.

End Lesson



Writing Writing

Entering/Emerging

Have students start with two words they wrote about their pictures in the ELD support for the first writing segment, then add four more that describe these words.

Transitioning/Expanding

Have students start with the first and last words they filled in the blanks in the ELD support for the first writing segment.

Bridging

Suggest students choose one word from their introductory sentence, four from their detail sentences and one from their concluding sentence.

2

Character Traits

PRIMARY FOCUS OF LESSON

Reading

Students describe the main argument in “A Good Lie.” [RI.4.2]

Reading

Students cite evidence from the text in describing character traits.
[RI.4.1]

Speaking and Listening

Students identify their peers’ opinions and the evidence that supports them.
[SL.4.3]

Writing

Students write an opinion paragraph describing what makes a good friend.
[W.4.1]

FORMATIVE ASSESSMENT

Activity Page 2.1	“A Good Lie” Questions Answer reading questions. [RI.4.2]
Activity Page 2.2	Character Traits in “A Good Lie” Complete table of character traits with evidence from text. [RI.4.1]
Teacher Resource	Speaking and Listening Observational Checklist Follow assigned roles in discussion activities. [SL.4.3]
Activity Page 2.4	“A Good Friend” Paragraph Write a paragraph describing what makes a good friend. [W.4.1]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (25 min.)			
“A Good Lie” Class Discussion	Whole Group	10 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 2.1
“A Good Lie” Independent Reading	Independent	15 min.	
Reading (20 min.)			
Class Discussion	Whole Group	10 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 2.2
Chart of Lily’s Traits	Independent	10 min.	
Speaking and Listening (25 min.)			
Identify Character Traits	Small Group	25 min.	<input type="checkbox"/> Activity Page 2.3
Writing (20 min.)			
“A Good Friend” Paragraph	Independent	20 min.	<input type="checkbox"/> Activity Page 2.4

ADVANCE PREPARATION

Speaking and Listening

- Prepare to divide students into groups of three.

Universal Access

Reading

- Prepare yes/no questions.
- Identify quotes from the text that show Lily's character traits.

VOCABULARY

Core Vocabulary

illegal, adj. against the law

confiscated, v. taken away

beneficiary, n. person who receives a benefit or advantage

paralyzed, adj. unable to move

sin, n. violation of a moral principle

Literary Vocabulary

character trait, n. an adjective that describes a character

~~~~~ Start Lesson ~~~~~

## Lesson 2: Character Traits

# Reading



**Primary Focus:** Students describe the main argument in “A Good Lie.”  
[RI.4.2]

## “A GOOD LIE” CLASS DISCUSSION (10 MIN.)

- You may wish to preview the Core Vocabulary Words with students before the reading.
- Direct students to the narrative “A Good Lie” (Reader page 2) and have them read the first paragraph silently.

# A Good Lie

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by Laurel Snyder

*Laurel Snyder is a poet and writer. She has written five novels for children, six picture books, and two collections of poetry.*

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Lying is generally a bad idea. Most lies are sneaky and selfish, and some lies are even **illegal**. Maybe you know this because you've been lied to, and it hurt your feelings. Maybe you know this because your parents have grounded you or yelled at you or **confiscated** your favorite video game when you've lied in the past. If that is the case, I really hope you learned your lesson! Yes, lying is a terrible idea *most* of the time. However, some lies are gifts. Some lies are made out of kindness. I was once the **beneficiary** of a very special lie, and it changed my life.

I was eight, and I had a new best friend. We'll call her Lily. Lily was having a slumber party at her house, and because I was her brand-new very best friend, she and I were supposed to share the plaid pullout sofa, while all the other girls slept on the floor around us in their sleeping bags. I felt extremely special.

It was a great party! Because it was almost Halloween, we told ghost stories in the dark, with flashlights. We ate candy and popcorn as we watched a spooky movie. At last, we fell asleep. Then, in the

## Activity Page 2.1



- Direct students to Activity Page 2.1 and discuss the first three questions as a class. Tell students to write the class's answers on their Activity Page.

### **"A GOOD LIE" INDEPENDENT READING (15 MIN.)**

- Have students read the rest of "A Good Lie" and complete questions 4 and 5 independently.



3

middle of the night I woke up, **paralyzed** with shame and fear.  
Horror of horrors—I had wet the bed!

What would you have done in my shoes? At first I simply lay there in the darkness, with my cold pee drying sticky on my legs. I listened to all the other girls snoring and breathing, and worried about what would happen when Lily woke up. Would she stop being my best friend? Would she tease me? Would she have her mom call my mom and send me home right away? Surely all the other girls would laugh. Probably I would never be invited to another slumber party for the rest of my life.

It was awful, lying there, frozen in the bed. But finally my nightgown was soaked all the way through, and I couldn't stand the waiting anymore. I tapped Lily on the shoulder. "Lily?" I whispered in the darkness. "I peed. I peed myself. I'm sorry." I thought I might cry.

Lily just stared at me. "Oh," she said. She was quiet for a minute. She looked like she was thinking things over. I waited, terrified. But that was when Lily told her wonderful lie, the amazing lie that would change my life and make me love Lily until the day I die. "You know what?" she said. "Me too! I peed myself too." Then she smiled.

"What?" I asked. I was so confused. I was certain she had *not* peed in the bed. Her side was dry. I knew it was dry because I'd sort of been trying to creep over onto it, to get out of my own wet spot. "What do you mean?"

Lily nodded her head. "Yes," she insisted. "I did! I peed in the bed



too. I'll go get my mom. She'll take care of the mess."

Then Lily got out of bed and walked up the stairs. I followed her, and watched as she woke up her parents and told them we had both peed in the sofa bed. They seemed surprised, but they didn't get mad. Lily's mom found us both clean pajamas, and then came down to the basement with us, to change the sheets.

Some of the other girls woke up, but incredibly, nobody laughed at us. Not even Sandy, the meanest girl in our class. "I peed the bed," said Lily with a laugh. She made a silly face, and everyone laughed along with her. Lily didn't act like peeing in the bed was a big deal, so nobody else acted like it was a big deal. Everyone went back to



sleep, and nobody even mentioned it in the morning. We all just ate yummy pancakes and went home with our goodie bags.

Now, I ask you—was Lily's lie a bad thing? A **sin**? I certainly don't think so. I think it was a gift. It changed me and made me a better person. From that day forward, I tried really hard to be a better friend. I tried to be kinder and more generous. I tried not to laugh at people so much. I tried to grow. Lily had shown a kind of strength I'd never seen before in another kid, and I wanted to be like her. Though I must confess, there was one thing I couldn't fix about myself—sometimes I still peed in my bed. But that was all right because I had Lily, who knew the worst and was willing to be my best friend anyway.

(And still is, to this day!)



## Activity Page 2.1

### “A Good Lie” Questions

Discuss questions 1–3 with your teacher and class. Write down the class’s answers below. Afterwards, finish reading “A Good Lie” and answer questions 4 and 5.

1. What is the narrator’s main point in the first paragraph of “A Good Lie”? You may use your own words to describe the main point, or you may locate the topic sentence in the paragraph that describes the main idea.
  - » “Lying is generally a bad idea.”
2. What words, phrases, or examples from the text helped you answer question 1? These phrases and examples are the evidence that supports the main idea.
  - » Answers may vary, but possibilities include:  
“Most lies are sneaky and selfish.”  
“Some lies are even illegal.”  
“Maybe you know this because you’ve been lied to, and it hurt your feelings”  
If you lie you might get punished. “Maybe you know this because your parents have grounded you . . . when you’ve lied in the past.”
3. Based on the first paragraph, and particularly that the narrator says, “some lies are gifts,” what do you think the rest of the essay’s main point will be?
  - » Sometimes lying is OK. Not all lies are bad.
4. Now that you have read the whole essay, what do you think is the narrator’s main point in “A Good Lie”?
  - » Some lies are good lies.
5. What words, phrases, or examples from the text helped you answer question 4? Remember, these phrases and examples are the evidence that supports the main idea.
  - » By lying about also wetting the bed, Lily protects the author from being embarrassed.
  - » Lily’s lie made the author want to be kinder and more generous.

- Have some students share their answers with the class.



### Check for Understanding

Have students retell “A Good Lie” in their own words.

### Challenge

Ask students for examples of when lying might be OK. Have them justify their positions. Some possibilities: Lying to protect someone’s feelings; to keep a secret or a surprise; to protect yourself from embarrassment.

### Support

Explain (or have students explain) why “A Good Lie” meets the definition of a personal narrative.



### Reading Exchanging Information/Ideas

### Entering/Emerging

Ask yes/no questions to help students determine the main idea of the text (e.g., “Does the author think lying is ever okay?”).

### Transitioning/Expanding

Help students determine the main idea of the text by asking them to explain the title. What was the good lie? Why was it good?

### Bridging

Help students determine the main idea of the text by asking them how and why Lily changed by the end of the text.

## Lesson 2: Character Traits

# Reading



**Primary Focus:** Students cite evidence from the text in describing character traits.  
[RI.4.1]

### CLASS DISCUSSION (10 MIN.)

1. **Inferential.** Ask students to describe Lily and write answers on the board.
  - » Answers will vary but might include:
    - kind
    - brave
    - leader
    - dishonest
    - strong
    - clever
2. **Evaluative.** What part of speech are words we use to describe things?
  - » adjectives
  - Tell students that adjectives used to describe someone's personality are called "character traits," and the words they used to describe Lily are character traits.
3. **Literal.** How did you come up with this list of character traits? The author does not write "Lily is kind" anywhere in the essay. What evidence from the text supports each character trait?
  - » Kind: Lily doesn't want her friend to feel bad, so she pretends to wet the bed too, to make her feel less embarrassed.
  - » Leader: When she laughs the other girls laugh; no one questions her story.
  - » Dishonest: She tells everyone she wet the bed when we know from the narrator that she didn't.
  - » Brave/Strong: She tells everyone she wet the bed (even though she didn't!) even though someone might tease her for it.
  - » Clever: She figures out that if she acts like it isn't a big deal, no one will act like it's a big deal.

4. **Literal.** How would you describe Sandy? What character traits does she have?
- » mean
5. **Literal.** What evidence do you have from the text?
- » The text says, “Sandy, the meanest girl in the class.”
6. **Evaluative.** What is the difference between the evidence for Sandy being mean and Lily being kind?
- » Answers will vary but might include:  
The evidence for Lily is more complicated, more detailed; the evidence for Lily being kind is a story, or an example.
- Remind students that these two kinds of evidence are “showing” and “telling.”
7. **Literal.** Ask students for telling evidence that Lily is strong.
- » “Lily had shown a kind of strength I’d never seen before in another kid.”
8. **Inferential.** What is the showing evidence?
- » Lily’s actions in preventing her friend from being embarrassed show that Lily was kind and strong without coming right out and saying so.
9. **Evaluative.** Who is a more important character in this essay, Lily or Sandy? Who are you more interested in?
- » Most students will answer Lily, because she has many more character traits, and the narrator shows us many things about her using showing evidence.



### **Check for Understanding**

Have students describe the traits of characters from favorite movies or television shows and provide evidence to support their assertions.

### **Support**

Read a few paragraphs of the narrative aloud, perhaps from the point when the narrator tells Lily she wet the bed until the girls wake up.

### **Challenge**

Ask students to explain the difference between showing and telling as discussed in Lesson 1.

- » Telling is very straightforward and says something directly; showing tells a story or provides examples.

## Activity Page 2.2



Reading  
Reading/Viewing Closely

### Entering/Emerging

Ask students yes/no questions (e.g., “Is Lily kind? Is Lily a bully?”) to help them complete Activity Page 2.2.

### Transitioning/Expanding

Provide students with quotes from the text to help them identify some of Lily’s character traits.

### Bridging

Have students work in pairs, with one partner retelling “A Good Lie” in his or her own words and the other identifying Lily’s character traits.

## CHART OF LILY’S TRAITS (10 MIN.)

- Direct students to Activity Page 2.2, review the instructions, and have students complete the activity.

### Activity Page 2.2

#### Character Traits in “A Good Lie”

In the left-hand column of the chart below, list four character traits that describe Lily. They may be traits listed by the class, or new traits that you have identified, but they must be supported by evidence in the text.

In the right-hand column record that evidence.

| Character Trait  | Evidence from Text                                                                                                      |
|------------------|-------------------------------------------------------------------------------------------------------------------------|
| <i>kind</i>      | <i>Lily doesn’t want her friend to feel bad, so she pretends to wet the bed too, to make her feel less embarrassed.</i> |
| <i>leader</i>    | <i>When she laughs, the other girls laugh; no one questions her story.</i>                                              |
| <i>dishonest</i> | <i>She tells everyone she wet the bed when we know from the narrator that she didn’t.</i>                               |
| <i>smart</i>     | <i>She figures out that if she acts like it isn’t a big deal, no one will act like it’s a big deal.</i>                 |

### Lesson 2: Character Traits

# Speaking and Listening



**Primary Focus:** Students identify their peers’ opinions and the evidence that supports them. [SL.4.3]

## IDENTIFY CHARACTER TRAITS (25 MIN.)

- Divide students into groups of three. Tell them that they will share true stories about a time when someone was a good friend to them. Give students a few minutes to think of stories.

- Read aloud the rules for group discussion and instructions for the activity on Activity Page 2.3.
- Go over the first two lines of the chart and explain that they have been filled out as if the narrator of “A Good Lie” were a member of your group.

## Activity Page 2.3

### Rules for Group Discussion

- One student speaks at a time.
- Allow everyone a chance to share their opinions.
- Be respectful of others’ opinions.
- Stay on task.

Take turns sharing a story about a time when someone else was a good friend to you, including what happened and how you felt. While one group member talks, the other group members should record character traits the friend showed and a description of how the speaker felt.

The first two lines have been filled out as an example, as if the narrator of “A Good Lie” had told her story to your group.

Repeat until each group member has had a chance to share a story.

| Trait | Evidence                           | Makes Friends Feel |
|-------|------------------------------------|--------------------|
| brave | Tells other girls she wet the bed. | safe               |
| funny | Laughs and makes a silly face.     | happy              |
|       |                                    |                    |
|       |                                    |                    |
|       |                                    |                    |
|       |                                    |                    |

- As students discuss, circulate and comment on both the stories and their listening and turn-taking.

## Activity Page 2.3



## Speaking and Listening Observational Checklist



## Challenge

In groups that are working well, allow students to add a question period where listeners may ask one on-topic question about the story



## Speaking and Listening

### Listening Actively

#### Entering/Emerging

Join a group and have the speaker pause after sentences that show a character trait. Then ask questions to help the listeners identify the trait (e.g., “Was Henry being timid when he stood up to the bully?”).

#### Transitioning/Expanding

After the speaker has finished, ask questions to help the listeners identify character traits.

#### Bridging

Have students share what they wrote in their charts after each speaker.

### Activity Page 2.4



### Support

Remind students of the list of character traits that Lily displayed in “A Good Lie.” Ask them if any of those traits are important. Are any of their friends brave, kind, or funny?



### Check for Understanding

Have students describe how their group followed (or did not follow) the Rules for Group Discussion.

## Lesson 2: Character Traits

# Writing



**Primary Focus:** Students write an opinion paragraph describing what makes a good friend. [W4.1]

### “A GOOD FRIEND” PARAGRAPH (20 MIN.)

- Tell students to take five minutes to add two more traits they think are important in a good friend to the chart in Activity Page 2.3, including examples from their lives. After they have finished, tell them to go through their charts and put a star next to the trait they think is the most important.
- Once students have completed their charts, read the prompt in Activity Page 2.4 together, then have students write their paragraphs.

## Activity Page 2.4

### “A Good Friend” Paragraph

#### What makes a great friend?

You have selected the most important character trait in a good friend. Now write a paragraph explaining why you chose it. Provide a real-life example of friends showing this trait. Explain how having a friend with this trait makes you feel and why you think it is the most important trait.

Remember the sections of a good paragraph from Activity Page 1.1. Your paragraph should include:

1. A topic sentence that introduces the most important character trait in a good friend.
2. Supporting sentences that describe examples of friends showing this trait.
3. A concluding sentence summing up why you think it is the most important character trait for a good friend.

#### A Good Friend Paragraph

**Note:** The activity page provides space for students to complete the assignment.



#### Check for Understanding

Ask students what trait they chose and how the importance of that trait is shown in their narratives.

- Record the traits on a large piece of paper and post it in the classroom. You will add to this list later in the unit to create an adjective word bank for students to refer to throughout the unit (or year) when they need inspiration.

End Lesson



#### Writing Writing

##### Entering/Emerging

Provide level-appropriate sentence frames (e.g., “A good friend should be \_\_\_\_\_. I know my friends are \_\_\_\_\_ because \_\_\_\_\_. This makes me feel \_\_\_\_\_.”).

##### Transitioning/Expanding

Provide level-appropriate sentence frames (e.g., “A good friend should be \_\_\_\_\_. Having friends who are \_\_\_\_\_ makes me feel \_\_\_\_\_.”).

##### Bridging

Provide level-appropriate sentence frames (e.g., “A good friend should be \_\_\_\_\_.”).

#### Challenge

Ask students to think about the whole essay in terms of the three parts of a paragraph. What is the topic sentence for the whole essay? The supporting sentences? The concluding sentence?



## 3

# Cause and Effect

## PRIMARY FOCUS OF LESSON

### Reading

Students explain how and why a character in the text changed.

[RI.4.5]

### Writing

Using cause and effect structure, students write a paragraph about someone who changed them. [W.4.3a]

### Speaking and Listening

Students make predictions based on listening to classmates' narratives.

[SL.4.1]

## FORMATIVE ASSESSMENT

### Activity Page 3.1

**Reading for Cause and Effect** Locate examples of cause and effect in the Condoleezza Rice reading. [RI.4.5]

### Activity Page 3.3

**Writing about Cause and Effect** Write paragraph using cause and effect structure. [W.4.3a]

### Activity Page 3.4

**Predicting Effect** Predict effect from evidence in paragraph. [SL.4.1]

## LESSON AT A GLANCE

|                                  | Grouping    | Time    | Materials                                                                     |
|----------------------------------|-------------|---------|-------------------------------------------------------------------------------|
| Reading (35 min.)                |             |         |                                                                               |
| Discuss the Text                 | Whole Group | 15 min. | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Page 3.1 |
| Introduce Cause and Effect       | Whole Group | 10 min. |                                                                               |
| Cause and Effect in the Text     | Independent | 10 min. |                                                                               |
| Writing (35 min.)                |             |         |                                                                               |
| Brainstorming                    | Independent | 15 min. | <input type="checkbox"/> Activity Pages 3.2, 3.3                              |
| Writing about Cause and Effect   | Independent | 20 min. |                                                                               |
| Speaking and Listening (20 min.) |             |         |                                                                               |
| Predicting Effects               | Partner     | 20 min. | <input type="checkbox"/> Activity Page 3.4                                    |

### Note to Teacher

- Please be aware that this unit makes use of the term “Negro,” an antiquated term used to refer to people of African ancestry. Ensure that students understand that this term would be considered offensive if used today, and you may or may not choose to omit this term from the texts.

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## ADVANCE PREPARATION

### Writing

- Prepare some “cause” sentences for the Check for Understanding.

### Universal Access

### Reading

- Prepare yes/no and short-answer questions.
- Prepare sentence frames.

### Writing

- Prepare sentence frames.

### Speaking and Listening

- As necessary, make copies of students' narratives.

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## VOCABULARY

### Core Vocabulary

**anticipation, n.** expectation, a feeling of looking forward to something

**unique, adj.** one of a kind

**implications, n.** suggestions

**sermon, n.** a serious speech on a moral issue, often given in church

**pulpit, n.** a platform in church from which the minister speaks

**feminist, n.** someone in favor of equal rights for women

### Literary Vocabulary

**structure, n.** the basic way a story or essay is organized

## Lesson 3: Cause and Effect

# Reading



**Primary Focus:** Students explain how and why a character in the text changed.

[RI.4.5]

### DISCUSS THE TEXT (15 MIN.)

- You may wish to preview the Core Vocabulary Words with students before the reading.
- Ask students if they have heard of Condoleezza Rice. Allow students who know something about her to share with the class.
- Read biographical introduction to Condoleezza Rice aloud to the class.

### Excerpt from *Extraordinary, Ordinary People: A Memoir of Family*

#### Page 7

Condoleezza Rice is a professor and scholar of political science at Stanford University. She has also served in government. She was the first female National Security Advisor from 2001–2005, and the first female African-American Secretary of State from 2005–2009. This excerpt is from the very beginning of her memoir *Extraordinary, Ordinary People: A Memoir of Family*.

- Have students read chapter one of *Extraordinary, Ordinary People: A Memoir of Family* (Reader pages 7–10) in pairs.

# Extraordinary, Ordinary People: A Memoir of Family

## Chapter One

---

by Condoleezza Rice

*Condoleezza Rice is a professor and scholar of political science at Stanford University. She has also served in government. She was the first female National Security Advisor from 2001–2005, and the first female African-American Secretary of State from 2005–2009. This excerpt is from the very beginning of her memoir Extraordinary, Ordinary People: A Memoir of Family.*

---

By all accounts, my parents approached the time of my birth with great **anticipation**. My father was certain that I'd be a boy and had worked out a deal with my mother: if the baby was a girl, she would name her, but a boy would be named John.

Mother started thinking about names for her daughter. She wanted a name that would be **unique** and musical. Looking to Italian musical terms for inspiration, she at first settled on



Andantino. But realizing that it translated as “moving slowly,” she decided that she didn’t like the **implications** of that name. Allegro was worse because it translated as “fast,” and no mother in 1954 wanted her daughter to be thought of as “fast.” Finally she found the musical terms *con dolce* and *con dolcezza*, meaning “with sweetness.” Deciding that an English speaker would never recognize the hard c, saying “dolci” instead of “dolche,” my mother doctored the term. She settled on Condoleezza.

Meanwhile, my father prepared for John’s birth. He bought a football and several other pieces of sports equipment. John was going to be an all-American running back or perhaps a linebacker.

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My mother thought she felt labor pains on Friday night, November 12, and was rushed to the doctor. Dr. Plump, the black pediatrician who delivered most of the black babies in town, explained that it was probably just anxiety. He decided nonetheless to put Mother in the hospital, where she could rest comfortably.

The public hospitals were completely segregated in Birmingham, with the Negro wards—no private rooms were available—in the basement. There wasn't much effort to separate maternity cases from patients with any other kind of illness, and by all accounts the accommodations were pretty grim. As a result, mothers who could get in preferred to birth their babies at Holy Family, the Catholic



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hospital that segregated white and Negro patients but at least had something of a maternity floor and private rooms. Mother checked into Holy Family that night.

Nothing happened on Saturday or early Sunday morning. Dr. Plump told my father to go ahead and deliver his **sermon** at the eleven o'clock church service. "This baby isn't going to be born for quite a while," he said.

He was wrong. When my father came out of the **pulpit** at noon on November 14, his mother was waiting for him in the church office.

"Johnny, it's a girl!"

Daddy was floored. "A girl?" he asked. "How could it be a girl?"

He rushed to the hospital to see the new baby. Daddy told me that the first time he saw me in the nursery, the other babies were just lying still, but I was trying to raise myself up. Now, I think it's doubtful that an hours-old baby was strong enough to do this. But my father insisted this story was true. In any case, he said that his heart melted at the sight of his baby girl. From that day on he was a "**feminist**"—there was nothing that his little girl couldn't do, including learning to love football.



## Support

Using the answers to question 2, offer students a character trait and have them find support for it in the text. Or point out evidence and ask student to identify what character trait it might suggest.

1. **Literal.** Ask students to review the definition of character traits.
  - » adjectives used to describe someone's personality
2. **Inferential.** What are some of the character traits you'd use to describe the mother and father in Condoleezza Rice's personal narrative?
  - » Mother
    - creative—wants unique and musical name, creates one
    - practical—adjusts spelling to ensure it will work for English speakers
  - » Father
    - traditional—wants to name child "John" (common name and his own), excited to have son play sports
    - loving—"heart melted," convinced baby is extra strong even if it's not likely
    - flexible—decides daughter can love football

## INTRODUCE CAUSE AND EFFECT (10 MIN.)

- Tell students that a text's structure refers to the basic way a story or essay is organized.
  - Tell students there are many ways to structure a story. One is chronologically—that is, in the order events happen. This is a very common way, and even when a piece of writing uses another structure for its main ideas, it is often told in chronological order.
  - Another method of structuring writing is cause and effect.
3. **Evaluative.** What do you think *cause and effect* means? It might help to think about what each word means.
    - » *Cause and effect* explains the relationship between two events when the first event results in the second event happening. The first event is the *cause* and the second event, which resulted from the cause, is the *effect*.
  4. **Inferential.** Think back to "A Good Lie." What are some causes and effects in that narrative?
    - » Possible answers:
      - Cause: Narrator wets the bed. Effect: Lily lies about also wetting the bed.
      - Cause: Lily lies to protect narrator. Effect: Narrator is not shamed.
      - Cause: Lily takes a risk to be a good friend. Effect: Narrator is inspired to try to be a kinder, more generous friend.
    - Point out to students that the effect in the last example is that a character (the narrator) changes. Personal narratives are often structured around a change in character. Sometimes the narrator changes; other times the narrator sees another character change.

- Tell students that in a cause and effect structured piece of writing, the cause is usually the main event.

5. **Inferential.** What is the main event in Condoleezza Rice's essay?

- » the birth of the author

### CAUSE AND EFFECT IN THE TEXT (10 MIN.)

- Direct students to Activity Page 3.1. Ask them to work with partners to reread Condoleezza Rice's essay and complete the chart identifying causes and effects. Remind students that the main event and how characters change are good clues to finding cause and effect.

### Activity Page 3.1

#### Reading for Cause and Effect

With your partner, reread chapter one of *Extraordinary, Ordinary People: A Memoir of Family* and write down all the examples of cause and effect you see in the passage.

| Cause                                   | Effect                                         |
|-----------------------------------------|------------------------------------------------|
| Mother wants a unique and musical name. | She creates a name from Italian musical terms. |
| Father has a daughter.                  | Father becomes a feminist.                     |

1. **Evaluative.** Does the author use chronology to structure the passage?
  - » yes—the story begins before the narrator's birth and ends with it
2. **Evaluative.** What other structure does the author use?
  - » cause and effect structure
3. **Inferential.** Ask one member of each pair to share the causes and effects they found in the reading. Write some answers on the board.
  - » One possible answer: Father begins the story feeling sure that he will have a boy, and by the end he has become a feminist because of the birth of his daughter.

### Activity Page 3.1



#### Challenge

What causes from the text might have led Condoleezza Rice to become a successful government official?

- » Mother valued culture, was creative and practical—all good traits in diplomacy. Father believed his daughter could do anything.



#### Reading Understanding Text Structure

#### Entering/Emerging

Ask yes/no and short-answer questions to support students in completing Activity Page 3.1.

#### Transitioning/Expanding

Provide sentence frames to assist in identifying character changes in the chapter.

#### Bridging

Support students in identifying the change in Father by having them describe him at the beginning and end of the chapter. Then ask students to identify any differences.



### Check for Understanding

Ask students for examples of cause and effect from familiar fables or fairy tales.

## Lesson 3: Cause and Effect

# Writing



**Primary Focus:** Using cause and effect structure, students write a paragraph about someone who changed them. [W.4.3a]

### Activity Page 3.2



### Support

Direct students to their Lesson 2 friend narratives for inspirations for a topic.

### Challenge

Ask students to think abstractly by choosing a memory about a time someone changed them personally, so they gained or lost a character trait.

### Activity Page 3.3



### BRAINSTORMING (15 MIN.)

- Tell students they will now apply what they learned about “cause and effect” structure to writing about a memory of their own.
- Direct students to Activity Page 3.2 and read the directions together. Give them five minutes to complete it individually.

### Activity Page 3.2

### Brainstorming

Condoleezza Rice’s birth made her father a feminist who believed that his daughter could do anything. Using cause and effect structure, you will write a paragraph describing how someone changed you or how you changed someone else.

Begin by brainstorming experiences you might write about. List them in the chart below.

| Person | Change |
|--------|--------|
|        |        |
|        |        |
|        |        |
|        |        |

## WRITING ABOUT CAUSE AND EFFECT (20 MIN.)

- Tell students they will now write a personal narrative using cause and effect to tell their true story. Review the instructions to Activity Page 3.3 together.

### Activity Page 3.3

#### Writing about Cause and Effect

Choose one of the experiences from Activity Page 3.2 and draft a paragraph describing the person who changed you and how they did it (or who you changed and how you did it).

Begin by jotting down some notes to help organize your writing:

Cause (what the first person did):

Effect (how the second person changed):

What happened:

Paragraph:

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



#### Check for Understanding

Give students some “cause” sentences (e.g., “Charlene practiced pitching a softball to her grandfather for a half hour every day”) and have them suggest some possible effects.

#### Support

Remind students of the three parts of a good paragraph: Topic Sentence, Supporting Sentences, Concluding Sentence.

#### Challenge

Ask students to identify traits of characters in their narratives. How do the characters change? Remind them that showing is more compelling than telling, and challenge them to show these traits in the paragraph.



#### Writing Writing

##### Entering/Emerging

Provide students with basic sentence frames (e.g., I used to think \_\_\_\_ but \_\_\_\_ changed my mind).

##### Transitioning/Expanding

Provide more detailed sentence frames (e.g., I used to think \_\_\_\_ but \_\_\_\_ changed my mind by \_\_\_\_\_. After that, I realized \_\_\_\_\_).

##### Bridging

Observe students’ progress on prewriting exercises; offer Emerging or Expanding sentence starters if necessary.



### Support

Read one paragraph aloud and identify the cause. Then ask students to explain the effect.

### Challenge

Have a few students share their effects with the class, and have students suggest and explain what the cause might have been.



### Speaking and Listening Listening Actively

#### Entering/Emerging

Sit with partners and ask yes/no questions after the cause sections of narratives have been read aloud (e.g., Who do you think caused a change in the narrative?).

#### Transitioning/Expanding

If students are having difficulty predicting the effect in their partner's narrative, provide them with a copy to read.

#### Bridging

Allow students to read along, via a copy or a projection, with the cause section of their partner's narrative.

### Lesson 3: Cause and Effect

# Speaking and Listening



**Primary Focus:** Students make predictions based on listening to classmates' narratives. [SL.4.1]

### PREDICTING EFFECTS (20 MIN.)

- Divide students into pairs and direct them to Activity Page 3.4. Tell them they will identify cause and effect in their peers' writing.

### Activity Page 3.4

#### Predicting Effect

When you write using cause and effect structure, your reader may be able to predict the effect, as the cause is explained.

Try this with your paragraphs. Read the part of your paragraph that describes "cause" to your partner, but do not read the part that describes "effect."

After you both have read, try to predict your partner's ending by answering the following questions about your partner's paragraph and listing your evidence.

1. I believe \_\_\_\_\_ will change by:
2. The evidence in the paragraph for this is:

After answering the questions, share your last sentence with your partner. Did they predict the effect you wrote about? Did they predict another effect that is also true?



#### Check for Understanding

Have some students share their partner's cause and effect.

- Tell students that cause and effect is a structure that is often used in narrative writing. When approaching any new piece of writing, identifying causes and effects is a good planning tool.

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

4

Sensory Details

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students summarize a text. [SL.4.2]

Reading

Students identify sensory details in a text. [RI.4.1]

Writing

Students write a paragraph using sensory details. [W.4.4]

FORMATIVE ASSESSMENT

Activity Page 4.1

Identify and Draw the Action Create a cartoon strip illustrating the actions in the first part of “How to Eat a Guava.” [SL.4.2]

Activity Page 4.2

Sensory Details Locate and record sensory details in first four paragraphs of “How to Eat a Guava.” [RI.4.1]

Activity Page 4.3

Writing with Sensory Details Write a paragraph about a food using sensory details. [W.4.4]

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (30 min.)			
Identify Action	Whole Group	15 min.	<input type="checkbox"/> Activity Page 4.1 <input type="checkbox"/> a guava or tennis ball
Draw a Comic Strip	Independent	15 min.	
Reading (30 min.)			
Introduce Sensory Details	Whole Group	15 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 4.2
Identify Sensory Details	Partner	15 min.	
Writing (30 min.)			
Describe Food	Independent	15 min.	<input type="checkbox"/> Activity Page 4.3
Guess the Food	Small Group	15 min.	

ADVANCE PREPARATION

Reading

- Prepare to divide the class into pairs for partner reading.

Universal Access

Speaking and Listening

- Prepare word banks.
- Prepare yes/no and short-answer questions.

Writing

- Prepare word banks.
- Prepare sentence starters.

VOCABULARY

Core Vocabulary

guava, n. tropical fruit

prickly, adj. pointy

embedded, adj. set firmly in

tinge, n. a small amount of color

crevices, n. narrow spaces

edible, n. possible to eat

laden, adj. heavily loaded or weighed down

enticing, adj. appealing, attractive

Lesson 4: Sensory Details

Speaking and Listening



Primary Focus: Students summarize a text. [SL.4.2]

IDENTIFY ACTION (15 MIN.)

- You may wish to preview the Core Vocabulary Words with students before the reading.
- Ask a volunteer to come to the front of the class for an acting exercise.
- Tell students that you will read aloud a few paragraphs from Esmeralda Santiago's "How to Eat a Guava," and the volunteer will act out what is happening in the paragraph as you read.
- Direct students to Activity Page 4.1 and review the instructions. Tell them that both the actor and the audience should listen for actions in the paragraph and write those actions in the space provided on Activity Page 4.1.
- Consider providing a prop for your actor (if not a real guava, then perhaps a tennis ball).
- Read the first paragraph of "How to Eat a Guava" aloud. Give students a few minutes to record verbs on Activity Page 4.1. Then ask the following discussion questions.

Activity Page 4.1



Excerpt from "How to Eat a Guava" Page 12

There are guavas at the Shop & Save. I pick one the size of a tennis ball and finger the prickly stem end. It feels familiarly bumpy and firm. The guava is not quite ripe; the skin is still a dark green. I smell it and imagine a pale pink center, the seeds tightly embedded in the flesh.

1. **Literal.** Where is the narrator?
 - » Shop & Save
2. **Inferential.** Why is she there?
 - » to go grocery shopping

Support

Ask students what the narrator does to the guava.

Read those sentences again and ask your actor volunteer to act them out.

Support

Select your student actor ahead of time and allow him or her to preview the actions.



Speaking and Listening Listening Actively

Entering/Emerging

Ask yes/no or short-answer questions in conjunction with the student actor's performance (for example, "Did he/she just pick something up? What was it?").

Transitioning/Expanding

After reading aloud a sentence describing an action, pause to allow the student actor to act out the sentence before continuing reading.

Bridging

Have students follow along in their Readers as you read the text aloud.

3. **Literal.** What verbs/actions did you write down?

» Possible answers:

selected a guava

fingered the end

smelled the guava

imagined the inside

- Have the volunteer return to his or her seat. Read the last two paragraphs of "How to Eat a Guava." When you have finished reading, give students a few more minutes to write down actions.
- Read aloud the last two paragraphs of "How to Eat a Guava" (Reader page 15). Again, have students write down the actions they hear.

Excerpt from "How to Eat a Guava"

Page 15

Today, I stand before a stack of dark green guavas, each perfectly round and hard, each \$1.59. The one in my hand is tempting. It smells faintly of late summer afternoons and hop-scotch under the mango tree. But this is autumn in New York, and I'm no longer a child.

The guava joins its sisters under the harsh fluorescent lights of the exotic fruit display. I push my cart away, toward the apples and pears of my adulthood, their nearly seedless ripeness predictable and bittersweet.

1. **Literal.** What were the specific actions that you wrote down?

- » stands in front of the guavas
- puts the guava back
- pushes the cart away (leaves)

2. **Literal.** Where does this story take place?

- » New York

3. **Inferential.** The narrator says the guava "smells faintly of late summer afternoons and hopscotch under the mango tree. But this is autumn in New York . . ." Based on that text, do you think guavas and mangoes are common in New York? Why?

- » No. Because the narrator says, "*but* this is . . . New York." The word *but* suggests a contrast with what came before it.

4. **Inferential.** Why does the author have memories about guavas if they aren't common in New York?

» She grew up somewhere else.

5. **Inferential.** What words from the text support the idea that the author lived somewhere else as a child?

» She says, "I am no longer a child" when she talks about New York.

She talks about "the apples and pears of my adulthood," which suggests she eats different fruits as an adult than she did as a child.



Check for Understanding

Draw a timeline of the author's time in the Shop & Save on the board and have students work together to fill in the events.

DRAW A COMIC STRIP (15 MIN.)

- Direct students to item 2 of Activity Page 4.1, and give them time to create their cartoon strip.

Activity Page 4.1

Identify and Draw the Action

1. Record the actions from "How to Eat a Guava."
2. Follow the instructions below to draw the narrative as a comic strip.
 - A. Write four sentences describing the action in the narrative. Look at the first paragraph and the last two paragraphs of the narrative in your Reader as a reminder of the action.
 - B. Draw an illustration for each sentence. Remember that in your cartoon you can also draw or write what characters are thinking.

Challenge

An epigraph is a quote that begins a piece of writing and often hints at the main ideas of the text. What might this text be about, based on the epigraph on Reader page 12?

» travel, journeys, taking risks, adventures

Support

Suggest that the four panels might be (1) arriving at the guava; (2) and (3) doing something to the guava; and (4) leaving the guava.

Lesson 4: Sensory Details

Reading



Primary Focus: Students identify sensory details in a text. [RI.4.1]

INTRODUCE SENSORY DETAILS (15 MIN.)

- Write *sensory details* on the board.
- Tell students that today they are going to practice identifying sensory details in reading and using them as support in their own writing.

1. **Literal.** What word do you see in the word *sensory*?

» *sense*

2. **Literal.** What are the five senses?

» sight, hearing, touch, taste, and smell

3. **Inferential.** What do you think we mean by *sensory details* in a personal narrative?

» details that describe what the narrator saw, heard, felt, tasted, or smelled

IDENTIFY SENSORY DETAILS (15 MIN.)

- Assign partners and have students work in pairs to read the first four paragraphs of “How to Eat a Guava” (Reader pages 12-13) and complete Activity Page 4.2. Tell them that they won’t be able to complete the “smell” row until the next lesson.

Activity Page 4.2



When I Was Puerto Rican

Prologue: How To Eat A Guava

by Esmeralda Santiago

Esmeralda Santiago is a writer and actress. She was born in Puerto Rico in 1948, and moved with her family to the United States when she was thirteen. This excerpt is the beginning of her first book, When I Was Puerto Rican, the first of her three memoirs. It tells the true story of her childhood in Puerto Rico and the move to New York.

Barco que no anda, no llega a puerto.

A ship that doesn't sail, never reaches port.

There are **guavas** at the Shop & Save. I pick one the size of a tennis ball and finger the **prickly** stem end. It feels familiarly bumpy and firm. The guava is not quite ripe; the skin is still a dark green. I smell it and imagine a pale pink center, the seeds tightly **embedded** in the flesh.

A ripe guava is yellow, although some varieties have a pink **tinge**.



The skin is thick, firm, and sweet. Its heart is bright pink and almost solid with seeds. The most delicious part of the guava surrounds the tiny seeds. If you don't know how to eat a guava, the seeds end up in the **crevices** between your teeth.

When you bite into a ripe guava, your teeth must grip the bumpy surface and sink into the thick **edible** skin without hitting the center. It takes experience to do this, as it's quite tricky to determine how far beyond the skin the seeds begin.

Some years, when the rains have been plentiful and the nights cool, you can bite into a guava and not find many seeds. The guava bushes grow close to the ground, their branches **laden** with green then yellow fruit that seem to ripen overnight.

These guavas are large and juicy, almost seedless, their roundness **enticing** you to have one more, just one more, because next year the rains may not come.

As children, we didn't always wait for the fruit to ripen. We raided the bushes as soon as the guavas were large enough to bend the branch.



Activity Page 4.2

Sensory Details

Find the sensory details in the first four paragraphs of “How to Eat a Guava” and write them in the “Sensory Details” column. Some examples have been provided.

Sense	Sensory Details
Sight	size of a tennis ball, dark green, pale pink, yellow, pink tinge
Touch	prickly, bumpy, firm
Taste	sweet, juicy
Smell	

- Have some students share the details they found and write their answers on the board.



Check for Understanding

Have students describe sensory details they notice in the classroom around them.

Support

Remind students that the narrator uses sensory details to describe the guava. Have them look for descriptions of the guava.

Challenge

Ask students how the guava seems to make the narrator feel. Have them support their answers with a quote from the text.



Reading

Reading/Viewing Closely

Entering/Emerging

Offer students a word bank, organized by sense, from which they choose words found in the text (Sight: blue, yellow, green; Touch: soft, bumpy, firm; Taste: bitter, spicy, sweet).

Transitioning/Expanding

Offer a general word bank (not organized by sense) of the same words from which students choose words from the text.

Bridging

Ask students short-answer questions to support identifying sensory details (e.g., “What color is the skin of the guava? What is its texture?”).

Lesson 4: Sensory Details

Writing



Primary Focus: Students write a paragraph that includes sensory details.

[W.4.4]

DESCRIBE FOOD (15 MIN.)

- Tell students that, in the next lesson, they will write personal narratives about a memorable eating experience involving a particular food, and that as a class they will now brainstorm topics for the narratives. Tell them that, although they will be writing about a true experience, their brainstorming ideas do not have to reflect an experience that actually happened to them.
- Some sample topics and foods:
 - Topic: The first time I ate my favorite food
Food: Grits
 - Topic: The first time I ate my least favorite food
Food: Grits
 - Topic: A time that eating something made me sick
Food: Sushi
 - Topic: The first food I cooked or prepared for myself
Food: Salami sandwich
 - Topic: The best or worst meal I ever ate at a restaurant
Food: Burrito
 - Topic: A very messy eating experience
Food: Feeding spaghetti and meatballs to my little sister
- Direct students to Activity Page 4.3 and review the instructions with the class.

Activity Page 4.3



Activity Page 4.3

Writing with Sensory Details

In the next lesson you will write personal narratives about a memorable eating experience involving a particular food. Today you will brainstorm possible topics and the foods that go along with them. Then you will warm up by using sensory details to describe the food.

1. Start by brainstorming ideas for topics for the essay you will write in the next lesson. Your ideas may include some of the topics of the class or they may be new ideas. Make sure each topic involves a specific food.
 - A. Topic:
Food:
 - B. Topic:
Food:
 - C. Topic:
Food:
 - D. Topic:
Food:
2. Choose sensory details that describe one of the foods you listed above. For sound, you might describe the noise the food makes while it cooks (for example, hot dogs on a grill sizzle; soda fizzes when it is first opened) or the sound it makes when you bite into it (apples crunch).

Try to come up with more than one detail for some of the senses. For example, in describing what a food looks like, you might describe its size, shape, and color.

Sense	Sensory Details
Sight	
Sound	
Taste	
Smell	
Touch	

Support

Ask students what they eat on their birthday, what their favorite food is, or what the most disgusting or unusual food they have ever tasted is.

Support

Direct students to the guava chart on Activity Page 4.2 for examples of sensory details describing food.



Writing Writing

Entering/Emerging

Have students start by drawing the food they have chosen. Then assist them in selecting details in their drawings that they can describe with words.

Transitioning/Expanding

Provide an adjective word bank (e.g., *round, bumpy, sweet, sour, bitter, salty, fruity, cold, hot, smooth, crunchy, sharp, crisp, sizzling, smooth, mushy, creamy*) to support writing sensory details.

Bridging

Provide sentence starters (e.g., The shape of _____ is _____; _____ smells like _____) to support writing sensory details.

Challenge

Have students try to come up with several foods that share some of the sensory details being presented. For example, carrots and apples both crunch when you bite into them.

GUESS THE FOOD (15 MIN.)

- Divide students into small groups to read their sensory details aloud. After they read, have their peers guess the food they wrote about.



Check for Understanding

Have students explain their guesses. Why, for example, did they guess that their classmate was describing orange soda? What sensory details matched the food?

End Lesson

5

Cooking Up Memories

PRIMARY FOCUS OF LESSON

Reading

Students describe the events of “How to Eat a Guava.” [RI.4.2]

Speaking and Listening

Students present a memory to a partner. [SL.4.4]

Writing

Students outline a sequence of events. [W.4.3]

FORMATIVE ASSESSMENT

Activity Page 5.1

Reading Comprehension Answer comprehension questions about “How to Eat a Guava.” [RI.4.2]

Teacher Resources

Speaking and Listening Observational Checklist
Follow assigned roles in discussion activities.
[SL.4.4]

Activity Page 5.3

Planning Organize events and details to prepare for longer food writing. [W.4.3]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (35 min.)			
Guided Reading Questions	Whole Group	20 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Pages 5.1, 4.2
Comprehension Questions	Independent	15 min.	
Speaking and Listening (35 min.)			
Organize Events for Food Narrative	Independent	15 min.	<input type="checkbox"/> Activity Page 5.2
Share Food Narrative Events	Partner	20 min.	
Writing (20 min.)			
Outline Events	Independent	20 min.	<input type="checkbox"/> Activity Page 5.3

ADVANCE PREPARATION

Reading

- Assign pairs for partner reading.

Universal Access

Reading

- Prepare yes/no and short-answer questions.

Speaking and Listening

- Prepare short-answer questions.
- Prepare sentence starters.

VOCABULARY

Core Vocabulary

grimace, n. facial expression that indicates pain or distaste

castor oil, n. a kind of vegetable oil

fragrant, adj. having a strong, often pleasant, smell

tempting, adj. appealing, attractive

Lesson 5: Cooking Up Memories

Reading



Primary Focus: Students describe the events of “How to Eat a Guava.” [RI.4.2]

GUIDED READING QUESTIONS (20 MIN.)

- Remind students that during Lesson 4 they listened to the beginning and end of “How to Eat a Guava.” Tell them that they will now read the whole essay, looking at each paragraph carefully to see what the narrator is saying and how she is saying it.
- You may wish to preview the Core Vocabulary Words with students before the reading.
- Ask a student to read the first paragraph of “How to Eat a Guava” aloud while the class follows along in the Reader.

Excerpt from “How to Eat a Guava”

Pages 12

There are guavas at the Shop & Save. I pick one the size of a tennis ball and finger the prickly stem end. It feels familiarly bumpy and firm. The guava is not quite ripe; the skin is still a dark green. I smell it and imagine a pale pink center, the seeds tightly embedded in the flesh.

1. **Literal.** What happens in the first paragraph?

» The narrator picks up a guava while shopping.

- Have a student read the second paragraph (Reader pages 12–13) aloud.

Excerpt from “How to Eat a Guava”

Pages 12–13

A ripe guava is yellow, although some varieties have a pink tinge. The skin is thick, firm, and sweet. Its heart is bright pink and almost solid with seeds. The most delicious part of the guava surrounds the tiny seeds. If you don’t know how to eat a guava, the seeds end up in the crevices between your teeth.

Support

Remind students that the first panel of the comic strip they created in Lesson 4 illustrated the first paragraph of the essay.

1. **Literal.** What happens in the second paragraph?
 - » The narrator describes the guava.
 2. **Inferential.** Is the guava the narrator describes in this paragraph the guava in her hand or another guava? How do you know?
 - » No. The guava in her hand has dark green skin, and the guava in the second paragraph is yellow. She describes the inside of a guava, but the guava in her hand is not cut open.
 3. **Inferential.** Is the guava at the Shop & Save the first guava the narrator has ever seen? How do you know?
 - » No. She is describing another guava.
- Have a student read the third paragraph (Reader page 13) aloud.
-

Excerpt from “How to Eat a Guava”
Page 13

When you bite into a ripe guava, your teeth must grip the bumpy surface and sink into the thick edible skin without hitting the center. It takes experience to do this, as it’s quite tricky to determine how far beyond the skin the seeds begin.

1. **Literal.** What happens in the third paragraph?
 - » The narrator describes eating a guava.
 2. **Inferential.** Based on what she says, do you think the narrator is experienced at eating guavas? Why?
 - » Yes. She knows the best way to eat one, which she describes as “tricky.”
- Have a student read the fourth paragraph (Reader page 13) aloud.
-

Excerpt from “How to Eat a Guava”
Page 13

Some years, when the rains have been plentiful and the nights cool, you can bite into a guava and not find many seeds. The guava bushes grow close to the ground, their branches laden with green

then yellow fruit that seem to ripen overnight. These guavas are large and juicy, almost seedless, their roundness enticing you to have one more, just one more, because next year the rains may not come.

1. **Literal.** What happens in the fourth paragraph?

» The narrator describes picking guavas.

2. **Inferential.** Is a rainy year a good year for guavas? How do you know?

» Yes. It says when it has been rainy the guavas are large and juicy. It also says the bushes are “laden” (or heavy).

- Read the next three paragraphs aloud and ask students to follow along on Reader pages 13–14.
-

Excerpt from “How to Eat a Guava” Pages 13–14

As children, we didn’t always wait for the fruit to ripen. We raided the bushes as soon as the guavas were large enough to bend the branch.

A green guava is sour and hard. You bite into it at its widest point, because it’s easier to grasp with your teeth. You hear the skin, meat, and seeds crunching inside your head, while the inside of your mouth explodes in little spurts of sour.

You grimace, your eyes water, and your cheeks disappear as your lips purse into a tight O. But you have another and then another, enjoying the crunchy sounds, the acid taste, the gritty texture of the unripe center. At night, your mother makes you drink castor oil, which she says tastes better than a green guava. That’s when you know for sure that you’re a child and she has stopped being one.

1. **Literal.** What happens in this section?

» The author describes eating green, unripe guavas.

2. **Inferential.** Does the author like eating green guavas?

» Yes. She writes that “you have another and another.” She describes “enjoying” it.

Challenge

What do you think the author means by “you know for sure that you’re a child and she has stopped being one”?

» That Mother doesn’t understand the pleasure of eating a green guava any more.



A green guava is sour and hard. You bite into it at its widest point, because it's easier to grasp with your teeth. You hear the skin, meat, and seeds crunching inside your head, while the inside of your mouth explodes in little spurts of sour.

You **grimace**, your eyes water, and your cheeks disappear as your lips purse into a tight O. But you have another and then another, enjoying the crunchy sounds, the acid taste, the gritty texture of the unripe center. At night, your mother makes you drink **castor oil**, which she says tastes better than a green guava. That's when you know for sure that you're a child and she has stopped being one.

I had my last guava the day we left Puerto Rico. It was large and juicy, almost red in the center, and so **fragrant** that I didn't want to eat it because I would lose the smell. All the way to the airport I scratched at it with my teeth, making little dents in the skin, chewing small pieces with my front teeth, so that I could feel the texture against my tongue, the tiny pink pellets of sweet.

Today, I stand before a stack of dark green guavas, each perfectly round and hard, each \$1.59. The one in my hand is **tempting**. It smells faintly of late summer afternoons and hopscotch under the mango tree. But this is autumn in New York, and I'm no longer a child.

The guava joins its sisters under the harsh fluorescent lights of the exotic fruit display. I push my cart away, toward the apples and pears of my adulthood, their nearly seedless ripeness predictable and bittersweet.



15

3. **Evaluative.** What other words does the author use to describe eating a green guava? Is it surprising that she likes eating it?
 - » sour, hard, grimace, eyes water, gritty, acid. Yes, given these words, it is a little surprising.
4. **Inferential.** Does the author think castor oil tastes good?
 - » No. Mother has to “make” her drink it.
5. **Inferential.** Does the mother agree with her?
 - » No, she prefers castor oil to a green guava.
 - Ask students to read the next paragraph (“I had my last guava . . .”) on Reader pages 14–15 silently.
1. **Literal.** Where does this paragraph take place?
 - » Puerto Rico
2. **Inferential.** Does it take place in the past, present, or future?
 - » past
 - Assign partners and have students read the last two paragraphs in pairs.

COMPREHENSION QUESTIONS (15 MIN.)

- When they have finished reading, have students complete Activity Page 5.1.

Activity Page 5.1

Reading Comprehension

Answer the following questions about “How to Eat a Guava.” Refer back to the text and include evidence for your answer.

1. List two settings where “How to Eat a Guava” takes place.
 - » New York, Puerto Rico (also correct: Shop & Save, the narrator’s memory)
2. What does the guava in the first paragraph remind the author of?
 - » Puerto Rico; other guavas she ate as a child
3. The author writes, “It smells faintly of late summer afternoons and hop-scotch under the mango tree.” What does “it” refer to?
 - » the guava
4. Restate the quote in question 3 in your own words.
 - » The smell of the guava reminds me of playing hop-scotch in the summer when I was a child in Puerto Rico.
5. Summarize “How to Eat a Guava” in one sentence.
 - » The narrator sees guavas at the supermarket, and they remind her of her childhood in Puerto Rico.
 - » The narrator describes guavas in detail while remembering her childhood in Puerto Rico.

- You may want to have students return to Activity Page 4.2 to complete the “smell” row in the sensory details chart.



Check for Understanding

Ask students where the author encountered guavas as a child and where she encountered guavas as an adult.

- » in the fields in Puerto Rico and in a New York grocery store

Activity Page 5.1



Reading

Reading/Viewing Closely

Entering/Emerging

Ask yes/no and short-answer questions about the text so students understand the author is in New York and remembering her childhood in Puerto Rico.

Transitioning/Expanding

Have students draw multiple guavas and label their characteristics and locations so as to understand the shifts in time and place in the essay.

Bridging

Have students draw multiple guavas and label their characteristics and locations so as to understand the shifts in time and place in the essay.

Activity Page 4.2



Lesson 5: Cooking Up Memories

Speaking and Listening



Primary Focus: Students present a food memory to a partner. [SL.4.4]

ORGANIZE EVENTS FOR FOOD NARRATIVE (15 MIN.)

- Remind students that in, Lesson 4, they used sensory details to describe a food and brainstormed memorable food experiences to write about.
- Tell them that today they will write about that food experience.
- Direct students to Activity Page 5.2 and instruct them to complete parts A and B independently.
- When they have finished, divide them into pairs, read the instructions for part C aloud, and make sure students understand them. Then direct them to complete parts C and D.

Activity Page 5.2



SHARE FOOD NARRATIVE EVENTS (20 MIN.)

Activity Page 5.2

Food Narrative Events

A. Choose one of the topics from your brainstorming on Activity Page 4.3. Then list the events that make up the food experience. These events can include what you or others thought, said, and did.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

B. Why was this experience memorable? For example, was the food especially good? Especially bad? Especially messy?

C. In this section you will work with a partner. Each partner should take a turn being speaker and listener.

As a speaker, describe your experience to your partner. Use the list of events in part A as a guide, but feel free to add more details.

As a listener, use the left-hand column to write down the details of your partner's experience that you find most interesting, memorable, or funny. In the right-hand column, write down parts of the experience you would like to know more about.

Details I liked	I would like to know more about

Support

Have students, before describing their experiences, review the food sensory details they wrote on Activity Page 4.3.

Challenge

Ask students if the way they think about the eating experience today is different than the way they thought about it as it was happening.



Speaking and Listening Presenting

Entering/Emerging

Ask students short-answer questions to help develop their narratives (e.g., "Where were you? What food were you eating? Was anyone else there?").

For the listening and commenting portion, place students in groups of three to work on responding to stories.

Transitioning/Expanding

Have students ask each other short-answer questions to develop their narratives.

Bridging

Provide sentence starters to help students develop their narratives (e.g., This story takes place ____; I remember this story because ____).

D. After you both have had a chance to be speaker and listener, share your notes with each other. Record your partner's feedback here:

Details my listening partner liked	My listening partner wants to know more about



Check for Understanding

Have student listeners explain why they liked the details they chose in section C of Activity Page 5.2.

Lesson 5: Cooking Up Memories

Writing



Primary Focus: Students outline a sequence of events. [W.4.3]

Activity Page 5.3



OUTLINE EVENTS (20 MIN.)

- Tell students that in the next lesson they will complete a longer piece of writing about the food experience they just described to a partner, and that the chart on Activity Page 5.3 will help prepare them to write it.
- Direct students to Activity Page 5.3 and review the directions.

Activity Page 5.3

Planning

Revise and organize your list of events from Activity Page 5.2. Use the sensory details on Activity Page 4.3 to help you with the details column.

Event	Details (what did you see, hear, smell, touch, and taste?)
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

- Tell students that in the next lesson they will write their detailed food memory.



Check for Understanding

Ask students whether their events include the details their partners wanted to hear more about. Why or why not?

End Lesson

Support

Remind students that one way to organize a piece of writing is chronologically, and they can list events in the order in which they occurred.

Challenge

Have students include a vocabulary word from the previous four lessons in their paragraph.



Writing Writing

Entering/Emerging

Have students begin by writing verbs and adjectives to describe actions and details. Then support them in working those words into full sentences.

Transitioning/Expanding

If students are writing about the same food they described in Lesson 4, have them review Activity Page 4.3.

Bridging

Have students share their event sequences with a peer for suggestions of details that could be added.

6

Dialogue

PRIMARY FOCUS OF LESSON

Language

Students determine the meaning of domain-specific and academic vocabulary. [L.4.6]

Reading

Students describe character traits and support their descriptions with quotes from the text. [RI.4.1]

Language

Students punctuate dialogue. [L.4.2b]

Writing

Students write a narrative that includes dialogue. [W.4.3b]

FORMATIVE ASSESSMENT

Activity Page 6.1

New Vocabulary Demonstrate understanding of academic and domain-specific words. [L.4.6]

Activity Page 6.2

Character Traits Identify character traits and find support for them in “The Farm.” [RI.4.1]

Activity Page 6.4

Punctuating Dialogue Insert punctuation in dialogue. [L.4.2b]

Activity Page 6.6

Food Narrative Write two-paragraph narrative. [W.4.3b]

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (25 min.)			
Independent and Small-Group Reading	Small Group	15 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Board; large paper <input type="checkbox"/> Colored chalk or markers <input type="checkbox"/> Activity Page 6.1
Vocabulary Presentations	Whole Group	10 min.	
Reading (15 min.)			
Character Traits in “The Farm”	Whole Group/ Small Group	15 min.	<input type="checkbox"/> Activity Page 6.2
Language (25 min.)			
Punctuating Dialogue	Whole Group	10 min.	<input type="checkbox"/> Activity Pages 6.3, 6.4 <input type="checkbox"/> Dialogue Starter Pages in Teacher Resources <input type="checkbox"/> Projection 6.1
Dialogue Telephone Game	Small Group	15 min.	
Writing (25 min.)			
Write Dialogue for Food Narrative	Independent	10 min.	<input type="checkbox"/> Activity Pages 6.5, 6.6
Write Food Narrative	Independent	15 min.	

ADVANCE PREPARATION

First Language Segment

- Prepare to break the class into groups of three or four.

Second Language Segment

- Prepare to break the class into groups of five for the Telephone Game.

Universal Access

Reading

- Prepare sentence frames.
- Prepare yes/no and short-answer questions.
- Prepare expanded glossary.

Language

- Prepare word bank of speaking verbs for students to use instead of *said*.

VOCABULARY

Core Vocabulary

pores, n. small openings

scored, v. cut a line on the surface, often in preparation of cutting through

forget-me-nots, n. small blue flowers

plow, v. break up earth in preparation for planting

plunge, v. jump or dive energetically

striding, v. walking with long steps

chuckled, v. laughed quietly

lugged, v. carried heavy thing with great effort

Lesson 6: Dialogue

Language



Primary Focus: Students determine the meaning of domain-specific and academic vocabulary. [L.4.6]

INDEPENDENT AND SMALL-GROUP READING (15 MIN.)

- Break the class into groups of three or four and assign each group one of the day's core vocabulary words. Tell students to copy the word, part of speech, and definition at the top of Activity Page 6.1.
- Have students read "The Farm" (Reader pages 16–19) independently and then read it in their groups, taking turns reading paragraphs.

Activity Page 6.1

A Girl from Yamhill

The Farm

by Beverly Cleary

Beverly Cleary is the award winning author of more than twenty books for children, including the Ramona books.

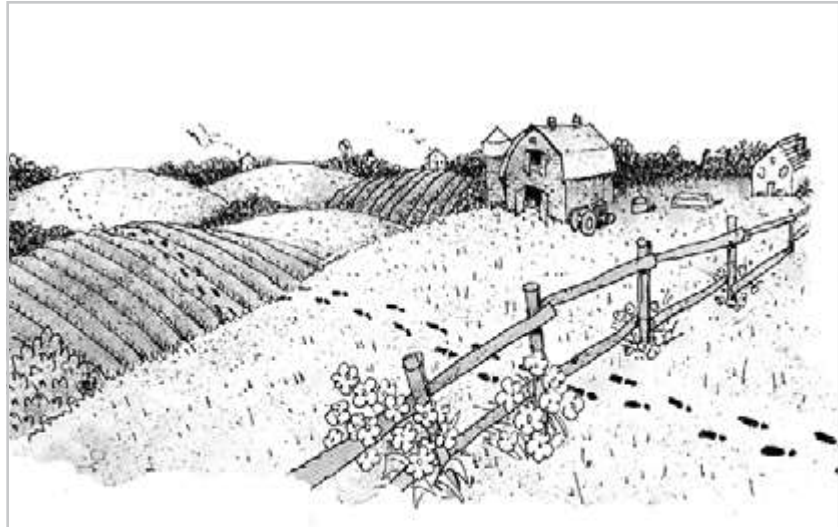
This passage is from her memoir, A Girl from Yamhill, in which she tells the true story of her childhood. She was born on a farm in rural Yamhill Oregon in 1916 and lived there until she began school. In this excerpt, she is a young girl and lives with her mother and father on the farm.

At Christmas I was given an orange, a rare treat from the far-off land of California. I sniffed my orange, admired its color and its tiny **pores**, and placed it beside my bowl of oatmeal at the breakfast table, where I sat raised by two volumes of Mother's *Teacher's Encyclopedia*.

Father picked up my orange. "Did you know that the world is round, like an orange?" he asked. No, I did not. "It is," said Father. "If you started here"—pointing to the top of the orange—"and traveled in a straight line"—demonstrating with his finger—"you would travel back to where you started." Oh, My father **scored** my orange. I peeled and thoughtfully ate it.



17



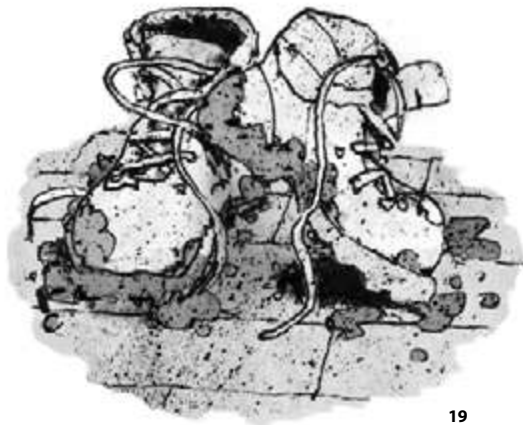
I thought about that orange until spring, when wild **forget-me-nots** suddenly bloomed in one corner of our big field. The time had come. I crossed the barnyard, climbed a gate, walked down the hill, climbed another gate, and started off across the field, which was still too wet to **plow**. Mud clung to my shoes I plodded on and on, with my feet growing heavier with every step. I came to the fence that marked the boundary of our land and bravely prepared to climb it and **plunge** into foreign bushes.

My journey was interrupted by a shout. Father came **striding** across the field in his rubber boots. "Just where in Sam Hill do you think you're going?" he demanded.

“Around the world, like you said.”

Father **chuckled** and, carrying me under his arm, **lugged** me back to the house, where he set me on the back porch and explained the size of the world.

Mother looked at my shoes, now gobs of mud, and sighed.
“Beverly, what will you think of next?” she asked.



19



Language Exchanging Information/Ideas

Entering/Emerging

Prior to having students figure out what word they are guessing and its definition, support them in determining whether the word is a noun or a verb.

Transitioning/Expanding

Have students remain in their reading/presentation groups to work together to guess the words the other groups are presenting.

Bridging

Support students, prior to their presenting, to ensure that their drawing or movement/gesture accurately reflects the definition of the word they are presenting.

VOCABULARY PRESENTATIONS (10 MIN.)

- After students have read “The Farm,” have them work in their groups to prepare a presentation that shows the definition of their vocabulary word. Groups that are assigned verbs should prepare a movement demonstration of their vocabulary word. Groups that are assigned a noun should draw a picture of their word on the board or a large piece of paper.
- Have groups present their movement or drawing to the class. Have the rest of the students guess what word the group is presenting and write their guesses on Activity Page 6.1.

Activity Page 6.1

New Vocabulary

1. My group's vocabulary word: _____
Part of speech: _____
Definition: _____
2. Based on your classmates' presentations, guess which of today's glossary words their group is presenting.

GROUP 1

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 2

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 3

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 4

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 5

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 6

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

GROUP 7

Word: _____
Part of speech: _____
Definition: _____
Sentence from the text: _____

-
- Have students share their answers to item 2 of the activity page.
-



Check for Understanding

Ask students why the noun groups were asked to draw their word and the verb groups were asked to prepare a movement.

Support

Review the basic parts of speech, particularly nouns and verbs.

Challenge

Have students complete item 2 without looking at the definitions, but rather looking only at the words themselves.



Reading
Reading/Viewing Closely

Entering/Emerging

Offer sentence frames to support students in identifying cause and effect (e.g., At the beginning of the essay the narrator receives _____ at Christmas; her father uses it to explain _____).

Transitioning/Expanding

Ask yes/no or short-answer questions to support students in identifying character traits (e.g., "How does Mother respond to Beverly's muddy shoes? Does this show her to be patient or impatient?").

Bridging

Offer expanded glossary of potentially challenging words (e.g., clung, rare, foreign).

Activity Page 6.2



Lesson 6: Dialogue Reading



Primary Focus: Students describe character traits and support their descriptions with quotes from the text. [RI.4.1]

CHARACTER TRAITS IN "THE FARM" (15 MIN.)

1. **Literal.** Ask students to define *character traits* and *cause and effect*.

» Character trait: the attribute of a person shown through what he or she says, thinks, feels, and does.

» Cause and effect: something happens and that causes something to change

- Direct students to Activity Page 6.2 and have them complete it in their reading/presentation groups.
- Tell students that there are not necessarily right or wrong answers to these questions. They should just make sure they can find support in the text for the character traits they assign.

Activity Page 6.2

Character Traits

As a group, reread the excerpt from *A Girl from Yamhill* and complete the following exercises.

Character	Character Traits or Description	Support from the Text
Father	<i>cheerful, loving</i>	<i>He laughs when she tries to walk around the world; he carries her home; he tells her about the world being round.</i>
Mother	<i>patient</i>	<i>She does not get angry about Beverly's muddy shoes.</i>
Narrator/Beverly	<i>adventurous, curious</i>	<i>She tries to walk around the world.</i>

In this excerpt from *A Girl from Yamhill*, the narrator tries to walk around the world. If that is an effect, what is the cause? In other words, what made her decide to walk around the world?

» the story her father told her about the orange

- Review answers as a class. Tell students that there is not necessarily a single right or wrong answer to these questions.



Check for Understanding

Ask students to describe character traits and instances of cause and effect in well-known fairy tales or fables.

Support

Remind students that, for examples of character traits, they can look at Activity Page 2.2, and, for examples of cause and effect, they can look at Activity Page 3.1.

Challenge

Why do you think the story Father told the narrator made her decide to walk around the world?

Lesson 6: Dialogue

Language



Primary Focus: Students punctuate dialogue. [L.4.2b]

PUNCTUATING DIALOGUE (10 MIN.)

- Tell students that today they will have a chance to write some dialogue for their food narratives, but first they will review some basic rules of capitalization, punctuation, and paragraphs for dialogue.
- Display Projection 6.1.

➤ Projection 6.1

Examples of Dialogue in “The Farm”

- “Did you know that the world is round, like an orange?” he asked.
- “It is,” said Father.
- “Just where in Sam Hill do you think you’re going?” he demanded.
- “If you start here and traveled in a straight line,” said Father, “you would travel back to where you started.”

Activity Page 6.3



1. **Literal.** Which part of the first quote from the text is dialogue?
 - » “Did you know the world is round, like an orange?”
2. **Literal.** How do we know that?
 - » Those words are in quotation marks.
 - Tell students that the part of the sentence that is not in quotation marks is known as the “tag.”
3. **Literal.** What are the four tags in the projection?
 - » 1. he asked
 - 2. said Father
 - 3. he demanded
 - 4. said Father
4. **Literal.** What information do we find in the tag?
 - » who spoke (Father) and how he spoke (e.g., said, asked, or demanded)
 - Direct students to Activity Page 6.3. Review the rules of punctuation together.

Activity Page 6.3

Dialogue Punctuation: Five Easy Rules

1. Quotation marks are placed before the first word of the dialogue and after the punctuation mark that ends the dialogue.

Example:

“It is,” said Father.

Father said, “It is.”
2. When the tag follows the dialogue, it ends in a period. When the tag precedes the dialogue, it ends in a comma.

Example:

“It is,” said Father.

Father said, “It is.”
3. The punctuation that ends a line of dialogue is written inside the quotation marks.

Example:

“Just where do you think you’re going?” Father demanded.

Father demanded, “Just where do you think you’re going?”
4. When the tag follows the dialogue, quotes that do not end in an exclamation point or question mark end in a comma instead of a period.

Example:

Correct: "It is," said Father.

Incorrect: "It is." said father.

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

Example:

Viola jealously stared at Ollie's pudding. She had not had pudding in weeks.

"Give me a taste," she said.

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

Pleeease," Viola begged. Ollie did not answer for a few seconds. He looked back and forth between his pudding and Viola.

"Fine," Ollie gave in, handing Viola the pudding. "You can have one bite, but that's it."

-
- Direct students to Activity Page 6.4 and have them complete the activity independently.

Activity Page 6.4

Punctuating Dialogue

Practice Punctuation

Using the five easy rules and the examples from the passage, insert quotation marks, commas, periods, and question marks in these sentences. Use Activity Page 6.3 as a guide.

1. I understand you are very upset said the mayor
» "I understand you are very upset," said the mayor.
2. Wait for me Emma called
» "Wait for me!" Emma called.
3. Geraldine opened the door and asked May I come in
» Geraldine opened the door and asked, "May I come in?"
4. Please stop staring at me said Pierre
» Pierre said, "Please stop staring at me."

-
- Review answers with the class.

Activity Page 6.4



Support

Tell students to begin punctuating the sentences by inserting quotation marks, and to then add the other punctuation.

Challenge

Tell students to write an original sentence that includes dialogue.

Support

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

Challenge

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



Check for Understanding

Speak a sentence and then quote yourself in writing on the board. For example, say, “Good work, everyone,” and then write: The teacher said, “Good work, everyone.” Have students say a sentence aloud, then quote themselves in writing.

DIALOGUE TELEPHONE GAME (15 MIN.)

- Break the class into groups of five. Give each group five different dialogue starter pages that list two characters and a line of dialogue. The dialogue pages can be found in the Teacher Resources section of the Teacher Guide.
- Instruct students to read the character list and first line of dialogue to themselves, and then write the second character’s response, following the five simple rules. Then, at your signal, they should pass their page to the right and add a line of dialogue to the page they receive.
- Have students continue to pass the pages at your signal until everyone in the group has written a line of dialogue on each starter page.

Teacher Resources TR 6.1

Dialogue Starter Page 1

Character 1: Mayor Jackson

Character 2: Mrs. Sanchez

“I understand you are very upset,” said the mayor.

Dialogue Starter Page 2

Character 1: Anton, age 9

Character 2: Emma, age 4 (Anton’s sister)

“Wait for me,” Emma called, “I want to come.”

Dialogue Starter Page 3

Character 1: Geraldine, a monster who lives in the closet

Character 2: Harry, a monster who lives under the bed

Geraldine opened the door and whispered, “Excuse me?”

Dialogue Starter Page 4

Character 1: Fred, the amazing talking dog

Character 2: Pierre, the not-so-amazing talking pigeon

“Stop staring at me!” said Pierre.

Dialogue Starter Page 5

Character 1: Principal Malcolm

Character 2: Mr. Li, the gym teacher

“I locked the door,” said Mr. Li, “but I’m not sure where I left the key.”

- After groups have finished rotating through the five starter pages, give them several minutes to review their dialogues and choose one to share with the class.

Lesson 6: Dialogue Writing



Primary Focus: Students write a narrative that includes dialogue. [W.4.3b]

WRITE DIALOGUE FOR FOOD NARRATIVE (10 MIN.)

- Tell students that now they are going to write dialogue to include in their food narrative.
- Brainstorm the contexts in which people might have spoken as part of the food experience students will write about. Possibilities include:
 - Dialogue spoken while serving the food
 - Dialogue commenting on how the food tastes
 - Dialogue spoken while cooking the food
 - Dialogue spoken before, during, or after a meal



Writing Writing

Entering/Emerging

For ease of punctuation, encourage students to write dialogue in which the tag precedes the quote (e.g., Grandpa mumbled, “The soup is cold.”).

Transitioning/Expanding

Have students practice by recording (with permission) conversations at school and then transcribing them using rules for punctuation.

Bridging

Give students a word bank of alternatives to *said* (e.g., asked, demanded, shouted, whispered, whined).

Activity Page 6.5



Support

Tell students that, although they may not remember the exact words spoken during their food experience, they can use their best guess.

Challenge

Have students try writing sentences in which the tag comes before, after, and in the middle of the dialogue.

Activity Page 6.6



Writing
Writing

Entering/Emerging

Allow students to write part of their narrative as a storyboard or comic strip. Have them include dialogue as a caption or dialogue bubble.

Transitioning/Expanding

Support students in organizing and writing narratives by providing a graphic organizer with rows including introductory sentence, main event, events, sensory details, and food.

Bridging

After writing, have students work with peers to ensure that the dialogue in their narratives follows the rules listed on Activity Page 6.3.

Activity Page 6.5

Speech and Dialogue

Including speech and dialogue in a personal narrative is a great way to show character traits.

Write two lines of speech that relate to your food memory:

- 1.
- 2.

WRITE FOOD NARRATIVE (15 MIN.)

- Tell students that, now that they have organized and brainstormed the events and details to make a complete food narrative, it is time to put them all together in two paragraphs. Direct them to Activity Page 6.6 and review the instructions.

Activity Page 6.6

Food Narrative

Look back at Activity Page 5.3 where you outlined the events of the food experience you will write about. Choose one of the events as the main event and then follow the outline below.

Paragraph 1

1. Topic sentence to introduce the memory
2. Events and supporting details leading up to the main event

Paragraph 2

1. Main event
2. Final events and supporting details
3. Concluding sentence explaining why you remember this experience

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



Check for Understanding

As students begin to write, circulate and ask what their main events are.

End Lesson

7

Chronology and Transition Words

PRIMARY FOCUS OF LESSON

Reading

Students refer to a text in explaining what a text says. [RI.4.1]

Reading

Students describe the chronology of a personal narrative. [RI.4.5]

Writing

Students use transition words in planning a chronological narrative. [W.4.3c]

FORMATIVE ASSESSMENT

Activity Page 7.1

“Introduction to Polio” Answer reading questions about “Introduction to Polio.” [RI.4.1]

Activity Page 7.2

“The Diagnosis” Timeline Mark events from “The Diagnosis” on a timeline. [RI.4.5]

Activity Page 7.5

Transition Words in List of Events Write list of events in students’ personal narrative using transition words. [W.4.3c]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Review Vocabulary	Partner	10 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 7.1
Read “Introduction to Polio”	Independent	20 min.	
Reading (25 min.)			
Partner Work on Timelines	Partner	20 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 7.2 <input type="checkbox"/> Large paper for timeline
Class Timeline	Whole Group	5 min.	
Writing (35 min.)			
Introduce Transition Words	Whole Group	10 min.	<input type="checkbox"/> Activity Pages 7.3, 7.4, 7.5
Brainstorm Narrative Topics	Independent	5 min.	
Transition Words in List of Events	Independent	20 min.	

ADVANCE PREPARATION

Reading

- Divide the class into pairs.

Second Reading Segment

- Create class timeline on large paper mirroring Activity Page 7.2.

Universal Access

First Reading Segment

- Prepare expanded glossary.

Second Reading Segment

- Prepare timeline on which more events are filled in than on Activity Page 7.2.
- Prepare expanded glossary.

Writing

- Prepare transition word organizer.

VOCABULARY

Core Vocabulary

virus, n. a tiny creature that infects a living organism with a disease

contagious, adj. capable of being passed from one person to another

vaccine, n. medicine given to prevent catching a disease

crippled, adj. disabled, unable to walk normally

Homecoming, n. fall celebration at many American high schools and colleges

float, n. a decorated sculpture or scene in a parade

buckled, v. bent or collapsed

limp, adj. wilted, not firm

woozy, adj. dizzy, weak

spasm, n. violent muscle contraction

spinal tap, n. a medical test taking fluid from around the spinal cord

diagnosis, n. specific disease or other cause of an illness

contaminate, v. to infect

glisten, v. to shine

isolation ward, n. section of a hospital where infectious patients stay

Literary Vocabulary

chronological, adj. organized in order of time, the order in which something happened

Start Lesson

Lesson 7: Chronology and Transition Words

Reading



Primary Focus: Students refer to a text in explaining what a text says.

[RI.4.1]

REVIEW VOCABULARY (10 MIN.)

- Write the vocabulary words, which are from the first selection from *Small Steps* ("The Diagnosis (Part 1)"), on the board. Assign partners and have pairs copy the definitions from their glossary onto the board. One can read while the other writes.
- Then ask the remaining students to read the definitions aloud before moving on to the first activity. Tell students this vocabulary includes words from both texts they will read today.

READ "INTRODUCTION TO POLIO" (20 MIN.)

- Tell students that for the rest of this unit they will read excerpts from Peg Kehret's personal narrative *Small Steps: The Year I Got Polio*.
- Tell students that the book is about Kehret's battle with and recovery from a disease called polio.
- Tell them that to prepare for reading the narrative, they will read an introductory article about polio.
- Direct students to Activity Page 7.1. Read the directions and have students complete the work independently. Remind them to read the questions prior to reading "Introduction to Polio."

Challenge

Have students assigned words with multiple definitions look up their words in a dictionary and include multiple definitions on the board. Have other students circle the definition the author is using.

Activity Page 7.1



Support

Tell students that most of them probably received polio vaccinations as part of their routine physicals in order to attend school and summer camp.

Challenge

Ask students if they have encountered polio in other lessons about history or historical stories they have read.

Activity Page 7.1

Introduction to Polio

Read the questions below and then keep them in mind as you read “Introduction to Polio,” which you’ll find on this activity page after the questions. After reading the entire article, answer the questions.

1. What is polio?
 - » a disease caused by a virus
2. What are the symptoms of polio?
 - » fever, sore throat, nausea, headache, tiredness, muscle weakness and paralysis
3. What is the most important year in the history of polio? Why do you think it is the most important?
 - » Possible answers:
 - 1954, because it is the year the vaccine was tested widely
 - 1921, when Franklin Delano Roosevelt came down with polio
 - 1934, when a polio victim was elected President of the United States
 - 1953, the year Dr. Salk’s vaccine was ready
4. How did communities try to prevent polio epidemics before the vaccine was developed?
 - » by closing swimming pools, keeping children out of public places, keeping children indoors, making children wear gloves
5. Why did Dr. Salk and Dr. Sabin share their research?
 - » to make distributing the vaccine as fast and inexpensive as possible
6. Are you at risk for polio?
 - » No. Polio has been eliminated in the United States.

Introduction to Polio

Polio is a serious and contagious illness caused by a virus. The polio virus spreads through contact with feces or less commonly, being coughed or sneezed on. Most people infected with the virus have no symptoms. For others it results in flu-like symptoms such as fever, sore throat, nausea, headache, and tiredness. But when the polio virus affects the brain and spinal cord it is very serious and can cause severe symptoms, including muscle weakness and paralysis, which may be temporary or permanent. While polio can infect anyone, it mostly affects children.

Stories and drawings from as early as the year 1500 BCE suggest that people have gotten sick with polio for a long time. In 1789 British physician Michael Underwood published the first description in medical literature, and in 1840 a German doctor named it: “infantile paralysis.”

Polio epidemics increased in the late 1800s, and polio epidemics occurred regularly in the United States throughout the first half of the 20th century. Because polio is so contagious, these epidemics were very frightening, and communities treated the threat very seriously. Swimming pools closed, and children were not allowed in other public gathering places, such as movie theaters. In the summer, when polio epidemics were most likely to occur, some parents kept their children indoors or made them wear gloves.

One of the most famous polio patients was Franklin Delano Roosevelt. In 1921, when he was 39 years old and already an important and well-known politician, he developed polio. While he recovered, and worked hard on rehabilitation, his legs were permanently paralyzed. Even so, he was elected president in 1932 and led the United States through the Great Depression and much of World War II. During his presidency he created the National Foundation for Infantile Paralysis, later called the March of Dimes, which raised money to help polio patients and to research a vaccine or cure for polio.

The March of Dimes funded research by two main scientists. Dr. Jonas Salk and Dr. Albert Sabin were both working on inventing vaccines, but using different approaches. Dr. Salk’s vaccine was ready first in 1953. He was so sure of his vaccine that he started by testing it on himself and his family. Some of his lab workers also chose to have it tested on themselves. The results were promising. No one got sick, and everyone developed polio antibodies.

In 1954 Dr. Salk and his researchers vaccinated almost two million healthy school children. A year later the results were in: the vaccine worked! Over the next two years polio rates in the United States fell over 80%. Soon after, in 1959, Dr. Albert Sabin’s version of the vaccine was also proven safe and effective.

Both Dr. Salk and Dr. Sabin chose to make the details of their research and how to manufacture their vaccines public. If they had chosen to keep it secret, they might have made a lot of money selling their vaccines, but they decided it was important to share so that the vaccines could be produced and distributed as quickly and inexpensively as possible.

Today, thanks to vaccination, polio has been eliminated in the Western hemisphere, which includes the United States, Mexico, Canada, Europe and



Reading Reading/Viewing Closely

Entering/Emerging

Read “Introduction to Polio” aloud to emerging ELLs as they follow along. After each paragraph, pause to have students summarize it in their own words.

Transitioning/Expanding

Have students read “Introduction to Polio” with a partner and an expanded glossary of potentially challenging words (e.g., nausea, physician, Great Depression, etc.).

Bridging

Provide students with a dictionary to support their reading “Introduction to Polio.”

South and Central America. While polio is still present in a few countries, including Pakistan, Afghanistan, and Nigeria, programs dedicated to vaccination are working hard to wipe out polio worldwide.



Check for Understanding

Draw a timeline on the board of important dates related to polio and its vaccine. Have students come to the board to fill in the events that match the dates.

Lesson 7: Chronology and Transition Words

Reading



Primary Focus: Students describe the chronology of a personal narrative.

[RI.4.5]

PARTNER WORK ON TIMELINES (20 MIN.)

- Tell students that *Small Steps* is a personal narrative that is organized mostly chronologically. That means it is told in the order in which it happened.
- Direct students to Activity Page 7.2 and review the instructions.
- As a class, read “The Diagnosis (Part 1)” from *Small Steps* (Reader pages 20-23).
- As you read, have students identify the events in each paragraph and record them on Activity Page 7.2. Also record the events on a class timeline or a large piece of paper. Consider keeping the class timeline up and adding events as you continue reading *Small Steps*.

Challenge

Ask students which of the narratives they read was not organized chronologically.

- » “How to Eat a Guava” began in the present, then flashed back to the author’s childhood, and then continued in the present.

Activity Page 7.2



Small Steps: The Year I Got Polio

Chapter 1: The Diagnosis (Part 1)

by Peg Kehret

Peg Kehret is an award winning author of books for children. When she was 12 years old she contracted polio, which resulted in a long hospital stay and rehabilitation, but she finally made an almost complete recovery. Small Steps is her memoir of that time in her life.

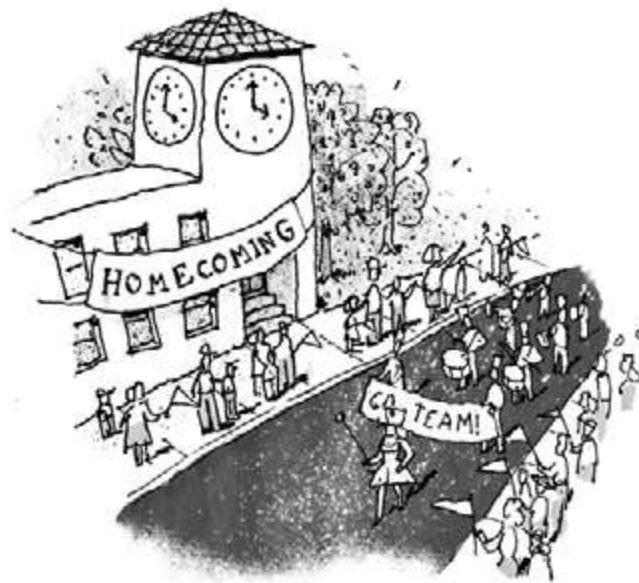
You will read several excerpts from Small Steps. “The Diagnosis” is the first chapter in the book and subsequent chapter numbers reflect those in the original text.

I never thought it would happen to me. Before a polio **vaccine** was developed, I knew that polio killed or **crippled** thousands of people, mainly children, each year, but I never expected it to invade my body, to paralyze *my* muscles.

Polio is a highly **contagious** disease. In 1949, there were 42,033 cases reported in the United States. One of those was a twelve-year-old girl in Austin, Minnesota:

Peg Schulze. Me.

My ordeal began on a Friday early in September. In school that morning, I glanced at the clock often, eager for the **Homecoming**



parade at four o'clock. As a seventh-grader, it was my first chance to take part in the Homecoming fun. For a week, my friends and I had spent every spare moment working on the seventh-grade **float**, and we were sure it would win first prize.

My last class before lunch was chorus. I loved to sing, and we were practicing a song whose lyrics are the inscription on the Statue of Liberty. Usually the words "Give me your tired, your poor ..." brought goosebumps to my arms, but on Homecoming day, I was distracted by a twitching muscle in my left thigh. As I sang, a section of my blue skirt popped up and down as if jumping beans lived in my leg.

I pressed my hand against my thigh, trying to make the muscle be still, but it leaped and jerked beneath my fingers. I stretched my leg forward and rotated the ankle. Twitch, twitch. Next I tightened my leg muscles for a few seconds and then relaxed them. Nothing helped.

The bell rang. When I started toward my locker, my legs **buckled** as if I had nothing but cotton inside my skin. I collapsed, scattering my books on the floor.

Someone yelled, "Peg fainted," but I knew I had not fainted because my eyes stayed open and I was conscious. I sat on the floor for a moment.

"Are you all right?" my friend Karen asked as she helped me stand up.

"Yes. I don't know what happened."

"You look pale."

"I'm fine," I insisted. "Really."

I put my books in my locker and went home for lunch, as I did every day.



Two days earlier, I'd gotten a sore throat and headache. Now I also felt weak, and my back hurt. What rotten timing, I thought, to get sick on Homecoming day.

Although my legs felt wobbly, I walked the twelve blocks home. I didn't tell my mother about the fall or about my headache and other problems because I knew she would make me stay home.

I was glad to sit down to eat lunch. Maybe, I thought, I should not have stayed up so late the night before. Or maybe I'm just hungry.

When I reached for my milk, my hand shook so hard I couldn't pick up the glass. I grasped it with both hands; they trembled so badly that milk sloshed over the side.

Mother put her hand on my forehead. "You feel hot," she said. "You're going straight to bed."

It was a relief to lie down. I wondered why my back hurt; I hadn't lifted anything heavy. I couldn't imagine why I was so tired, either. I felt as if I had not slept in days.

I fell asleep right away and woke three hours later with a stiff neck. My back hurt even more than before, and now my legs ached as well. Several times I had painful muscle **spasms** in my legs and toes. The muscles tightened until my knees bent and my toes curled, and I couldn't straighten my legs or toes until the spasms passed.

I looked at the clock; the Homecoming parade started in fifteen minutes.

"I want to go to the parade," I said.

Mother stuck a thermometer in my mouth, said, "One hundred and two," and called the doctor. The seventh-grade float would have to win first place without me. I went back to sleep.

- After reading and recording the events of “The Diagnosis (Part 1)” as a class, divide students into pairs and instruct them to read “The Diagnosis (Part 2)” (Reader pages 24–27) and to record the rest of the events on the Activity Page 7.2 timeline.
- Tell students they will be returning to Activity Page 7.2 to add more events as they continue reading *Small Steps*.

Support

Remind students that they have used timelines in units in previous grades.

Small Steps: The Year I Got Polio

Chapter 1: The Diagnosis (Part 2)

by Peg Kehret

Dr. Wright came, took my temperature, listened to my breathing, and talked with Mother. Mother sponged my forehead with a cold cloth. I dozed, woke, and slept again.

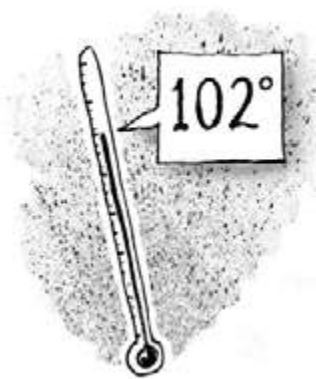
At midnight, I began to vomit. Mother and Dad helped me to the bathroom; we all assumed I had the flu.

Dr. Wright returned before breakfast the next morning and took my temperature again. "Still one hundred and two," he said. He helped

me sit up, with my feet dangling over the side of the bed. He tapped my knees with his rubber mallet; this was supposed to make my legs jerk. They didn't. They hung **limp** and unresponsive.

I was too **woozy** from pain and fever to care.

He ran his fingernail across the bottom of my foot, from the heel to the toes. It felt awful, but I couldn't



pull my foot away. He did the same thing on the other foot, with the same effect. I wished he would leave me alone so I could sleep.

“I need to do a **spinal tap** on her,” he told my parents. “Can you take her to the hospital right away?”

When Dr. Wright got the results, he asked my parents to go to another room. While I dozed again, he told them the **diagnosis**, and they returned alone to tell me.

Mother held my hand.

“You have polio,” Dad said, as he stroked my hair back from my forehead. “You will need to go to a special hospital for polio patients, in Minneapolis.”

Polio! Panic shot through me, and I began to cry. How could I have polio? I didn’t know anyone who had the disease. Where did the **virus** come from? How did it get in my body?

I didn’t want to have polio; I didn’t want to leave my family and go to a hospital one hundred miles away.

As we drove home to pack, I sat slumped in the back seat. “How long will I have to stay in the hospital?” I asked.

“Until you’re well,” Mother said.

When we got home, I was not allowed to leave the car, not even to say good-bye to Grandpa, who lived with us, or to B.J., my dog. We could not take a chance of spreading the deadly virus. Our orders were strict: I must **contaminate** no one.

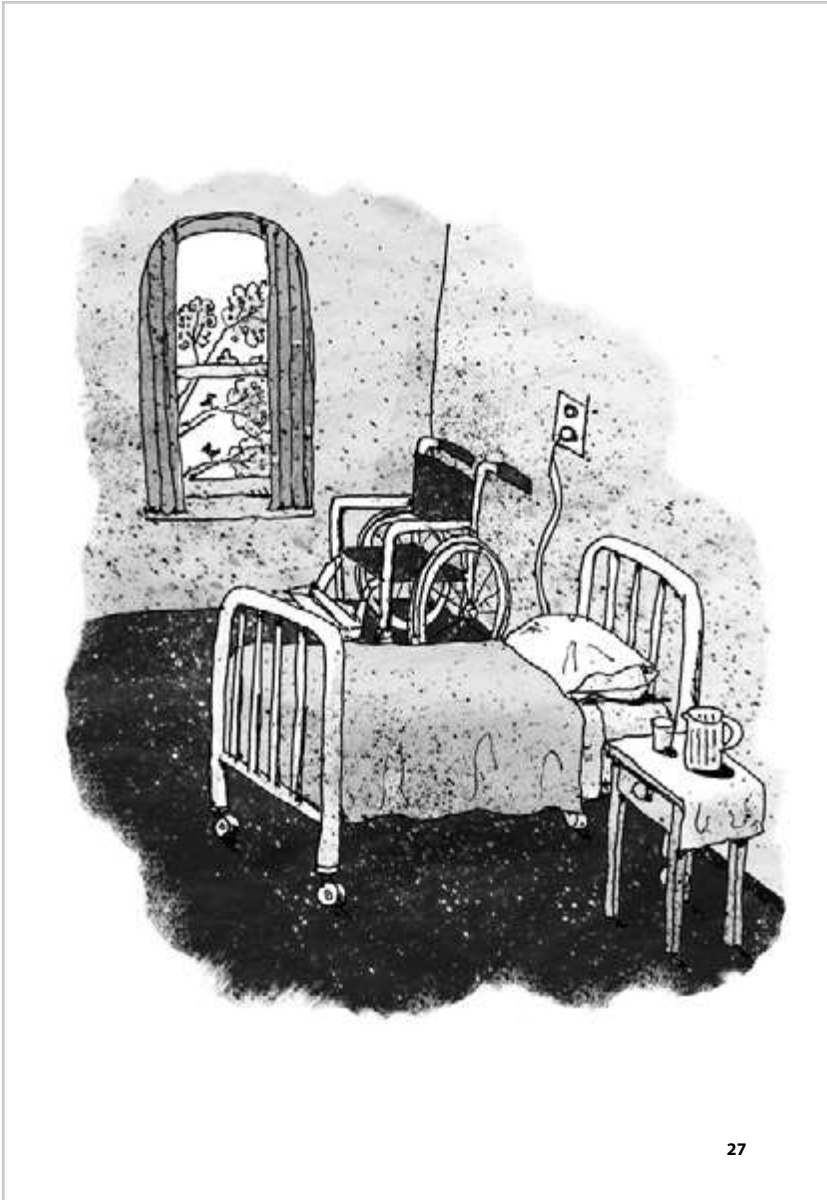
“Karen called,” Mother said when she returned with a suitcase. “The seventh-grade float won second prize.”

I was too sick and frightened to care.

Grandpa waved at me through the car window. Tears **glistened** on his cheeks. I had never seen my grandfather cry.

Later that morning, I walked into the **isolation ward** of the Sheltering Arms Hospital in Minneapolis and went to bed in a private room. No one was allowed in except the doctors and nurses, and they wore masks. My parents stood outside on the grass, waving bravely and blowing kisses through the window. Exhausted, feverish, and scared, I fell asleep.

When I woke up, I was paralyzed.



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Reading Reading/Viewing Closely

Entering/Emerging

Read the second part of the chapter with students in a small group. Have them fill in timeline events after every paragraph or two.

Transitioning/Expanding

Provide students with timelines on which more events are filled in than on Activity Page 7.2.

Bridging

Provide students with an expanded glossary of potentially challenging words (e.g., mallet, contaminated, glistened, etc.).

Challenge

Have students bring in one or two historical or social events that occurred in 1949–1950 and create a shadow timeline about what was going on in the world while Peg was dealing with polio.

Challenge

Ask students to find pictures in books or on the Internet of life in 1949–1950. What might Peg have worn, played with, read, and eaten in her daily life?

Activity Page 7.2

The Diagnosis Timeline

As you read *Small Steps*, record events on the timeline below. If there is a clue in the text about when it takes place, record that word as well.

Some time-related information may cover the entire story. If so, write it in the space above the timeline.

We have marked space on the timeline indicating where chapters begin and end. The chapters are also structured in chronological order.

The Diagnosis (Part 1)

- *sore throat and headache, “two days earlier”*
- *in chorus, distracted by twitching muscle, “before lunch”*
- *began with vomit (midnight)*
- *collapsed after chorus, “bell rang”*
- went home for lunch
- hands shook while picking up milk
- went to bed, fell asleep
- woke up with a stiff neck, “three hours later”
- Mother takes temperature, 102 degrees
- went back to sleep

The Diagnosis (Part 2)

- Dr. Wright came back, temp 102 (before breakfast)
- Go to hospital, receive diagnosis of polio
- Drove home to pack
- Got to Sheltering Arms, fell asleep (later that morning)
- woke up paralyzed

Star Patient Surprises Everyone (Part 1)

Star Patient Surprises Everyone (Part 2)

Back to School

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

CLASS TIMELINE (5 MIN.)

- Review answers with class and invite students to the front of the room to record the rest of the events on a class timeline.



Check for Understanding

Ask students about cause and effect with respect to the events on the timeline. (e.g., high fever >> calling the doctor >> hospital stay).

Lesson 7: Chronology and Transition Words

Writing



Primary Focus: Students use transition words in planning a chronological narrative. [W.4.3c]

INTRODUCE TRANSITION WORDS (10 MIN.)

- Direct students to Activity Page 7.3 and review the instructions. Have students complete item 1 independently.
- After students have completed item 1, review the paragraph. Then, as a whole class, brainstorm a list of transitional words and phrases. Write appropriate suggestions on the board and have students copy them onto Activity Page 7.3 under item 2.

Activity Page 7.3

Activity Page 7.3



Transition Words

Transition words and phrases are words and phrases you use in writing to connect one idea to the next.

In a personal narrative, the ideas that are connected might be events or moments. For example, in *Small Steps* phrases like “two days earlier” and “three days later” are transition phrases that help the story move smoothly from event to event.

Sometimes transition words or phrases relate to time (e.g., *the next day*, *afterwards*).

Support

Consider making a poster of transition words and phrases for your classroom.

Challenge

Have students read a newspaper or magazine article and underline all the transition words and phrases in it.

1. Reread the following paragraph from “A Good Lie” and underline what you think are the transitional words and phrases. Look for words that create a sequence, or connect the ideas in sentence to the previous sentence.

~~~~~

“It was a great party! Because it was almost Halloween, we told ghost stories in the dark, with flashlights. We ate candy and popcorn as we watched a spooky movie. At last, we fell asleep. Then, in the middle of the night I woke up, paralyzed with shame and fear. Horror of horrors—I had wet the bed!”

~~~~~

2. Transition Word Bank

A. Transition Words and Phrases Related to Time

- » first/at first/in the first place (also works for second, third etc.)
- to begin with
- secondly, thirdly
- before/after
- eventually
- next
- then
- finally
- in the end
- at last
- earlier/later

B. Transition Words and Phrases Not Related to Time

- » and
 - such as
 - for example
 - but
 - however
 - since
 - as long as
 - so
 - therefore
- ~~~~~



Check for Understanding

Have students describe their day so far using several transitional words or phrases.

BRAINSTORM NARRATIVE TOPICS (5 MIN.)

- Tell students they will now work on writing a personal narrative from a memory.
 - Ask students the following questions to help them select a memory to write about.
1. **Literal.** What have the personal narratives we've read so far been about?
 - » a new friend doing something kind
 - the story of the narrator's birth
 - a childhood memory about learning something new
 - an illness
 2. **Evaluative.** What are other topics or types of memories that would make a good personal narrative?
 - » Some suggested answers:
 - vacations or field trips
 - the first time you did something
 - going somewhere new
 - traditions
 - the last time you did something
 - a special holiday
 - meeting important people in your life
 - a time you learned to do something
 - a time you helped someone else
 - a time someone helped you

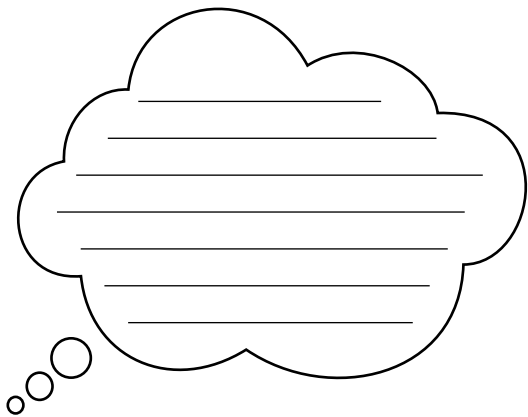
Challenge

Have students pair up to share a brief personal narrative about a meaningful event in their lives. Encourage students to think of a moment when they believe they helped others to learn more about a different perspective. Use the following questions to guide students' thinking: What is an event/memory in your life that was very important to you? Why? What experiences have you had that others can learn from? What unique experience would you like others to know about? Have students share in pairs, then offer an opportunity for them to share with the class.



Activity Page 7.4

Brainstorm three possible memories to write about for your personal narrative, and some of the events and details you would include. Remember that it must be a true story that happened to you.



Which memory is the most interesting to you? Which includes the most details? Circle the one you will write about.

TRANSITION WORDS IN LIST OF EVENTS (20 MIN.)

- Have students recap the three major parts of a good paragraph.
- Project and discuss the Good Paragraph chart that follows, explaining how the same principles students used in writing a single paragraph will apply to their multi-paragraph writing.

➤ Projection 7.1

Main idea/topic sentence	Introduce situation in memory/first paragraph
Supporting sentences	Events and details in supporting paragraph (or paragraphs)
Concluding sentence	Connect your memory to the present with a concluding paragraph explaining why your memory is important to you.

- Direct students to Activity Page 7.5. Use “A Good Lie” as an example narrative and ask the class to help you write a list of events with transitional words on the board.



- Then have students complete the activity themselves using their memory from Activity Page 7.4.

Activity Page 7.5



Writing Writing

Entering/Emerging

Support students 1:1 or in small groups to select a memory topic that lends itself to writing a detailed narrative that is straightforward and chronological.

Transitioning/Expanding

Provide organizer and assist students in dividing transition words into categories (e.g., time: next, then; contrast: but, however; examples: such as; cause and effect: because, since).

Bridging

Have students share their sentences with a peer to check that transition words advance the narrative and connect the ideas.

1. As a class, list the events of “A Good Lie” using complete sentences and transition words.

“A Good Lie” (the whole essay)

- » A. To begin with, I was at Lily’s slumber party.
- » B. Eventually, Lily and I went to bed on the pullout couch.
- » C. Next, I woke up horrified because I wet the bed.
- » D. However, I felt better when Lily told me she also wet the bed, even though I thought she was lying.
- » E. Then Lily’s parents changed the sheets.
- » F. Finally, Lily told everyone she had wet the bed with a laugh and no one thought it was a big deal.

2. Now make a list of events for the memory you chose to write about on Activity Page 7.4. Describe each event in one complete sentence and use a transitional word in each sentence. You will have time in future classes to add more sentences and details to describe your event. Try to include at least five events, but feel free to write as many as you can.

- A.
- B.
- C.
- D.
- E.
- F.
- G.
- H.

- Tell students that they will continue to add events to the *Small Steps* timeline as they read further in Peg’s story. They will also take their own lists of events and develop them into longer personal narrative essays in the next lessons.

End Lesson

8

Supporting Sentences

PRIMARY FOCUS OF LESSON

Reading

Students identify details that demonstrate the narrator's feelings.

[RI.4.1]

Reading

Students compare facts from firsthand and secondhand accounts.

[RI.4.6]

Writing

Students complete planning their personal narratives . [W.4.8]

FORMATIVE ASSESSMENT

Activity Page 8.2

Feelings and Emotions in “The Diagnosis” Identify details that describe feelings expressed in the text “The Diagnosis” and writing that supports them. [RI.4.1]

Activity Page 8.3

Firsthand and Secondhand Accounts Contrast types of support in firsthand and secondhand accounts of polio. [RI.4.6]

Activity Page 8.4

Narrative Details Organize details to support events for personal narrative writing. [W.4.8]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (35 min.)			
Review Vocabulary	Independent	10 min.	<input type="checkbox"/> Reader
Describing Feelings and Emotions	Whole Group	25 min.	<input type="checkbox"/> Activity Pages 8.1, 8.2
			<input type="checkbox"/> Paper
Reading (25 min.)			
Firsthand and Secondhand Accounts	Whole Group	10 min.	<input type="checkbox"/> Projection 8.1
			<input type="checkbox"/> Reader
Using Firsthand and Secondhand Accounts	Independent	15 min.	<input type="checkbox"/> Activity Page 8.3
Writing (30 min.)			
Review Types of Details	Whole Group	10 min.	<input type="checkbox"/> Activity Page 8.4
Link Details to Events	Independent	20 min.	

ADVANCE PREPARATION

Reading

- Prepare to divide class into pairs to work on Activity Page 8.2.

Universal Access

Reading

- Prepare word bank.

VOCABULARY

Literary Vocabulary

firsthand account, n. version of a story or event written or told by a person who actually experienced it

secondhand account, n. version of a story or event written or told by a person who did not experience it but gathered information from people who did, from books, or from other sources

Lesson 8: Supporting Sentences

Reading



Primary Focus: Students identify details that demonstrate the narrator's feelings.

[RI.4.1]

REVIEW VOCABULARY (10 MIN.)

- Tell students that they will continue reading “The Diagnosis” today, but that first they will practice using vocabulary they already encountered in the chapter.

Activity Page 8.1

Word bank:

limp woozy spinal tap diagnosis
contaminate glisten isolation

Choose the best word from the word bank above to fill in the blanks. Use the glossary and find the way the words are used in “The Diagnosis” if you need help.

1. The shiny glaze made the cake glisten at the candlelight dinner.
2. Because she was afraid of heights, going to the top of the Ferris wheel made her lightheaded and woozy.
3. The nurse passed the doctor the equipment to perform the spinal tap.
4. Without a diagnosis, it was difficult for the doctor to know what treatment to recommend.
5. The farmer had to put the sick pig in isolation because she was afraid it might contaminate the rest of the animals.
6. Without water, the cut flowers quickly grew limp and droopy.

Activity Page 8.1



Challenge

Ask students to write their own sentences using vocabulary words from the word bank.

Support

Allow students to see how the words are used in context in the reading.

DESCRIBING FEELINGS AND EMOTIONS (25 MIN.)

- Review the fundamentals of a personal narrative using the discussion questions below.

1. **Literal.** What is the definition of *personal narrative*?
 - » a true story told in the first person by someone who was involved in the events of being described.
 2. **Literal.** What does it mean when we say something is written in the first person?
 - » It means the narrator writes from his or her own viewpoint and uses pronouns such as I and me.
 3. **Inferential.** Why does that narrator of a personal narrative often know exactly how the main character feels?
 - » because the narrator is often the main character
 4. **Evaluative.** Draw a t-chart on the board. In one column write happy, angry, excited. In the second column write headache, feverish, shivering. Ask students the difference between the feelings in the two columns.
 - » The feelings in the first column are emotions. The feelings in the second column are physical.
- Have students take out a piece of paper and write “E” on one side and “P” on the other. Tell them you will read out some feelings and they should raise the paper showing an “E” if they think it is an emotional feeling and “P” if they think it is a physical feeling.

1. The cut on my finger stung.
 - » (P)
2. I felt lonely.
 - » (E)
3. I was nervous.
 - » (E)
4. My back was sore.
 - » (P)
5. I was burning up.
 - » (P)

- Direct students to Activity Page 8.2 and divide them into pairs. Tell them to reread part 1 and part 2 of “The Diagnosis” and complete the chart.

Challenge

Ask students if they can think of feelings that are emotional and physical.

» butterflies in your stomach; goosebumps; feeling tired or energetic

Activity Page 8.2



Small Steps: The Year I Got Polio

Chapter 1: The Diagnosis (Part 1)

by Peg Kehret

Peg Kehret is an award winning author of books for children. When she was 12 years old she contracted polio, which resulted in a long hospital stay and rehabilitation, but she finally made an almost complete recovery. Small Steps is her memoir of that time in her life.

You will read several excerpts from Small Steps. “The Diagnosis” is the first chapter in the book and subsequent chapter numbers reflect those in the original text.

I never thought it would happen to me. Before a polio **vaccine** was developed, I knew that polio killed or **crippled** thousands of people, mainly children, each year, but I never expected it to invade my body, to paralyze *my* muscles.

Polio is a highly **contagious** disease. In 1949, there were 42,033 cases reported in the United States. One of those was a twelve-year-old girl in Austin, Minnesota:

Peg Schulze. Me.

My ordeal began on a Friday early in September. In school that morning, I glanced at the clock often, eager for the **Homecoming**



parade at four o'clock. As a seventh-grader, it was my first chance to take part in the Homecoming fun. For a week, my friends and I had spent every spare moment working on the seventh-grade **float**, and we were sure it would win first prize.

My last class before lunch was chorus. I loved to sing, and we were practicing a song whose lyrics are the inscription on the Statue of Liberty. Usually the words "Give me your tired, your poor ..." brought goosebumps to my arms, but on Homecoming day, I was distracted by a twitching muscle in my left thigh. As I sang, a section of my blue skirt popped up and down as if jumping beans lived in my leg.

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I pressed my hand against my thigh, trying to make the muscle be still, but it leaped and jerked beneath my fingers. I stretched my leg forward and rotated the ankle. Twitch, twitch. Next I tightened my leg muscles for a few seconds and then relaxed them. Nothing helped.

The bell rang. When I started toward my locker, my legs **buckled** as if I had nothing but cotton inside my skin. I collapsed, scattering my books on the floor.

Someone yelled, “Peg fainted,” but I knew I had not fainted because my eyes stayed open and I was conscious. I sat on the floor for a moment.

“Are you all right?” my friend Karen asked as she helped me stand up.

“Yes. I don’t know what happened.”

“You look pale.”

“I’m fine,” I insisted. “Really.”

I put my books in my locker and went home for lunch, as I did every day.



Two days earlier, I'd gotten a sore throat and headache. Now I also felt weak, and my back hurt. What rotten timing, I thought, to get sick on Homecoming day.

Although my legs felt wobbly, I walked the twelve blocks home. I didn't tell my mother about the fall or about my headache and other problems because I knew she would make me stay home.

I was glad to sit down to eat lunch. Maybe, I thought, I should not have stayed up so late the night before. Or maybe I'm just hungry.

When I reached for my milk, my hand shook so hard I couldn't pick up the glass. I grasped it with both hands; they trembled so badly that milk sloshed over the side.

Mother put her hand on my forehead. "You feel hot," she said. "You're going straight to bed."

It was a relief to lie down. I wondered why my back hurt; I hadn't lifted anything heavy. I couldn't imagine why I was so tired, either. I felt as if I had not slept in days.

I fell asleep right away and woke three hours later with a stiff neck. My back hurt even more than before, and now my legs ached as well. Several times I had painful muscle **spasms** in my legs and toes. The muscles tightened until my knees bent and my toes curled, and I couldn't straighten my legs or toes until the spasms passed.

I looked at the clock; the Homecoming parade started in fifteen minutes.

"I want to go to the parade," I said.

Mother stuck a thermometer in my mouth, said, "One hundred and two," and called the doctor. The seventh-grade float would have to win first place without me. I went back to sleep.

Small Steps: The Year I Got Polio

Chapter 1: The Diagnosis (Part 2)

by Peg Kehret

Dr. Wright came, took my temperature, listened to my breathing, and talked with Mother. Mother sponged my forehead with a cold cloth. I dozed, woke, and slept again.

At midnight, I began to vomit. Mother and Dad helped me to the bathroom; we all assumed I had the flu.

Dr. Wright returned before breakfast the next morning and took my temperature again. “Still one hundred and two,” he said. He helped

me sit up, with my feet dangling over the side of the bed. He tapped my knees with his rubber mallet; this was supposed to make my legs jerk. They didn’t. They hung **limp** and unresponsive.

I was too **woozy** from pain and fever to care.

He ran his fingernail across the bottom of my foot, from the heel to the toes. It felt awful, but I couldn’t



pull my foot away. He did the same thing on the other foot, with the same effect. I wished he would leave me alone so I could sleep.

“I need to do a **spinal tap** on her,” he told my parents. “Can you take her to the hospital right away?”

When Dr. Wright got the results, he asked my parents to go to another room. While I dozed again, he told them the **diagnosis**, and they returned alone to tell me.

Mother held my hand.

“You have polio,” Dad said, as he stroked my hair back from my forehead. “You will need to go to a special hospital for polio patients, in Minneapolis.”

Polio! Panic shot through me, and I began to cry. How could I have polio? I didn’t know anyone who had the disease. Where did the **virus** come from? How did it get in my body?

I didn’t want to have polio; I didn’t want to leave my family and go to a hospital one hundred miles away.

As we drove home to pack, I sat slumped in the back seat. “How long will I have to stay in the hospital?” I asked.

“Until you’re well,” Mother said.

When we got home, I was not allowed to leave the car, not even to say good-bye to Grandpa, who lived with us, or to B.J., my dog. We could not take a chance of spreading the deadly virus. Our orders were strict: I must **contaminate** no one.

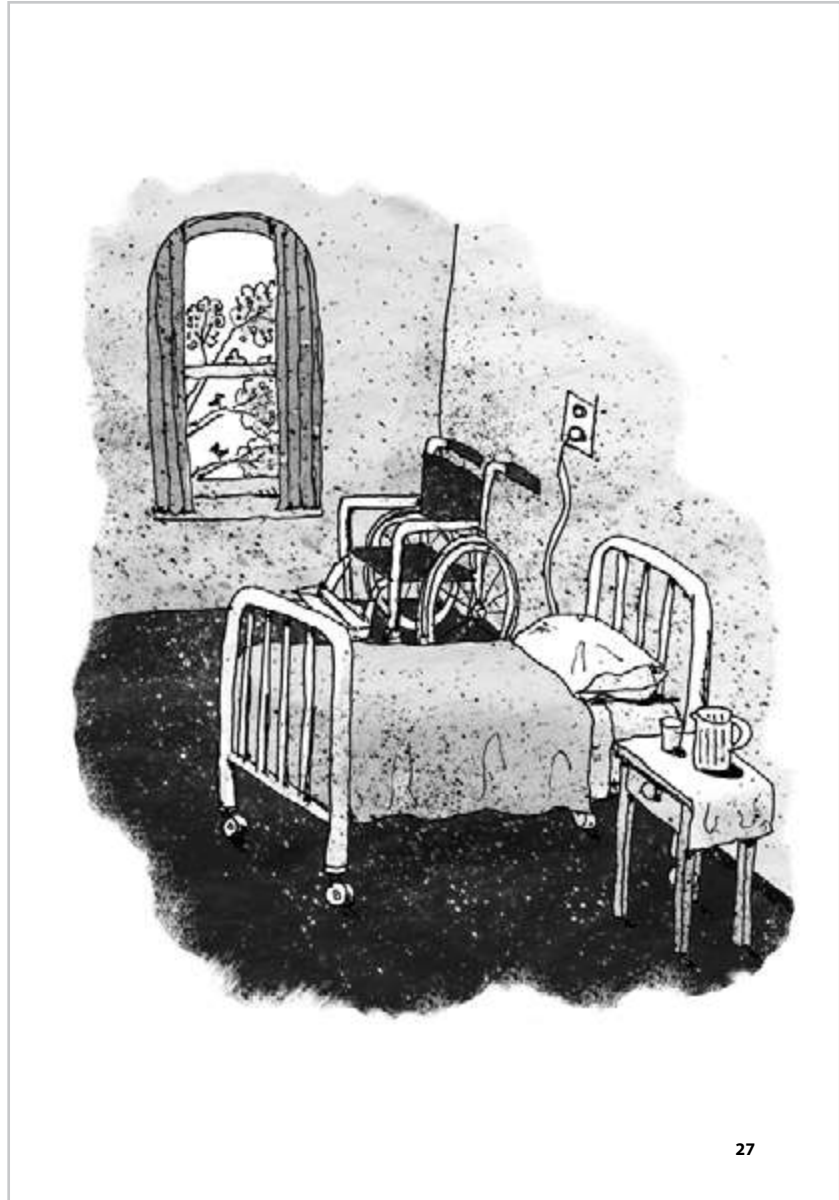
“Karen called,” Mother said when she returned with a suitcase. “The seventh-grade float won second prize.”

I was too sick and frightened to care.

Grandpa waved at me through the car window. Tears **glistened** on his cheeks. I had never seen my grandfather cry.

Later that morning, I walked into the **isolation ward** of the Sheltering Arms Hospital in Minneapolis and went to bed in a private room. No one was allowed in except the doctors and nurses, and they wore masks. My parents stood outside on the grass, waving bravely and blowing kisses through the window. Exhausted, feverish, and scared, I fell asleep.

When I woke up, I was paralyzed.



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Activity Page 8.2

Partner Read

In a personal narrative, the narrator's feelings are important details that make the narrative more interesting and informative.

Reread part 1 and part 2 of "The Diagnosis" aloud with your partner, switching off each paragraph. Pay particular attention to how the narrator describes the way she feels.

In the left-hand column of the chart below, list the narrator's feelings. At least one of these should be physical, and one emotional. Remember: "my head hurt" is physical. "I felt frightened" is emotional.

List your supporting evidence in the right-hand column. Supporting evidence may be a quote from the text or a description of what is happening in the text in your own words. If you use exact words from the text (for example, "I was distracted"), remember to put them in quotation marks.

Narrator's feeling	Evidence
» <i>Impatient</i>	<i>"I glanced at the clock often"</i>
» <i>"weak"</i>	<i>she collapses; "I felt weak"</i>
» <i>disappointed</i>	<i>she wants to go to the parade, but she is sick</i>
» <i>"wobbly"</i>	<i>glad to sit down</i>
» <i>Tired</i>	<i>"felt as if I had not slept in days"; fell asleep right away</i>
» <i>indifferent</i>	<i>"I was too woozy from pain...to care."</i>
» <i>panicked, upset</i>	<i>cried; did not want to go to hospital</i>



Check for Understanding

Ask students to identify some of the feelings of the narrator of "The Good Lie" (e.g., wet, uncomfortable, embarrassed, excited) and ask them whether the feelings are emotional or physical.

Support

If students are having trouble getting started, ask them to look for the word *feel* or *felt* in the text to begin.

Challenge

If students use a general feeling like unhappy, ask them to be more specific: not just tired—exhausted; not just unhappy—panicked, terrified.



Reading Reading/Viewing Closely

Entering/Emerging

Read "The Diagnosis" with students. After every paragraph or two, review the reading to locate feelings and add them to chart.

Transitioning/Expanding

Provide a word bank containing adjectives from the text that do and do not describe feelings. Have students select feeling words from the word bank to complete Activity Page 8.2.

Bridging

Tell students to read with expression. Have listening partners make note of particularly expressive reading as a clue to feeling.

Lesson 8: Supporting Sentences

Reading



Primary Focus: Students compare facts from firsthand and secondhand accounts.
[RI.4.6]

FIRSTHAND, SECONDHAND ACCOUNTS (10 MIN.)

- Display Projection 8.1 and have students read the definitions aloud.

➤ Projection 8.1

firsthand account, n. version of a story or event written or told by a person who actually experienced it

secondhand account, n. version of a story or event written or told by a person who did not experience it, but gathered information from books, from people who did experience it, or from other sources

- Ask students the following questions to help explore their understanding of firsthand and secondhand accounts.

1. **Literal.** Of the two texts you read yesterday, “The Diagnosis” and “Introduction to Polio,” was either one a firsthand account?

» “The Diagnosis”

2. **Literal.** Was either one a secondhand account?

» “Introduction to Polio”

- Direct students to Activity Page 8.3. Tell them that both “Introduction to Polio” and “The Diagnosis” introduce and provide evidence of facts about polio, but they do it in very different ways. Tell them they will compare the kind of evidence each piece of writing uses.

Support

Remind students that “How to Eat a Guava,” “Condoleezza Rice,” and “The Farm” were all firsthand accounts. Which of the polio readings seems more like these texts?

» *Small Steps*

Activity Page 8.3



Activity Page 8.3

Supporting Claims

1. Reread “Introduction to Polio” on Activity Page 7.1 and “The Diagnosis” from *Small Steps*. Describe how the two readings support each of the facts about polio listed in the first columns.

Fact about Polio	Support and details in “Introduction to Polio”	Support and details in “The Diagnosis”
One symptom of polio is flu-like symptoms.	<i>“For others it results in flu-like symptoms such as fever, sore throat, nausea, headache and tiredness.”</i>	<i>“two days earlier I’d gotten a sore throat and headache”; “you feel hot”; “I fell asleep right away”</i>
Polio can cause muscle weakness and paralysis.	<i>“when the polio virus affects the brain and spinal cord, it can cause severe symptoms including muscle weakness and paralysis.” President Roosevelt’s legs were permanently paralyzed as a result of polio.</i>	<i>Peg’s muscles twitch, she collapses, she has a stiff neck. Her legs do not respond to the doctor’s rubber mallet. “When I woke up, I was paralyzed.”</i>
Polio is highly contagious, so people with polio must be kept away from those they might infect.	<i>“Because polio is so contagious...communities treated the threat very seriously.” Pools were closed. Children were banned from public places.</i>	<i>Peg is sent to the isolation ward of a polio hospital. Her grandfather cries when she leaves. She feels frightened, and her parents have to wave at her through the window.</i>

2. What is different about the way the firsthand account and the secondhand account support the main ideas?
 - » The firsthand account includes details about one person’s experience. It has very specific examples, including feelings. The secondhand account has many examples; it is more straightforward and broad.

Challenge

What are the downsides of first-person accounts?

- » A first-person account only expresses one person’s experience, so it might not include information about the history of the subject or how it affected people in different ways.

Challenge

What about the downsides of learning only from secondhand accounts?

- » A secondhand account might not show the reader the specific details about how the subject or issue affects an individual person's life.



Reading Evaluating Language Choices

Entering/Emerging

Help students understand the difference between firsthand and secondhand accounts by referring to examples of texts written in their native languages.

Transitioning/Expanding

Have students work in small groups to act out “The Diagnosis” and identify moments that provide details about polio facts.

Bridging

Have students read “The Diagnosis” for references to polio facts. Read “Introduction to Polio” aloud and have students raise their hands when they hear references to any of the facts.

USING FIRSTHAND/SECONDHAND ACCOUNTS (15 MIN.)

- Review and discuss students' answers on Activity Page 8.3.

1. **Evaluative.** If you want to learn more about a topic, the way we are learning about polio, why might you choose a first-person narrative over a second-person narrative?
 - » strong perspective from the narrator; ability to know what the narrator felt; sometimes more interesting; can go deeper into feelings and a single experience
 2. **Evaluative.** When would you choose a second-person narrative over a first-person narrative?
 - » When you want examples from many events, times, and places. Second-person accounts can help you understand the big picture, or how something affects many different people.
- Tell students that as they read further in *Small Steps*, they should track the details the narrator includes, and how they provide different kinds of evidence for facts presented in “Introduction to Polio.”



Check for Understanding

Ask students about other books or articles they read in class or on their own. Are they firsthand or secondhand accounts? How do they know?

Lesson 8: Supporting Sentences

Writing



Primary Focus: Students complete planning their personal narratives.

[W.4.8]

REVIEW TYPES OF DETAILS (10 MIN.)

1. **Evaluative.** Remind students that in previous lessons they learned about many kinds of details. Ask them to list what sorts of things make a good detail, and put the list on the board.
 - » Possible answers:
 1. what something looks like
 2. what something feels like to the touch
 3. what something sounds like
 4. what something smells or tastes like
 5. a physical action
 6. a quote of what someone said/dialogue
 7. how someone felt physically or emotionally
- Direct students to Activity Page 8.4 and have them copy the types of details under item 1.
- Ask students for examples of details from the personal narratives they have read or written.

Activity Page 8.4



Support

Tell students to think back to their food memory. What kind of details did they include?

Challenge

Have students think of occasions when they might use a secondhand account to research a personal narrative.

» Possible answer: researching the history of somewhere you visited, including that information in a narrative about the visit.

LINK DETAILS TO EVENTS (20 MIN.)

Activity Page 8.4

Narrative Details

Remember that your personal narratives are firsthand accounts.

One of the benefits of firsthand accounts are the interesting and colorful personal and emotional details you can provide. Today you will work on organizing those details for your personal narrative essay.

1. List some types of descriptive details.

» Possible answers:

1. what something looks like
2. what something feels like to the touch
3. what something sounds like
4. what something smells or tastes like
5. a physical action
6. a quote of what someone said/dialogue
7. how someone felt physically or emotionally

2. On Activity Page 7.5, you listed the events of your narrative in chronological order. Today you will add the details that support those events.

First fill in the top row with the events you listed in Activity Page 7.5. You may revise or combine some events if you wish.

Then work column by column listing the details you could add to each event. You do not need to fill in every box in every column. For each event, choose the details and supporting evidence that will best help the reader understand what the event was like and why it was important.

Event	Major characters and the trait(s) displayed	Physical actions not already listed in the event	Important objects and details about them	Other sensory or descriptive details	Narrator's feelings	Dialogue or quotes

Support

For the “narrator’s feelings” row, remind students that because this is a first-person account, they are the narrators.



Writing Selecting Language Resources

Entering/Emerging

Have students choose one or two events to describe in detail.

Transitioning/Expanding

Have students work in pairs, with one describing his or her events and the other writing down verbs and adjectives that the first uses.

Bridging

To help them come up with details, have students brainstorm verbs and adjectives they associate with settings, actions, and characters in their narratives.

- If students do not have time to complete their chart ask them to complete it for homework.
- Tell students that this chart will help them to create a longer piece of personal narrative writing over the coming lessons. They should feel free to go back and add information to this chart whenever they wish. The more complete and detailed the chart the better and easier their writing process will be.



Check for Understanding

Have students share an example of an event and the details they used to describe it.

End Lesson

9

Action!

PRIMARY FOCUS OF LESSON

Reading

Students infer character traits from actions. [RI.4.1]

Speaking and Listening

Students listen to one another's narratives and provide constructive and specific feedback. [SL.4.1c]

Writing

Students draft introductions to their personal narratives. [W.4.3a]

FORMATIVE ASSESSMENT

Activity Page 9.1

Character Traits Complete character traits and support chart for "An Oxygen Tent and a Milkshake."
[RI.4.1]

Teacher Resources

Speaking and Listening Observational Checklist
Follow assigned roles in discussions and activities.
[SL.4.1c]

Activity Page 9.3

Writing an Introduction Write an introduction to personal narrative. [W.4.3a]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Review Character Traits	Whole Group	5 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Pages 7.2, 8.4, 9.1
Reading	Independent	15 min.	
Character Traits Organizer	Independent	10 min.	
Speaking and Listening (30 min.)			
Personal Memories	Partner	30 min.	<input type="checkbox"/> Activity Page 9.2
Writing (30 min.)			
Introduction	Whole Group	10 min.	<input type="checkbox"/> Activity Page 9.3
Writing an Introduction	Independent	20 min.	

ADVANCE PREPARATION

Reading

- Prepare to break the class into small groups for reading discussion questions.

Speaking and Listening

- Prepare to divide the class into pairs.

Universal Access

Reading

- Prepare short answer questions.

Speaking and Listening

- Prepare the organizer for the listener to fill in while listening to the partner's narrative.

Writing

- Prepare sentence starters.

VOCABULARY

Core Vocabulary

paralysis, n. being unable to move

phlegm, n. mucus manufactured in the respiratory passages, especially the lungs and the throat

mucus, n. thick, slimy liquid manufactured in the respiratory passages, especially the lungs and the throat

bulbar polio, n. polio that affects the brain

coaxed, v. persuaded, asked nicely

iron lung, n. machine that helps polio patients breathe

nourishment, n. food and other substances that help the body grow, heal, and thrive

Lesson 9: Action!

Reading



Primary Focus: Students infer character traits from actions. [RI.4.1]

REVIEW CHARACTER TRAITS (5 MIN.)

1. **Literal.** What is a character trait?
 - » a description of someone's personality
2. **Evaluative.** What are some of the ways you can identify a character trait when you are reading?
 - » through things the characters say and do; sometimes the narrator tells you
3. **Evaluative.** How are character traits different from the feelings you found evidence for in the previous lesson?
 - » Feelings often happen in a moment, while character traits often stick with a person for a long time.

READING (15 MIN.)

- You may wish to preview the Core Vocabulary words before the reading.
- Tell students to read “An Oxygen Tent and a Chocolate Milkshake” (Reader pages 28–31) independently, thinking about what happens in the piece of writing, and what character traits the actions of the characters show.

Support

Remind students that they learned about character traits in Lesson 2, when they read “A Good Lie.” Ask them about Lily's character traits.

Small Steps: The Year I Got Polio

Chapter 3: An Oxygen Tent and a Chocolate Milkshake

by Peg Kehret

*After Peg is rushed to the hospital at the end of “The Diagnosis,” she grows sicker and her **paralysis** continues. She is placed in an oxygen tent to help her breathe, and has trouble eating and drinking, until her parents take a risk and take things into their own hands.*

Because of my fever, it was important for me to drink lots of liquid. I tried to drink some ice water each time my parents and the nurses held the glass for me. I was also given apple juice, grape juice, and 7-Up, but they were no easier to swallow than water. I was not offered milk even though I drank milk at home. Because milk creates **phlegm**, or **mucus**, in the throat, patients with **bulbar polio** were not allowed any milk or ice cream for fear it would make them choke.

One evening, a particularly patient nurse **coaxed** me to drink some 7-Up. She put one hand behind my head and lifted it gently, to make it easier for me to swallow. “Just take little sips,” she said.

I wanted to drink the 7-Up, to please her and because I was thirsty. I sucked a mouthful through the straw, but when I tried to swallow, my throat didn’t work and all the 7-Up came out my nose. As the fizzy liquid stung the inside of my nose, I sputtered and choked.

The choking made it hard to get my breath, and that frightened me. If I couldn't breathe, I would be put in the **iron lung**.

After that, I didn't want to drink. I was afraid it would come out my nose again; I was afraid of choking. Only the constant urging of my parents and the nurses got enough fluids into me.

Eight days after my polio was **diagnosed**, my fever still stayed at one hundred two degrees. My breathing was shallow, the painful muscle spasms continued, and every inch of my body hurt. It was like having a bad case of the flu that never ended. My only bits of pleasure in the long hours of pain were the brief visits from my parents and looking at the little teddy bear that Art had sent.

On the afternoon of the eighth day, Mother said, "We can't go on like this. You need more **nourishment**. You'll never get well if you don't swallow something besides water and juice. Isn't there anything that sounds good? Think hard. If you could have anything you wanted to eat or drink, what would it be?"

"A chocolate milkshake," I said.

NO MILK, my chart stated. NO ICE CREAM.

Mother told a nurse, "Peg would like a chocolate milkshake."

"We can't let her have a milkshake," the nurse replied. "I'm sorry."

"She needs nourishment," Mother declared, "especially liquid. She thinks she can drink a milkshake."

"She could choke on it," the nurse said. "It's absolutely against the doctor's orders." She left the room, muttering about interfering parents.

"You rest for a bit," Mother told me. "We'll be back soon." She and Dad went out.

They returned in less than an hour, carrying a white paper bag. The nurse followed them into my room.

"I won't be responsible for this," she said, as she watched Dad take a milkshake container out of the bag. "Milk and ice cream are the worst things you could give her."

Dad took the lid off the container while Mother unwrapped a paper straw.

"We know you have to follow the rules," Dad said, "but we don't. This is our daughter, and she has had nothing to eat for over a week. If a chocolate milkshake is what she wants, and she thinks she can drink it, then a chocolate milkshake is what she is going to have."

He handed the milkshake to Mother, who put the straw in it.

"What if she chokes to death?" the nurse demanded. "How are you going to feel if you lose her because of a milkshake?"

"If something doesn't change soon," Dad replied, "we're going to lose her anyway. At least this way, we'll know we tried everything we could."

Mother thrust the milkshake under the oxygen tent and guided the straw between my lips.

I sucked the cold, thick chocolate shake into my mouth, held it there for a second, and swallowed. It slipped smoothly down my throat. For the first time since I got sick, something tasted good.

I took another mouthful and swallowed it. I had to work at swallowing, but the milkshake went down. The next mouthful went down, too, and the one after that. I drank the whole milkshake and never choked once, even though I was lying flat on my back the whole time.

When I made a loud slurping sound with my straw because the container was empty, my parents clapped and cheered. The relieved nurse cheered with them.

Within an hour, my temperature dropped. That chocolate milkshake may have saved my life.



Activity Page 7.2



Activity Page 9.1



Reading
Reading/Viewing Closely

Entering/Emerging

Provide students with characters' actions (column 3) and have them infer traits.

Transitioning/Expanding

Ask yes/no and short-answer questions to support students in associating actions with character traits (e.g., "Is the first nurse impatient with Peg?").

Bridging

Have students focus on the traits of Mother and Father, both in the current chapter and in "The Diagnosis."

Activity Page 8.4



1. **Literal.** What are the events in this chapter?

- » Several days after she is admitted to the hospital, Peg has trouble sipping soda and becomes afraid to drink.
 - » Eight days after her diagnosis, Peg's mother and father decide to get her a chocolate milkshake, and she drinks it.
 - » An hour later her temperature drops.
- Record the events on the class timeline and have students copy them onto Activity Page 7.2.
 - Direct students to Activity Page 9.1 and have them complete it independently.

CHARACTER TRAITS ORGANIZER (10 MIN.)

Activity Page 9.1

Character Traits in "An Oxygen Tent and a Milkshake"

Complete the chart below, describing as many traits as you can for each character.

Character	Trait	Evidence
First Nurse	<i>patient</i>	<i>She helps Peg drink even though Peg is very slow and it is difficult.</i>
Second Nurse	<i>strict, relieved</i>	<i>She tries to prevent Peg's parents from giving her the milkshake; she cheered with them.</i>
Mother	<i>resourceful, brave</i>	<i>When Peg won't eat or drink, she decides to ignore the rules and ask her what she wants; she gives Peg the milkshake.</i>
Dad	<i>brave, determined, understanding</i>	<i>He stands up to the nurse; he says "we know you have to follow the rules."</i>

- Place students in small groups to go over Activity Page 9.1.
 - Refer students back to the list of good details they created yesterday on Activity Page 8.4.
- ### 1. **Inferential.** What kinds of details did the narrator use in this chapter to show character traits?
- » physical action, dialogue
- Tell students that action and dialogue are great ways to introduce characters.



Check for Understanding

Ask students how actions show character in a well-known text, such as the fable of Tortoise and the Hare.

Challenge

Ask students what they would have done in this situation if they were Peg's parents. What if they were the nurse?

Challenge

What character traits do you see in the narrator so far? What is your evidence?

- » Some traits might be:
brave for writing about a scary time; generous for sharing her story.

Activity Page 9.2



Lesson 9: Action!

Speaking and Listening



Primary Focus: Students listen to one another's narratives and provide constructive and specific feedback. [SL.4.1c]

PERSONAL MEMORIES (30 MIN.)

- Tell students that to prepare to write their personal narrative essays, they are going to tell the story of their personal narratives out loud.
- Direct students to Activity Page 9.2, and review the instructions. Divide the class into pairs and have partners choose to start as either the speaker or the listener. Tell them they will have a chance to be both.

Activity Page 9.2

Sharing Narratives

In this activity you will prepare to write your personal narrative by telling your personal narrative story to your partner. Use the planning chart you completed on Activity Page 8.4 as guidance to tell the story. You do not need to use the exact words or all of the details you included in the chart, but you should follow the basic events in order.

After you tell your story, you will have the chance to ask your partner questions about what he or she heard, and your partner will have the chance to ask you questions about your narrative.

Support

Remind students that two important rules for group work are taking turns when speaking and staying on topic.

Challenge

Allow students to develop their own questions about their essays to ask the listener as the second question.

Challenge

Have students practice sharing their narratives with a peer, then performing it for a larger group.

1. Begin by deciding who will be the first speaker and who will be the first listener. The speaker should choose two questions from Question Bank A to ask the listener after his or her narrative. If you are the speaker, circle the questions.

Question Bank A—to ask your partner about your essay:

- A. What events were confusing or unclear?
- B. What words didn't you understand?
- C. Were there any details or settings you could not picture?
- D. What was the most interesting event?
- E. What was your favorite detail?
- F. What character did you want to know more about?

2. Next the speaker should tell his or her narrative and ask the questions he or she chose.
3. The listener should answer the questions and the speaker should write down the listener's answers below.

Listener's Answer to Question 1:

Listener's Answer to Question 2:

4. The listener should now choose two questions from Question Bank B, to ask the speaker about his or her narrative. If you are the listener, fill in the blanks of the chosen questions and then circle them.

Question Bank B—to ask about your partner's narrative:

- A. Could you explain _____?
- B. What happened before/after _____?
- C. What did _____ say/do when _____ happened?
- D. What did you think/feel when _____ happened?
- E. What did _____ look like?
- F. What did _____ sound like?
- G. What did _____ feel like?
- H. What did _____ smell/taste like?

5. The listener should now ask his or her two questions. The speaker should answer out loud and then write down the answers below.

Speaker's Answer to Question 1:

Speaker's Answer to Question 2:

6. Repeat 1–5 with the roles reversed.

- When students have finished the activity page, ask them to return to their planning charts and add any details or facts that the discussion brought up.



Check for Understanding

Have students share the questions they asked about their partners' narratives and why they chose those questions.

Lesson 9: Action!

Writing



Primary Focus: Students draft introductions to their personal narratives.
[W.4.3a]

INTRODUCTION (10 MIN.)

- Tell students that today they will begin to write their personal narratives. Remind them that they will do this over the next six lessons, and they will have time to revise at the end.
1. **Literal.** Based on our discussions of a good paragraph, what is a topic sentence?
 - » It introduces the topic or main idea of the paragraph. The topic sentence often tells what the paragraph will be about.



Speaking and Listening Exchanging Information/Ideas

Entering/Emerging

As they listen to their partners' narratives, have students write down a sentence or phrase they like. Have them share the sentence or phrase with the speaker and explain why they liked it.

Transitioning/Expanding

Provide students with an organizer to complete while listening to their partners' narrative. Boxes might include topic, characters, time, and place.

Bridging

As necessary for listeners to complete their questions, have the speakers tell their narratives more than once.

Activity Page 9.3



Support

Have students reread the first paragraphs of “A Good Lie” and “The Diagnosis” for two examples of an introductory paragraph.

Support

If students are not sure how to begin, have them think about how they began telling the narrative to their partners.

Challenge

Ask students to write three possible first sentences to capture their reader’s attention. One version might be in the form of a six-word memory. One might be an exciting line of dialogue.

- Remind students that in Lesson 8, they learned that for a longer essay the introduction does the job of a topic sentence and tells the reader what the personal narrative will be about.

2. **Evaluative.** What might you include in an introduction?

» Possible answers:

description of anything important that happened before your narrative began
introduction to your characters.
introduction to your setting.
first event of the narrative

WRITING AN INTRODUCTION (20 MIN.)

- Direct students to Activity Page 9.3 and review the instructions.

Activity Page 9.3

Planning and Introduction

In your introduction you should set up the situation and provide any other information your readers will need, such as who certain characters are (if it won’t be explained later in the narrative), anything important that happened before the story took place, and where the story begins. You may also include the first event and supporting details from your planning chart on Activity Page 8.4.

As you write, think about drawing your reader into your story—what details or facts about the situation will make your reader want to read more?

1. Planning

- Where and when does the narrative take place?
- Who was there?
- What were you thinking and feeling?

2. Write your introduction in the space that follows.

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



Check for Understanding

Ask students about books or articles they are reading or have recently read. What information was included in the first paragraph?

End Lesson



Writing Writing

Entering/Emerging

Have students tell you their narratives, then ask questions to support them in selecting information to include in their introductory paragraphs.

Transitioning/Expanding

Prepare sentence starters to support students in writing their introductions (e.g., "I was _____ years old."; "_____ was with me at _____."; "Before this time, I _____.").

Bridging

Suggest students use a line of dialogue or an emotion they felt as the first sentence of their narratives.

10

Similes and Metaphors

PRIMARY FOCUS OF LESSON

Language

Students identify and explain similes and metaphors. [L.4.5a]

Reading

Students interpret and analyze a simile or metaphor from the text.
[RI.4.1]

Writing

Students include similes or metaphors in their personal narratives.
[W.4.3b]

FORMATIVE ASSESSMENT

- | | |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Activity Page 10.1 | Introduction to Similes and Metaphors Explain and create similes and metaphors. [L.4.5a] |
| Activity Page 10.2 | Similes and Metaphors in <i>Small Steps</i> Identify and explain simile and metaphor in “Star Patient Surprises Everyone.” [RI.4.1] |
| Activity Page 10.4 | Writing Similes and Metaphors Write similes and metaphors to include in personal narrative writing. [W.4.3b] |

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (40 min.)			
Introduce Similes and Metaphors	Whole Group	25 min.	<input type="checkbox"/> Activity Page 10.1 <input type="checkbox"/> Projection 10.1
Simile Bee	Small Group	15 min.	
Reading (25 min.)			
“Star Patient Surprises Everyone”	Small Group	10 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Pages 10.2, 10.3
Similes and Metaphors	Independent	15 min.	
Writing (25 min.)			
Write Similes and Metaphors	Independent	10 min.	<input type="checkbox"/> Activity Pages 8.4, 10.4, 10.5
Write a Body Paragraph	Independent	15 min.	

ADVANCE PREPARATION

Language

- Prepare to break the class into groups of three or four.

Universal Access

Language

- Prepare short-answer questions.

Writing

- Review personal narrative introductions that students wrote on Activity Page 9.3.

VOCABULARY

Core Vocabulary

jubilantly, adv. joyfully

heralded, n. announced

Literary Vocabulary

simile, n. a literary device that compares things using *like* or *as*

metaphor, n. a literary device that compares things like a simile, but without using *like* or *as*

Lesson 10: Similes and Metaphors

Language



Primary Focus: Students identify and explain similes and metaphors.

[L.4.5a]

INTRODUCE SIMILES AND METAPHORS (25 MIN.)

- Tell students that the next few lessons will focus on writing interesting and informative details.
- Remind students that they have already worked on using sensory language. Tell them another way to make descriptive language vivid is to use similes and metaphors.
- Display Projection 10.1. Go through the list of similes and ask students to explain what is being compared and to explain the comparison. Do the same for the list of metaphors.

➤ Projection 10.1

simile, n. a literary device that compares things using *like* or *as*

metaphor, n. a literary device that compares things without using *like* or *as*

Similes

The flower is pretty as a picture.

The carpenter is strong as an ox.

The bed is hard as a rock

The baker works like a dog.

My brother and I fight like cats and dogs.

When I'm sick, I eat like a bird.

The puppy sleeps like a log.

The teacher is sharp as a tack.

Metaphors

The responsibility for keeping track of the money was a weight on her shoulders.

The toddler was a hurricane in the playroom.

The sound of the rain was footsteps on the roof.

Activity Page 10.1



Support

Begin with the second noun (what the thing is being compared to) and work backwards. How would they describe it? What parts of that description also apply to the first noun?



Language Selecting Language Resources

Entering/Emerging

Have students draw the metaphors in rows 1–4 and explain their drawings to come up with the words to fill into the chart.

Transitioning/Expanding

Ask yes/no or short-answer questions to help students complete Activity Page 10.1 (e.g., “What else, besides a rocket, is fast?”).

Bridging

Ask students completing rows 10 and 11 what they might compare the cheese on a pizza (or the cafeteria) to, then have them formulate the comparisons as similes.

- Direct students to Activity Page 10.1. Review the instructions and have students complete the page independently.

Activity Page 10.1

Introduction to Similes and Metaphors

simile, n. a literary device that compares things using *like* or *as*

metaphor, n. a literary device that compares things like a simile, but without using *like* or *as*

Now that you’ve practiced explaining similes and metaphors, work on some yourself. Complete the chart below. For items 2–4, explain the similes and metaphors.

For items 5–9, fill in the blanks to complete the similes and metaphors and explain your choices. For items 10–11, complete the comparison in the middle column, then write the simile or metaphor. Row 1 has been completed as an example.

Simile or metaphor	What is being compared?	What does the simile or metaphor mean?
1. the laundry piles were a mountain around my bed	laundry and a mountain	the laundry piles were tall, like mountains
2. the kitten’s fur was like velvet	<i>fur and velvet</i>	<i>the fur was very soft, like velvet</i>
3. the chocolate and peanut butter were a party in my mouth	<i>eating chocolate and peanut butter and a party</i>	<i>eating chocolate and peanut butter is fun and enjoyable</i>
4. “my blue skirt popped up and down as if jumping beans lived in my leg” (from <i>Small Steps</i> , Ch 1)	<i>the movement of her skirt and of jumping beans</i>	<i>her skirt was twitching</i>
5. the rocket is fast as _____		
6. the process is slow as _____		
7. the cheese is hot as _____		
8. the snow is cold as _____		
9. the concert is as crowded as ____		
10.	the cheese on top of pizza and _____	
11.	the cafeteria at lunch time and _____	

SIMILE BEE (15 MIN.)

- Divide students into groups of three or four. Give them five minutes to write down as many common similes, such as “pretty as a picture” or “stiff as a board,” as they can.
- Ask each group to share and explain one simile from their list. Ask if any other group has the same simile. If not, give the first group a point. Continue around the room until all the similes are recorded. (You can spread this activity out throughout a day or over several days.)



Check for Understanding

Tell students that being with them “is pure heaven” and that teaching them “is like a dream come true.” Have them analyze the similes and metaphors in your sentences.

Challenge

Ask students to write and explain two more similes or metaphors from scratch, determining both what to compare and the simile or metaphor that does it.

Challenge

Ask students to record similes and metaphors they encounter in their reading, in signs and advertisements, and in conversations. Record them on a “simile and metaphor” wall.

Lesson 10: Similes and Metaphors

Reading



Primary Focus: Students interpret and analyze a simile or metaphor from the text.
[RI.4.1]

“STAR PATIENT SURPRISES EVERYONE” (10 MIN.)

- You may wish to preview the Core Vocabulary before the reading.
- Divide the class into groups of five to read, “Star Patient Surprises Everyone,” Part 1, from *Small Steps*. (Reader pages 32–36)
- Assign students the roles of Narrator Peg, Young Peg, Tommy, Nurse, and Dr. Bevis. Tell students that they should read the dialogue of the character they’ve been assigned. The text that is not in dialogue should be read by Narrator Peg.
- Tell students to look for one simile and one metaphor in the reading.

Support

Nurse and Tommy have fewer lines, so for purposes of differentiation, consider assigning those parts to students for whom reading aloud is challenging.

Small Steps: The Year I Got Polio

Chapter 7: Star Patient Surprises Everyone (Part 1)

by Peg Kehret

After successfully swallowing the milkshake Peg starts to improve. She has an easier time eating, her pain lessens, and breathing is easier. Eventually she is transferred to another room, where her roommate is an eight year old boy named Tommy, who is also paralyzed with polio, and needs the help of an iron lung to breathe. Peg and Tommy enjoy listening to the Lone Ranger radio program together. Peg also begins intense physical therapy, in the hopes that it will eventually relieve her paralysis.

On October first, I lay in bed with my eyes closed, rehearsing a new joke. As I imagined Dr. Bevis's laughter, my leg itched. Without thinking, I scratched the itch. Then, as I realized what I had done, my eyes sprang open.

Had I really used my hand? After three weeks of **paralysis**, I was almost afraid to believe it, for fear I had dreamed or imagined the movement. Holding my breath, I tried again. The fingers on my left hand moved back and forth.

"I CAN MOVE MY HAND!!" I yelled.

Two nurses rushed into the room.

“Look! I can move my left hand!” I wiggled my fingers **jubilantly**.

“Get Dr. Bevis,” said one of the nurses. She smiled at me as the other nurse hurried out of the room.

“Can she really do it?” asked Tommy. “Can she move her hand?”

“Yes,” said the nurse. “Her fingers are moving.”

“Hooray!” shrieked Tommy. “The Lone Ranger rides again!”

Dr. Bevis came bounding in. “What is all this shouting about?”

Feeling triumphant, I moved my fingers.

“Try to turn your hand over,” he said.

I tried. The hand didn’t go all the way, but it moved. It definitely moved. It was Christmas and my birthday and the Fourth of July, all at the same time. I could move my hand!

Dr. Bevis turned my hand palm up. “Try to bend your arm,” he said.

My hand lifted an inch or so off the bed before it dropped back down.

“What about the other hand?” he asked. “Is there any movement in your right hand?”

To my complete astonishment, my right hand moved, too. Bending at the elbow, my lower arm raised several inches and I waved my fingers at Dr. Bevis.

By then, I was so excited I felt as if I could jump from that bed and run laps around the hospital.

"This is wonderful," Dr. Bevis said. "This is terrific!"

I agreed.

"When your mother makes her daily phone call," Dr. Bevis said, "she is going to be thrilled."

In the next few days, I improved rapidly. Soon I could use both hands, then my arms. I was able to sit up, starting with two minutes and working up to half an hour. Movement returned to my legs, too. My arms were still extremely weak, but I learned to feed myself again, which did wonders for both my attitude and my appetite. I was no longer totally helpless.

With my bed cranked up, I could balance a book on my stomach and turn the pages myself. I had always liked to read, and now books provided hours of entertainment. The hospital had a small library; day after day, I lost myself in books.



I began reading aloud to Tommy. I quit only when my voice got hoarse, but even then he always begged me to read just one more page. I preferred reading silently because it was faster, but I felt sorry for Tommy who was still stuck in the iron lung, unable to hold a book. I was clearly getting better; he was not. Each day, I read to him until my voice gave out.

Dr. Bevis continued to praise and encourage me. Mrs. Crab bragged about my progress. The nurses called me their star patient. I realized that no one had thought I would ever regain the use of my arms and legs.

A week after I first moved my hand, Dr. Bevis said he wanted to see if I could stand by myself. First, he helped me sit on the edge of the bed. Then, with a nurse on each side, I was eased off the bed until my feet touched the floor. Each nurse had a hand firmly under one of my armpits, holding me up.

“Lock your knees,” Dr. Bevis instructed. “Stand up straight.”

I tried to do as he said.

“We’re going to let go,” he said, “but we won’t let you fall. When the nurses drop their arms, see if you can stand by yourself.”

Tommy, my iron lung cheerleader, hollered, “Do it, kemo sabe! Do it!”

It was wonderful to feel myself in an upright position again. I was sure I would be able to stand alone. I even imagined taking a step or two.

“All right,” Dr. Bevis said to the nurses. “Let go.”

As soon as they released me, I toppled. Without support, my legs were like cooked spaghetti. The nurses and Dr. Bevis all grabbed me to keep me from crashing to the floor.

Disappointment filled me, and I could tell the others were disappointed, too. The strength had returned so quickly to my arms and hands that everyone expected my legs to be better also.

“I’m sorry,” I said. “I tried.”

“It will happen,” Dr. Bevis said.

They helped me back into bed, and I was grateful to lie down again. Standing for that short time, even with help, had exhausted me and made my backache.

The twice-daily hot packs and stretching continued, and so did my progress. Each small achievement, such as being able to wiggle the toes on one foot, was **heralded** with great joy. I had to keep my feet flat against a board at the foot of my bed to prevent them from drooping forward permanently, and I longed to lie in bed without that board.

SIMILES AND METAPHORS (15 MIN.)

- Once they have finished reading, have students complete Activity Page 10.2 individually.

Activity Page 10.2

Similes and Metaphors in *Small Steps*

Answer the following questions about a simile and metaphor in *Small Steps*.

1. A. Identify a simile in the reading.
 - » "My legs were like cooked spaghetti."B. What is being compared?
 - » Peg's legs and cooked spaghettiC. Explain the simile.
 - » Her legs are wobbly and weak and can't support her, the same way spaghetti is flexible.
2. A. Identify a metaphor in the reading.
 - » "It was Christmas and my birthday and the Fourth of July, all at the same time."B. What is being compared?
 - » moving her hand and holidaysC. Explain the metaphor.
 - » Moving her hand after being paralyzed is very exciting, like the most exciting holidays all added up

- Once students have finished Activity Page 10.2, ask one group to read the text aloud to the class (through Dr. Beavis's line "she is going to be thrilled"), taking the same roles they took earlier.
 - Discuss with students what sticks with them most about the passage. What are the most interesting and vivid details? How do they help the reader understand the narrator's experience?
1. **Evaluative.** What words or phrases help the reader understand what an exciting experience this was for the narrator?
 - » Possible answers:
the verb *yelled*
"I CAN MOVE MY HAND!!" in upper-case letters with two exclamation points
"I felt as if I could jump from that bed and run laps around the hospital."
the word *jubilantly*

Challenge

Tell students to think about what their character is feeling emotionally and to try to express that feeling as they read.

Activity Page 10.2



Support

Remind students to look for the words *like* and *as* to locate a simile.

Activity Page 10.3



Reading
Reading/Viewing Closely

Entering/Emerging

Provide the *Small Steps* simile and metaphor to students and support them in describing what is being compared.

Transitioning/Expanding

Support students in finding memorable details in the text (Activity Page 10.3, question 1) by having them focus on finding memorable dialogue and describing how it defines character.

Bridging

Tell students to look for a simile and a metaphor that are related to Peg's limbs.

2. **Evaluative.** What words or phrases help the reader understand how excited Tommy and Dr. Bevis were?

» Possible answers:

Tommy's dialogue and the verb *shrieked*
the verb *bounding*

- Direct students to Activity Page 10.3 and ask them to answer the first two questions independently.
- Ask several students to share their answers. Add the main event(s) to the *Small Steps* class timeline.
- Have students complete question 3 in their groups. Encourage each group to come up with two to three details.

Activity Page 10.3

Small Steps Reading Questions

1. **Inferential.** What is the main event of the first half of "Star Patient Surprises Everyone," Part 1?

» Peg moves her hand.

2. **Literal.** How do the characters react to this event?

» Everyone is very excited and happy.

3. **Evaluative.** What are some of the details that help you imagine the main event and understand the reactions to it? Include the quote, the kind of detail it is, and what it tells you.

detail:

kind of detail:

tells me:

» Possible answers:

detail: "I wiggled my fingers jubilantly."

kind of detail: a physical action

tells me: Peg moved her hand and is excited.

detail: "This is terrific!"

kind of detail: a quote of what someone said

tells me: Dr. Beavis is happy.

detail: "'Hooray!' shrieked Tommy."

kind of detail: a quote of what someone said, the way something sounded

tells me: Tommy is happy for Peg.



Check for Understanding

Ask students to rewrite one of the details they recorded in Activity Page 10.3 as a simile or a metaphor (e.g., “Peg wiggled her fingers like waving five tiny flags.”)

Lesson 10: Similes and Metaphors

Writing



Primary Focus: Students include similes or metaphors in their personal narratives. [W.4.3b]

WRITE SIMILES AND METAPHORS (10 MIN.)

- Ask students to look at the personal narrative planner they completed on Activity Page 8.4.
- Tell them that today they will pick up where they left off in the previous lesson. The portion of the narrative they write today should include at least half of the remaining events.

WRITE A BODY PARAGRAPH (15 MIN.)

- Tell students that before continuing to write their personal narratives, they will warm up by writing some similes and metaphors related to their personal narrative.
- Direct them to Activity Page 10.4.

Support

Remind students types of descriptive details:

- what something looks like
- what something feels like
- what something sounds like
- what something smells or tastes like
- physical action
- a quote of what someone said/dialogue

Activity Page 8.4



Activity Page 10.4



Activity Page 10.4

Writing Similes and Metaphors

Look at your planning chart on Activity Page 8.4. Choose a few actions or objects to describe using similes and metaphors, and write them below. You may write multiple similes or metaphors to describe one object or moment if you choose.

Similes and Metaphors

- 1.
- 2.
- 3.
- 4.
- 5.

- Have some students share their similes and metaphors.
- Direct students to Activity Page 10.5 to continue writing the personal narratives they began during Lesson 9.

Activity Page 10.5

Write a Body Paragraph

Continue writing your personal narrative, using the events and details in your personal narrative planner (Activity Page 8.4) as a guide.

As you write, think about how to develop your events using specific details, such as description and dialogue, to help the reader really imagine what your experience was like.

Include in your narrative at least one of the similes or metaphors you brainstormed earlier.

My Personal Narrative

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

Activity Page 10.5



Support

If students are stuck, ask them to choose the next event on their chart and write about it in detail.

Challenge

Have students include one of their similes or metaphors in their narrative.



Check for Understanding

Before they begin writing, have students summarize the introductions they wrote on Activity Page 9.3 and explain how today's writing connects to their introductions.

- Congratulate students on completing half of their personal narrative essay. Tell them that writing interesting and provocative details is important both for clearly expressing themselves and for drawing their readers into the narrative. They will continue to work on improving the details they write throughout this the unit.

End Lesson

Activity Page 9.3



Writing Writing

Entering/Emerging

Allow students to draw pictures of one or two of their events and then support them in writing full-sentence captions that include a descriptive adjective.

Transitioning/Expanding

As possible, review students' introductions (Activity Page 9.3) and have them tell you what events they will include in today's writing.

Bridging

Before they begin writing, have students share with a peer the events and details they plan on including in today's paragraph.

11

Using Detail in Writing

PRIMARY FOCUS OF LESSON

Reading

Students identify different types of detail in “Star Patient Surprises Everyone,” analyzing how the text conveys meaning through cause and effect relationships and use of descriptive words. [RI.4.5]

Writing

Students draft the second body paragraph of their personal narratives and include an example of cause and effect. [W.4.3]

Language

Students replace nondescript verbs with vital verbs that show detail and action. [L.4.3a]

FORMATIVE ASSESSMENT

Activity Page 11.1

Diving into Textual Detail Explain the use of descriptive words and cause and effect relationships in “Star Patient Surprises Everyone.” [RI.4.5]

Activity Page 11.2

Writing with Cause and Effect Write second body paragraph of personal narrative, including an example of cause and effect. [W.4.3]

Activity Page 11.3

Vital Verbs Replace general verbs with vital verbs that are more interesting and specific. [L.4.3a]

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (35 min.)			
Review Cause and Effect	Whole Group	5 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 11.1
Partner Read	Partner	10 min.	
Discussion	Whole Group	10 min.	
Close Reading	Independent	10 min.	
Writing (20 min.)			
Writing with Cause and Effect	Independent	20 min.	<input type="checkbox"/> Activity Pages 8.4, 11.2
Language (35 min.)			
Adding Detail with Verbs	Whole Group	10 min.	<input type="checkbox"/> Reader <input type="checkbox"/> Activity Page 11.3
Vital Verbs	Independent	25 min.	

ADVANCE PREPARATION

Reading

- Prepare to arrange students into pairs for the partner read.

Language

- Prepare to display the sentence, “My eyes sprang open.”
- Prepare to arrange students into small groups.

Universal Access

Reading

- Prepare a list of plot points for students to arrange in chronological order in the reading section.

Writing

- Prepare a word bank of vital verbs for students to use in Part I of Activity Page 11.3.

VOCABULARY

Core Vocabulary

diagnosed, v. identified an illness

respiratory, adj. related to breathing

excruciating, adj. extremely painful

gunnysack, n. a bag made of rough cloth

Lesson 11: Using Detail in Writing

Reading



Primary Focus: Students identify different types of detail in “Star Patient Surprises Everyone,” analyzing how the text conveys meaning through cause and effect relationships and use of descriptive words. [RI.4.5]

REVIEW CAUSE AND EFFECT (5 MIN.)

- Remind students that when they read Condoleezza Rice’s personal narrative they learned about cause and effect.
- Ask students to respond to each of the following oral prompts by identifying which is the cause and which is the effect:
 1. **Inferential.** The flowers bloomed after all the rain.
 - » The flowers blooming is an effect. The rain is a cause.
 2. **Inferential.** Junior earned a special treat by cleaning his room without being asked.
 - » Cleaning the room is a cause. Earning a treat is an effect.
 3. **Inferential.** After Maria stubbed her toe, it ached for several hours.
 - » Stubbing the toe is a cause. The painful toe is an effect.
 4. **Inferential.** The librarian piled the books too high, and they all tumbled down.
 - » Piling the books too high is a cause. The books tumbling down is an effect.
 5. **Inferential.** I have trouble concentrating if I don’t eat a good breakfast before school.
 - » Not eating a good breakfast is a cause. Difficulty concentrating is an effect.
 6. **Inferential.** What was the central cause and effect in Condoleezza Rice’s personal narrative?
 - » The cause is that Condoleezza, a little girl, was born. The effect of her birth was that her father became a feminist who believed his daughter could do anything.
- Explain that by describing this cause and effect relationship in her personal narrative, Rice provides extra details about the way she and her father interacted. This helps readers understand these characters better.

Support

Review the definitions of cause and effect with students. Remind them that a cause makes something happen, while an effect is something that changes because of a cause.

PARTNER READ (10 MIN.)

- Direct students to “Star Patient Surprises Everyone,” Part 2 (Reader page 37).
- You may wish to preview the Core Vocabulary before the reading.
- Ask students to read the chapter in pairs. As with previous units, you may pair students in a number of ways.
- Explain that both students will silently read the conversation between Peg and Dr. Bevis through the phrase “anyone could have polio and not realize it” (Reader page 38).
- After both students have read the conversation silently, they will divide up the roles of Dr. Bevis and Peg, and read the conversation aloud up to the same point.
- Tell students that as they read, they should try to identify Peg’s two main questions for Dr. Bevis.

Small Steps: The Year I Got Polio

Chapter 7: Star Patient Surprises Everyone (Part 2)

by Peg Kehret

Although I was delighted with every small accomplishment, I wondered why I got better and some of the other patients did not. Tommy might spend the rest of his life in the iron lung. It didn't seem fair.

I mentioned this to Dr. Bevis. "Some cases of polio are severe, and some are mild," he said. "When the polio virus completely destroys a nerve center, the muscles controlled by that center are **paralyzed** forever. If the damage is slight rather than total, the paralysis is temporary. Your muscles were severely weakened, but the nerve damage wasn't total. It's possible for weak muscles to gain back some of their strength."

"So Tommy's polio is worse than mine," I said.

"That's right. It also helped that your parents took you to the doctor right away. You were already here and diagnosed when you needed oxygen; some people who have **respiratory** polio are not that fortunate."

I remembered how hard it had been to breathe, and how much the oxygen tent had helped.

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Dr. Bevis continued, “Most people think they have the flu and don’t get medical help until paralysis sets in. By the time they learn they have polio, and get to a hospital that’s equipped to treat them, the respiratory patients often have to go straight into an iron lung. They don’t get hot packs or physical therapy until they can breathe on their own again, which might be several months later. The sooner the Sister Kenny treatments are started, the more they help.” He smiled at me. “You are one lucky girl.”

But it wasn’t all luck, I thought; it was quick action by my parents. They helped create my good luck.

“I’ve been wondering something else, too,” I said. “How did I get polio when not one other person in my town got it?”

“Many people have polio and never know it,” Dr. Bevis said. “They are highly contagious, but because their symptoms are so slight, they don’t see a doctor. There are probably thousands of cases of polio every year that are so mild they are never **diagnosed**.”

“So I caught it from someone who didn’t know they had it,” I said. It seemed unbelievable to me that anyone could have polio and not realize it.

Mail was delivered every afternoon, and I looked forward to a daily letter from my mother. Most of her letters were signed, “Love, Mother and Dad,” but a few were signed with a muddy paw print.

- Explain that in writing, cause and effect can be used to show a big character change, the way it did in the Condoleezza Rice story. It can also be used to help share information or break down puzzles and mysteries. In the reading today it is used in both ways to offer readers extra detail about the events and people described.

DISCUSSION (10 MIN.)

- Once students have finished the reading, facilitate a class discussion using the following questions:
1. **Evaluative.** What words or phrases helped you know how to read with feeling and expression?
 - » Answers will vary, but students may refer to the words like “delighted” and “unbelievable.”
 2. **Literal.** What are Peg’s two questions?
 - » Peg wonders why she got well when others didn’t and why she got polio in the first place when other people in her town did not get it.



Check for Understanding

Ask students to identify what connects these questions.

- » They are both about cause and effect.

- Explain that Peg wants to know what caused her recovery, or improvement.
3. **Inferential.** According to Dr. Bevis, what causes helped lead to Peg’s improvement?
 - » Answers include that Peg’s parents took her to the hospital immediately, she got oxygen quickly, and she did not have a severe case of polio, as “the nerve damage wasn’t total.”
 4. **Literal.** Peg also wonders how she got polio when no one else in her town did. Is Peg getting polio a cause or an effect in her question?
 - » an effect
- Explain to students that understanding the causes and effects in a narrative or series of events can help us see the relationship between those events. This helps readers know more detail about what is happening in the narrative, just as it helped Peg understand what was happening to her.

Challenge

Encourage students to look for good detail words that help them figure out character’s feelings and traits. Encourage students to use those words to read aloud with feeling and expression.

Support

Remind students that the cause comes before the effect chronologically.



CLOSE READING (10 MIN.)

- Direct students to finish reading the selection individually.
- When students complete the reading, direct them to Activity Page 11.1. Review the instructions, then have them complete the activity individually.

Dr. Bevis continued, “Most people think they have the flu and don’t get medical help until paralysis sets in. By the time they learn they have polio, and get to a hospital that’s equipped to treat them, the respiratory patients often have to go straight into an iron lung. They don’t get hot packs or physical therapy until they can breathe on their own again, which might be several months later. The sooner the Sister Kenny treatments are started, the more they help.” He smiled at me. “You are one lucky girl!”

But it wasn’t all luck, I thought; it was quick action by my parents. They helped create my good luck.

“I’ve been wondering something else, too,” I said. “How did I get polio when not one other person in my town got it?”

“Many people have polio and never know it,” Dr. Bevis said. “They are highly contagious, but because their symptoms are so slight, they don’t see a doctor. There are probably thousands of cases of polio every year that are so mild they are never **diagnosed**.”

“So I caught it from someone who didn’t know they had it,” I said. It seemed unbelievable to me that anyone could have polio and not realize it.

Mail was delivered every afternoon, and I looked forward to a daily letter from my mother. Most of her letters were signed, “Love, Mother and Dad,” but a few were signed with a muddy paw print.

Those were from B.J., telling me he had chased a cat or buried a bone. Grandpa depended on Mother to tell me any news, but he sent a gift each week when my parents came to visit.

Art wrote about college life and sent me a new teddy bear just like the one that got burned.

One mail delivery included a big brown packet from my school in Austin. When I opened it, dozens of letters from my classmates tumbled out. Karen wrote about a student petition to change the rules so girls could wear pants to school instead of the required dresses. Another girl complained that her new haircut was too short; a third was outraged at the basketball referee.

I had the strange feeling that I was reading about a different lifetime. The other kids were upset about such unimportant things.

Just a few weeks earlier, I, too, had worried about clothes and hair and the basketball team. Now none of this mattered. I had faced death. I had lived with **excruciating** pain and with loneliness and uncertainty about the future. Bad haircuts and lost ball games would never bother me again.

Even the petition to allow girls to wear pants to school, a cause I supported, failed to excite me. I would happily wear a **gunnysack**, I thought, if I could walk into the school.



"Be glad you aren't here," one boy wrote. "You aren't missing anything but hard tests and too much homework."

He's wrong, I thought. I miss my own room and playing with B.J. and helping Grandpa in the garden. I miss my piano lessons and roller-skating and licking the pan when Mother makes fudge. I miss visiting my aunts and uncles. I miss riding my bike with Karen and playing Monopoly with Richard.

I put the letters aside, knowing I was changed forever. My world was now the hospital. Would I have anything in common with my classmates when I went home? I felt closer now to Tommy, whose head was the only part of him I had ever seen, than I did to the kids who used to be my dearest friends. Tommy understood what it was like to have polio; my school friends could never know.



Reading Reading/Viewing Closely

Entering/Emerging

Provide students with plot points (Peg gets sick, her parents take her to the hospital, she gets oxygen, she gets better) and facilitate a discussion in which they put them in chronological order. Then ask students to identify causes (which come first) and effects (which come later).

Transitioning/Expanding

Allow students to determine chronological order of events in pairs.

Bridging

Encourage students to determine chronological order of events prior to determining cause and effect.

Challenge

Ask students to name other examples from literature or movies where an experience changes a character's perspective on what is most important.

Activity Page 11.1

Diving into Textual Detail

Part 1: Cause and Effect

In *Small Steps* author/narrator Peg Kehret uses cause and effect to help her readers understand the details of her journey through polio. Cause and effect can help us understand her emotional journey as well as her physical journey. Answer these questions to help track the causes and effects.

1. Think back to the beginning of *Small Steps*. What did Peg care about most at the beginning of chapter 1?
 - » the pep rally
2. How has Peg changed since the beginning of *Small Steps*?
 - » She now feels closer to her hospital friend than her school friends, and she no longer worries about things like clothes and basketball.
3. What makes Peg realize that this change has taken place?
 - » She gets letters from her friends about their concerns, and she realizes that she has different concerns than they do.
4. What is the cause of this change in Peg?
 - » She has been so sick that now all she cares about is walking again and going home and doing simple things.
5. What is the effect Peg describes at the end of "Star Patient Surprises Everyone"?
 - » She feels very far away from her friends and their worries.
6. Who does Peg feel closest to in this passage, and why does she feel that way?
 - » She feels closest to Tommy because he understands what it is like to have polio.

Part 2: Descriptive Words

The passage you read in this lesson also uses good descriptive words to show details about what Peg and others felt or experienced. Answer the following questions to identify the strong descriptive words Peg uses in her narrative.

1. After Peg received the mailbag, what happened to the letters?
 - » The letters "tumbled" out of the bag.
2. Peg says that in one letter, a "girl complained that her new haircut was too short." What does the word *complained* reveal about the girl's feelings?
 - » It shows that she did not like the haircut.

3. In the next-to-last paragraph, Peg lists things she misses. Which thing does she describe most descriptively? Give a reason for your choice.
- » Students may conclude that Peg describes fudge most descriptively, as she explains how she would lick the pan.

Lesson 11: Using Detail in Writing

Writing



Primary Focus: Students draft the second body paragraph of their personal narratives and include an example of cause and effect. [W.4.3]

WRITING WITH CAUSE AND EFFECT (20 MIN.)

- Direct students to Activity Page 11.2. Review the directions and have students complete the activity independently.

Activity Page 11.2

Writing with Cause and Effect

Today you will finish telling the story of your personal narrative. The paragraph you write should include the final events in your personal narrative planning chart on Activity Page 8.4. Illustrate those events by adding supporting facts and details.

So far in this lesson, you've learned about several kinds of details you might add. Today, focus on adding detail through explaining cause and effect. Use cause and effect to show how at least one character responds to a situation.

Writing Prep

1. The cause I will write about today is:
2. The effect of that cause is:

In the space that follows, write a paragraph completing the story of your memory. Include your cause and effect in the paragraph.

If you finish with time remaining, read over your work and list two ideas for how you might improve it.

Note: The activity page provides space for students to complete the assignment.

Activity Page 11.2



Support

If students struggle to locate a cause and effect in their narratives, ask them to determine something that changed. Then ask them to think about what caused that change.

Challenge

Ask students to identify a turning point in their narratives. When does the effect really happen? How can they highlight that in their writing?



Writing Understanding Text Structure

Entering/Emerging

Provide 1:1 support to students. Direct them to Activity Page 8.4 and assist them in numbering the events in chronological order, then in determining the cause/effect relationships that exist between them.

Transitioning/Expanding

Allow students to work in groups to arrange the events in their narratives chronologically and determine cause/effect relationships.

Bridging

Encourage students to arrange the events in their narratives chronologically and determine cause/effect relationships.



Check for Understanding

Ask students to underline the cause and circle the effect in their paragraphs.

- Tell students that even though they have completed telling the events of their narratives, their essays are not finished yet. In the next lesson, they will work on writing conclusions, and they will also have several sessions to polish and revise their narratives. Before that, though, they will work on improving what they have drafted so far.

Lesson 11: Using Detail in Writing

Language



Primary Focus: Students replace nondescript verbs with vital verbs that show detail and action. [L.4.3a]

ADDING DETAIL WITH VERBS (10 MIN.)

- Tell students that when Peg first regained movement, she was very surprised. She said that when it happened, her “eyes sprang open.”
- Display the sentence “My eyes sprang open.”

1. **Literal.** What is the verb in this sentence?
 - » sprang
2. **Literal.** What happens in this sentence? What is the author saying she did?
 - » Peg opens her eyes.
3. **Evaluative.** What is the difference between saying “my eyes sprang open” and “I opened my eyes”?
 - » The verb “sprang” is more dramatic and exciting than “opened.”
4. **Inferential.** What does using “sprang” tell us about the narrator’s feelings in the moment?
 - » She is surprised and excited, because moving is a big deal.

- Tell students that verbs that show drama and excitement while helping readers visualize the action or understand more detail about what was really happening are great verbs to include in their writing. Sometimes these verbs are called strong verbs or vital verbs.
- Explain that the word *vital* means a few different things, including “lively” and “important.”

5. Why would “sprang” be a more vital verb than “opened”?

- » Answers will vary, but students should recognize that it is more active and descriptive than “opened.” It suggests that Peg opened her eyes suddenly and excitedly.



Check for Understanding

Have five students move across the room one at a time, telling each to do it differently than the previous student. As each student moves, say, “He/She moved across the room.” Then ask the class to name a vital verb that better describes the student’s action.

VITAL VERBS (25 MIN.)

- Direct students to Activity Page 11.3. Read the directions for Part 1 and complete the first sentence together. Then ask students to finish Part 1.
- Have students share their favorite sentences in small groups. Answers will vary, but some samples follow.
- Direct students to Part 2. Review the instructions and have students complete it individually.

Activity Page 11.3

Vital Verbs

Part 1: Write two new versions of the following sentences. In each of your new sentences, replace the verb in bold with a more vital verb.

1. I **walked** from school to grandmother’s house.
 - » I trudged from school to grandmother’s house.
 - » I skipped from school to grandmother’s house.
 - » I pranced from school to grandmother’s house.

Support

Allow students to use a thesaurus to help locate more specific verbs.

Activity Page 11.3





Reading Reading/Viewing Closely

Entering/Emerging

Provide individual support to help students select answers from Part I from a bank of descriptive verbs.

Transitioning/Expanding

Allow student groups to select answers from Part I from a bank of descriptive verbs.

Bridging

Allow students to select answers from Part I from a bank of descriptive verbs.

Challenge

Pair students. Have them read each other's personal narrative paragraphs and help identify additional verbs that could be replaced.

2. I **threw** the ball.

- » I tossed the ball.
- I hurled the ball.
- I lobbed the ball.

3. He **ate** the cake

- » He picked at the cake.
- He gobbled the cake.
- He nibbled the cake.

4. "I've got practice today," she **said**.

- » "I've got practice today," she whispered.
- "I've got practice today," she moaned.
- "I've got practice today," she crowed.

5. The children **looked** at the dancers on the stage.

- » The children gazed at the dancers on the stage.
- The children glanced at the dancers on the stage.
- The children stared at the dancers on the stage.
- The children glared at the dancers on the stage.

If you finish with time remaining, write each sentence in one more new way. Your teacher will tell you when it is time to move on to Part 2.

Part 2: Now you will use your new verb skills to add some vital verbs to your own personal narrative. Review your personal narrative writing from today and the previous lesson. Choose a sentence with a verb that could be more vital. Copy the sentence below, and then rewrite it using a more vital verb.

Old sentence:

New sentence:

If you finish with time remaining, repeat the exercise with another sentence.

- Allow student volunteers to share the changes they made to their work.
- Tell students that this kind of small improvement is a key part of revision. In upcoming lessons, they will do more revision and read more about Peg's recovery.

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



## 12

# It's All in the Details

## PRIMARY FOCUS OF LESSON

### Reading

Students identify textual details and use them to read the text closely.

[RI.4.1]

### Writing

Students revise their personal narrative drafts to incorporate good and varied details. [W.4.3, W.4.5]

## FORMATIVE ASSESSMENT

### Activity Page 12.1

**All About Accordions** Identify and classify details from “The Great Accordion Concert.” [RI.4.1]

### Activity Page 12.2

**Identifying Good Details** Discuss qualities of most memorable details and why they are memorable. [RI.4.1]

### Activity Page 12.3

**Detail Drill** Revise personal narrative writing to add or improve details. [W.4.3, W.4.5]

## LESSON AT A GLANCE

|                          | Grouping    | Time    | Materials                                                                                                                                                  |
|--------------------------|-------------|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Reading (50 min.)        |             |         |                                                                                                                                                            |
| Reading for Details      | Independent | 15 min. | <input type="checkbox"/> Activity Pages 12.1, 12.2<br><input type="checkbox"/> Reader<br><input type="checkbox"/> Examples of Good Details poster or chart |
| Examples of Good Details | Whole Group | 10 min. |                                                                                                                                                            |
| Close Reading            | Whole Group | 25 min. |                                                                                                                                                            |
| Writing (40 min.)        |             |         |                                                                                                                                                            |
| Revising Details         | Independent | 40 min. | <input type="checkbox"/> Activity Page 12.3<br><input type="checkbox"/> Colored pencils                                                                    |

---

## ADVANCE PREPARATION

### Reading

- The Reading segment ties in with the Examples of Good Details material that is incorporated in the Contraption Quest. If you have started the Quest with your students, you may display the Examples of Good Details poster. If you have not yet started the Quest, you will need to prepare a chart as shown on Activity Page 12.2, with the boxes in the second column (“Detail”) left blank.

### Universal Access

#### Reading

- Create a timeline of events from the text.

#### Writing

- Review students’ narratives.

---

## VOCABULARY

### Core Vocabulary

**O.T., n.** stands for occupational therapy, which consists of exercises and projects used to help patients recover skills for daily life

**melody, n.** a tune

**adept, adj.** very skilled

**flawlessly, adv.** perfectly, without imperfections

**gazed, v.** looked at closely

## Lesson 12: It's All in the Details

# Reading



**Primary Focus:** Students identify textual details and use them to read the text closely. [RI.4.1]

**READING FOR DETAILS (15 MIN.)**

- You may wish to preview the Core Vocabulary before the reading.
- Direct students to the reader and have them independently read “The Great Accordion Concert” from the beginning to “. . . nothing to change my mind” (Reader pages 41–42).
- **Literal.** Why does Peg need to learn to play the accordion?
  - » The muscles in her arms and hands need development, and accordion playing develops those muscles.

# Small Steps: The Year I Got Polio

## Chapter 13: The Great Accordion Concert

---

by Peg Kehret

*After Peg regains movement, she is transferred to Sheltering Arms, a rehabilitation hospital. There she lives with a group of other girls her age who are also recovering from polio. Peg begins to use a wheelchair and works hard in physical and occupational therapy to get stronger so that she can walk and move easily again. Her parents come to visit every week and she and her roommates have fun together, even as they face the challenges of polio.*

---

Although I had not yet mastered the fine art of moving the pile of marbles from spot to spot with my toes, I received a new challenge in O.T. I was going to learn to play the accordion.

Certain muscles of the arms and hands are used when pushing an accordion in and out, and it happened that I needed help with those particular muscles. The Sheltering Arms owned an accordion, and Miss Ballard knew I'd had two years of piano lessons. She said the accordion was the perfect exercise for me.

From my very first attempt, I hated the accordion. It was heavy and awkward, and pushing it in and out made my arms ache. The trick of playing a **melody** on the keyboard with one hand, pushing

the proper chord buttons with the other hand, and at the same time pushing and pulling on the accordion itself was completely beyond me.

"It would be easier if you asked me to juggle and tap dance at the same time," I said.

"You just need practice," Miss Ballard replied. "Try a little longer."

I did try however, even when I got the correct right-hand note with the proper left-hand chord and pushed air through the bellows at the same time, I didn't care for the sound. I had never liked accordion music, and my efforts during O.T. did nothing to change my mind.

When my parents heard about the accordion, Mother said, "What fun! You've always loved your piano lessons."

"That's different," I said. "I like the way a piano sounds."

"You already know how to read music," Dad pointed out. "You will master that accordion in no time."

I insisted I would never be **adept** on the accordion, and Dad kept saying it would be a breeze.

I finally said, "Why don't *you* play it, if you think it's so easy?"

"All right. I will," said Dad, and off he went to the O.T. room to borrow the accordion.

He came back with the shoulder straps in place and an eager look on his face. My dad played piano by ear, so he didn't need sheet music. Even so, the sounds he produced could only be called squawks and squeaks.



### Check for Understanding

Review the concepts covered in the previous lesson by asking students to identify the cause-and-effect relationship in this passage.

- » Possible answers include that Peg's arms and hands have grown weak (effect) due to her illness (cause) and that Peg will play the accordion (cause) to develop her arm and hand muscles (effect).

- Ask students to raise their hands if they:
  - have ever played an accordion
  - have ever heard or seen an accordion being played
  - have never played or seen an accordion
- Tell students that even if they have never seen an accordion, they could probably understand Peg's experience from the details she includes in her narrative.
- Direct students to Activity Page 12.1. Review the instructions and ask students to complete the activity.

### Activity Page 12.1

#### All About Accordions

When you write a personal narrative, you cannot assume that your readers have had the same experiences as you. In fact, sometimes the most interesting stories to read were written by people who have had very different experiences from those of their readers.

Good writers often describe their experiences so well that readers can understand and visualize what is happening even if they have not experienced something like it themselves.

### Activity Page 12.1



Reread the passage on Reader pages 41–42 in which Peg describes learning to play the accordion. In the space that follows, write down all the textual details you can find that relate to the accordion or how to play it.

» Possible answers include:

Accordions must be pushed in and out.

Accordions are played with the hands and arms.

The accordion “was heavy and awkward.”

The accordion made Peg’s “arms ache.”

Accordions produce melodies.

Accordions have keyboards.

Accordions have chord buttons.

It takes two hands to play an accordion.

To play an accordion, you have to do several things at once: push the chord buttons and pull on the accordion itself.

Accordions have a bellows that air gets pushed through.

Accordions are musical instruments.

Accordions have shoulder straps.

Accordions can make squawks and squeaky sounds if you don’t know how to play them.

**Note:** The activity page provides space for students to complete the assignment.

- Ask students to share details about accordions they identified in the text.

### EXAMPLES OF GOOD DETAILS (10 MIN.)

- Explain that good writers often incorporate lots of different kinds of details in their writing.
- Display and review the large Examples of Good Details chart.
- Ask students to classify details about the accordion into the “Good Details” categories on the poster.

### CLOSE READING (25 MIN.)

- Have students read the rest of “The Great Accordion Concert” (Reader pages 42–45). Then lead a discussion around the questions that follow.

### Challenge

Ask students to draw accordions based on the textual details they identified.

### Support

If students struggle to identify accordion-related details from the passage, display an image or video of an accordion being played, then ask them to compare what they see with Kehret’s descriptions.



the proper chord buttons with the other hand, and at the same time pushing and pulling on the accordion itself was completely beyond me.

“It would be easier if you asked me to juggle and tap dance at the same time,” I said.

“You just need practice,” Miss Ballard replied. “Try a little longer.”

I did try however, even when I got the correct right-hand note with the proper left-hand chord and pushed air through the bellows at the same time, I didn’t care for the sound. I had never liked accordion music, and my efforts during O.T. did nothing to change my mind.

When my parents heard about the accordion, Mother said, “What fun! You’ve always loved your piano lessons.”

“That’s different,” I said. “I like the way a piano sounds.”

“You already know how to read music,” Dad pointed out. “You will master that accordion in no time.”

I insisted I would never be **adept** on the accordion, and Dad kept saying it would be a breeze.

I finally said, “Why don’t *you* play it, if you think it’s so easy?”

“All right. I will,” said Dad, and off he went to the O.T. room to borrow the accordion.

He came back with the shoulder straps in place and an eager look on his face. My dad played piano by ear, so he didn’t need sheet music. Even so, the sounds he produced could only be called squawks and squeaks.



He pushed and pulled. He punched the buttons. He grew red in the face. Beads of perspiration popped out on his bald spot. Something vaguely resembling the first few notes of “Beer Barrel Polka” emerged from the accordion, but they were accompanied by assorted other sounds, none of which could be called musical.

We girls covered our ears, made faces, and booed. We pointed our thumbs down. Mother laughed until tears ran down her cheeks.

Finally, Dad admitted defeat. Temporary defeat.

“I’ll try again next week,” he said. “Meanwhile, I want you to keep practicing.”

“It will sound just as terrible next week,” I said, but I agreed to work on my accordion technique awhile longer.

The following Sunday, we could hardly wait to tease Dad about his musical fiasco.

“When do we get the accordion concert?” Renée asked the minute my parents arrived.

“Wait!” exclaimed Alice. “I want to put in my earplugs.”

We teased until Dad reluctantly agreed to try it again.

We snickered and tee-heed as he brought the O.T. accordion into the room. He sat on a chair and carefully adjusted the straps.

“Quit stalling,” I said.

“What’s the rush?” said Renée as she put her fingers in her ears.

Dad began to play. Instead of squeaks and squawks, he played “Beer Barrel Polka” **flawlessly**, from start to finish.

Our jaws dropped. We **gazed** at him and at each other in astonishment. When he finished the song, our questions exploded like a string of firecrackers. “How did you learn to play?” “Who taught you?” “Where did you get an accordion?” He simply smiled, while Mother applauded.

Then they told us the whole story. He had rented an accordion from a music store and practiced every spare second in order to surprise us with his concert.

“Can you play any other songs?” I asked.

“It took me all week to learn that one,” Dad said.

“And he stayed up until midnight every night, practicing,” Mother added.

After that, I didn’t dare complain about my accordion sessions. I never did get as good at it as Dad got in just seven days, but I managed to produce a few recognizable tunes, and the effort did help strengthen my arm muscles and my fingers.

1. **Inferential.** Does Peg's mother think Peg will like playing the accordion?  
Give a reason from the text to support your answer.
    - » Yes, because Peg enjoys piano lessons.
  2. **Inferential.** Why does Peg think the accordion will be different from the piano?
    - » Peg does not like the accordion music.
  3. **Literal.** Why does Peg's father think she will learn the accordion quickly?
    - » She can read music.
  4. **Evaluative.** Peg has many reasons to try playing the accordion. What finally causes her to start playing it?
    - » Her father learns to play a song on the accordion in seven days.
  5. **Literal.** What is the effect of Peg's accordion playing?
    - » Her fingers and arms grow stronger.
- Direct students to Activity Page 12.2. Review the instructions and have them complete Part 1, then review their answers.

## Activity Page 12.2



### Activity Page 12.2

#### Identifying Good Details

Remember that good writers use many different kinds of detail to help readers understand and visualize the events described in the text. Use this activity to record some of the details Kehret uses in her work.

**Part 1:** You have already noted some of the text's details about accordions. Use the chart below to record at least two different kinds of details that describe something other than the accordion.

## "The Great Accordion Concert"

| Type of Detail                        | Detail                                                                                                  |
|---------------------------------------|---------------------------------------------------------------------------------------------------------|
| what something looks like             | "He grew red in the face. Beads of perspiration popped out on his bald spot."                           |
| what something feels like             | playing the accordion "made my arms ache"                                                               |
| what something sounds like            | "we snickered and tee-heed"; "instead of squeaks and squawks, he played 'Beer Barrel Polka' flawlessly" |
| what something smells or tastes like  |                                                                                                         |
| a physical action                     | "she put her fingers in her ears"; "Our jaws dropped."                                                  |
| a quote of what someone said—dialogue | "I want to put in my earplugs."                                                                         |

**Part 2:** Use the chart below to identify different kinds of good details in "Good-bye, Silver; Hello, Sticks." Record as many as you can find.

## "Good-bye, Silver; Hello, Sticks"

| Type of Detail                        | Detail                                             |
|---------------------------------------|----------------------------------------------------|
| what something looks like             |                                                    |
| what something feels like             | "feeling foolish"                                  |
| what something sounds like            | a screech of brakes                                |
| what something smells or tastes like  |                                                    |
| a physical action                     | "I blinked back tears."; "I patted Silver's side." |
| a quote of what someone said—dialogue | "You gave me a lot of good rides."                 |

- Have students silently read "Good-bye, Silver; Hello, Sticks" (Reader page 46).

## Challenge

Have students connect these details with the tools studied in previous lessons. Do these details help reveal character traits? Do they contain vital verbs? Are they similes or metaphors?



## Reading for Information Reading/Viewing Closely

### Entering/Emerging

Support students in adding events from "The Great Accordion Concert" and "Good-bye, Silver; Hello, Sticks" to their timelines on Activity Page 7.2. Then have them find details describing particular events.

### Transitioning/Expanding

Have students work in a group to add events to their timelines on Activity Page 7.2. Then assign pairs to find details describing particular events.

### Bridging

Have students work individually to add events to their timelines on Activity Page 7.2 and then find details describing particular events.

1. **Inferential.** How did Peg expect to feel when she got to stop using the wheelchair?
  - » She expected to feel happy.
2. **Literal.** How did Peg actually feel when she told Silver goodbye? Name the word or phrase in the text that helps you know this.
  - » She was sad; she “blinked back tears.”
3. **Literal.** What “fine times” did Peg have with Silver?
  - » The wheelchair helped her attend school, sessions with Miss Ballard, and O.T. (occupational therapy). She also used it on her birthday.
4. **Evaluative.** How has Peg’s perspective on life changed through her time in the wheelchair?
  - » She has learned that she could have a happy life even if she had always had to use Silver.

# Small Steps: The Year I Got Polio

## Chapter 14: Good-bye, Silver; Hello, Sticks

---

by Peg Kehret

*After weeks of intensive therapy, Peg is finally ready to walk again with her newly-arrived walking sticks.*

---

Two weeks after I got my sticks, Miss Ballard told me I was strong enough to use them exclusively. I didn't need Silver anymore.

"You gave me a lot of good rides," I whispered as I patted Silver's side for the last time. I blinked back tears, feeling foolish. I had looked forward to this day for months, and now that it was here, I was all weepy about leaving my wheelchair behind.

Silver had carried me to school, distributed countless treats, and taken me safely to O.T., my sessions with Miss Ballard, visits with other patients, and special events in the sunroom. I'd had many fine times, including my thirteenth birthday, in that wheelchair. As I thought about them, I realized that even if I had never grown strong enough to leave Silver, I still would have been able to lead a happy life.

I took Silver for a farewell trip, which ended with a high-speed dash down the hall, a screech of brakes, and a final shout of "Hi, yo, Silver! Awa-a-ay!" Teetering on the two rear wheels, I tipped farther back than I had ever gone before. It was a terrific last ride.

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## Lesson 12: It's All in the Details

# Writing



**Primary Focus:** Students revise their personal narrative drafts to incorporate good and varied details. [W.4.3, W.4.5]

### Activity Page 12.3



#### REVISING DETAILS (40 MIN.)

- Direct students to Activity Page 12.3. Review the instructions and ask students to complete the activity.

### Activity Page 12.3

#### Detail Drill

Now that you have practiced identifying good, varied details, use that skill to improve your own personal narrative writing.

Follow these steps to add to or improve your details.

1. Begin by rereading your narrative. As you read, underline each event from your personal narrative planner (Activity Page 8.4) in a different color.
2. Read your draft a second time. This time, use the same colors to circle the details describing each event.
3. Use the text you underlined and circled to complete the following chart. Don't worry about empty boxes. You will work on those in the next part of this activity.

| Type of Detail                        | Event 1: | Event 2: | Event 3: | Event 4: |
|---------------------------------------|----------|----------|----------|----------|
| what something looks like             |          |          |          |          |
| what something feels like             |          |          |          |          |
| what something sounds like            |          |          |          |          |
| what something smells or tastes like  |          |          |          |          |
| a physical action                     |          |          |          |          |
| a quote of what someone said—dialogue |          |          |          |          |

#### Challenge

Encourage students to use figurative language in their details as Kehret does in the phrase “our questions exploded like a string of firecrackers.”

4. Brainstorm a few more details and add them to the chart.

| Type of Detail                        | Event 5: | Event 6: | Event 7: | Event 8: |
|---------------------------------------|----------|----------|----------|----------|
| what something looks like             |          |          |          |          |
| what something feels like             |          |          |          |          |
| what something sounds like            |          |          |          |          |
| what something smells or tastes like  |          |          |          |          |
| a physical action                     |          |          |          |          |
| a quote of what someone said—dialogue |          |          |          |          |

5. If there are any types of details you have not included in your writing so far, try to add one of that type to the chart.
6. Select at least one of those new details to include in your narrative and place a star next to the line of your narrative where you will insert the detail. Write your new detail in a full sentence below.

- Tell students this is not the last chance they will have to revise their writing, so they should continue to think about ways to make their details memorable and effective.



### Check for Understanding

Circulate as students work to provide support and feedback; ask volunteers to share strong details from their work with the class.

End Lesson

### Support

Allow students to read their drafts to their peers, who should ask questions about things they would like to know. Students should use their answers to those questions to add extra details to their work.



### Writing Selecting Language Resources

### Entering/Emerging

Support students in selecting events from their narratives that support the addition of a particular type of detail.

### Transitioning/Expanding

Ask students questions to help them add details to their events (e.g., “What did you see or hear when you opened the door? What was the weather like?”).

### Bridging

Have students work in pairs to support one another in identifying details to add to their narratives.

## 13

# Conclusions: Finishing Strong

## PRIMARY FOCUS OF LESSON

### Reading

Students learn about strong conclusions and analyze the conclusion of *Small Steps*. [RI.4.2]

### Writing

Students compose conclusions for their personal narratives. [W.4.3e]

## FORMATIVE ASSESSMENT

### Activity Page 13.1

**Concluding Thoughts** Connect the conclusion of *Small Steps* to the overall narrative's main points. [RI.4.2]

### Activity Page 13.2

**Wrapping It Up** Write a concluding paragraph for the personal narrative. [W.4.3e]

## LESSON AT A GLANCE

|                               | Grouping    | Time    | Materials                                                                               |
|-------------------------------|-------------|---------|-----------------------------------------------------------------------------------------|
| Reading (45 min.)             |             |         |                                                                                         |
| Introducing Conclusions       | Whole Group | 5 min.  | <input type="checkbox"/> Reader<br><input type="checkbox"/> Activity Pages 7.2 and 13.1 |
| Close Reading                 | Whole Group | 25 min. |                                                                                         |
| Concluding <i>Small Steps</i> | Independent | 15 min. |                                                                                         |
| Writing (45 min.)             |             |         |                                                                                         |
| Planning Conclusions          | Independent | 20 min. | <input type="checkbox"/> Activity Page 13.2                                             |
| Drafting Conclusions          | Independent | 25 min. |                                                                                         |

## ADVANCE PREPARATION

### Writing

- Prepare to arrange students in pairs to review their plans for conclusions.

### Universal Access

### Reading

- Prepare short-answer and yes/no questions.

### Writing

- Prepare organizer.

Start Lesson

## Lesson 13: Conclusions: Finishing Strong

# Reading



**Primary Focus:** Students learn about strong conclusions and analyze the conclusion of *Small Steps*. [RI.4.2]

## INTRODUCING CONCLUSIONS (5 MIN.)

- Tell students that this lesson focuses on the conclusion, or the ending, of a piece of writing.
  1. **Evaluative.** Ask students what an ending or conclusion usually does and what elements it might include.
    - » Answers will vary, but students may mention the concept of “a happy ending,” which resolves conflicts. Conclusions may also show how the characters have changed throughout the narrative. Conclusions can answer questions or remind readers of the main point of the narrative.
- Point out that the conclusion is the final impression the essay leaves with the reader, so it is a particularly important section of a piece of writing.

### Support

Ask students to review the guidelines for a strong paragraph from Lesson 1, which state, “Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic or main idea.”

## CLOSE READING (25 MIN.)

- Tell students that in this lesson they will finish reading *Small Steps* and write conclusions to their own personal narratives.
  - Direct students to read “Back to School,” the final passage from *Small Steps* (Reader pages 48–50), independently.
  - After students read the passage, facilitate discussion using the following questions.
2. **Literal.** Dorothy’s letter to Peg mentions her conflicted feelings about leaving Sheltering Arms. How did Dorothy expect to feel when she left, and how does she actually feel once she has left?
    - » Dorothy wanted to leave Sheltering Arms, but once she did, she realized that she wanted to return.
  3. **Literal.** Why does Peg think it makes sense that Dorothy wants to return to Sheltering Arms?
    - » The girls were safe there, people there understood their illness, and it was easier to live there than in “the normal world.”
  4. **Literal.** Kehret uses a strong, vital verb when she writes that the girls were “cocooned in Room 202.” What is a cocoon?
    - » A cocoon is a soft casing that encloses some insects as they mature and grow. When they have finished maturing, animals such as butterflies emerge from the cocoon. Caterpillars are transformed into butterflies in a cocoon.
  5. **Inferential.** Based on your answer to the previous question, think about why Kehret might use this word to describe her stay at Sheltering Arms. What does this word suggest is happening to the girls while they are there?
    - » The girls feel safe. Like caterpillars turning into butterflies, they are being transformed. When they leave Sheltering Arms, they will be different from the way they were before.
  6. **Inferential.** How is Peg transformed when she arrives back at school?
    - » She feels “stronger”; she is ahead in school; she has become a celebrity.
- Direct students to the timeline on Activity Page 7.2.
  - Work together as a class to determine new events to add to the timeline. For each suggested event, ask students to give a reason explaining the event’s significance and why it deserves to be marked on the timeline.
    - » Answers may vary, but students should provide a reason for their choices. Possible answers include, under the category “Back to School,” that Peg returned to school, that her schoolmates cheered for her, and that, when she went to chorus class, she remembered first feeling sick there.

## Activity Page 7.2



# Small Steps: The Year I Got Polio

## Chapter 18: Back to School

---

by Peg Kehret

*In April, after months in hospitals and therapy at home, Peg is finally allowed to go back to school.*

---

“Did the new braces work?” I asked.

Dorothy shook her head, no. “My brothers are building a ramp so I can get in and out of our house.”

I was glad that she was going home, and sad that she would always need the wheelchair.

When it was time for us to leave, I hugged Dorothy; wondering if I would ever see her again. We promised to write often, and that promise held back my tears.

We had good intentions, but letters between me and my roommates slowed, in both directions. There were two new girls in 202 now.

About two weeks after she was discharged, I got a letter from Dorothy. “I wanted to leave Sheltering Arms more than anything,” she wrote, “but now sometimes I wish I could go back. Isn’t that silly?”

It wasn't silly to me. We were safe at the Sheltering Arms, cocooned in Room 202, where everyone understood what it was like to have polio. Getting around in the normal world, even in our own homes, was more difficult than hospital life.

In April, I got permission to return to school. I was still on my walking sticks, but I could go up and down stairs if I held the railing with both hands and had someone carry my sticks for me. I was slow because both feet had to touch every step, but I could make it.

Dad bought me a backpack for my books. I was to start by attending only in the mornings. If I could manage that, I would gradually work up to a full day.

On my first day back, I was so nervous my hands began to sweat and I was afraid the sticks would slip out of my grasp. What if people never quit staring? What if no one would carry my sticks up and down stairs for me? What if I couldn't get around in the crowded halls, and fell? Worst of all, what if I discovered that I was hopelessly behind the other kids in every class?

When I walked into my first-period class, which happened to be English, the students whistled and clapped and cheered, welcoming me back. All morning, kids begged for a turn to carry my sticks up or down the stairs. They offered to help me with the backpack. They walked ahead of me in the halls, clearing space.

Without knowing it, I had become a celebrity. Since I was the only person in Austin to get polio that year, the whole town had followed my progress while I was in the hospital. It seems all of Austin had been pulling for me, hoping I would walk again.



Rather than falling behind in my classes, it quickly became clear that I had remained equal or even pulled slightly ahead. By the end of the morning, I felt sure that I would pass the final exams.

My last class of the morning was chorus practice.

Thanks to all those songs in the dark, my singing voice was improved, even though I now used my stomach muscles rather than my diaphragm.

As I found my seat and placed my sticks on the floor beside me, I remembered how my skirt had jumped because of my twitching thigh muscle on Homecoming day; and how I had collapsed in the hall when chorus ended.

I had been gone seven months. I had been gone a lifetime. Although I returned on walking sticks, moving slowly and taking small steps, I knew that in many ways, I was stronger than when I left.

I opened my music and began to sing.

## CONCLUDING *SMALL STEPS* (15 MIN.)

- Tell students that, in this activity, they will think about how Kehret concludes her narrative.
- Direct students to Activity Page 13.1, review the instructions, and ask them to answer the questions.

### Activity Page 13.1

#### Concluding Thoughts

Because the *Small Steps* conclusion comes at the end of a long piece of writing, it is several paragraphs long and includes several events, but it is still a final thought about the topic or main idea of the text.

Answer the following questions to think more closely about the conclusion of *Small Steps*. You may consult your Reader as you work.

1. What is the main plot of *Small Steps*? Describe what happens in one sentence.
  - » The narrator is diagnosed with and recovers from polio.
2. Describe the plot of “Back to School” in one sentence.
  - » Peg returns to school and realizes that, although things there have stayed the same, she has changed.
3. How has Peg grown “stronger” from her time away?
  - » Answers may vary, but students should point to a place in the text that supports their claims. For example, they might argue that she has gained strength by learning to overcome obstacles such as temporary paralysis.
4. Why do you think Kehret chooses to end her book with her first day back to school?
  - » Possible answer: Kehret chooses to end her story when she goes back to chorus class, the place where she started her story. By ending where she began, she can show us how she has changed.

### Activity Page 13.1



#### Support

Tell students that one way to think about the main idea of a piece of writing is to think about what a character has learned or how a character has changed.

#### Challenge

What does Peg mean when she says, “I had been gone a lifetime”?

- » She has changed so much that it feels like she has been gone a very long time.

## Challenge

Ask students to name other points on the timeline, earlier or in the future, when Kehret could have ended her story. Possible answers: the present day, when she walks again, when she regains movement.



Reading  
Reading/Viewing Closely

### Entering/Emerging

Have students act out “Back to School” in small groups and discuss what part of their scene was most important.

### Transitioning/Expanding

Ask yes/no and short-answer questions to help students determine a main idea. Example: “What was most important to Peg at the beginning of the narrative?”

### Bridging

Allow students to share their main ideas with a partner and have the partners assist one another to find textual support for the ideas.

Activity Page 13.2



5. Now complete the chart below.

| Main Idea in <i>Small Steps</i>                                                                 | Support in the Conclusion                                                                                                                                  |
|-------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Polio has many unexpected consequences.</i>                                                  | <i>She has become a celebrity. Everyone in town rooted for her. She has grown stronger because she worked hard and achieved some of her therapy goals.</i> |
| <i>Although polio made her physically weaker, in some ways it made Peg personally stronger.</i> | <i>“I was stronger than when I left.”</i>                                                                                                                  |



## Check for Understanding

Ask students to share their main ideas and supports from the chart on Activity Page 13.1.

- Tell students that returning to some element from the beginning of the story and noticing the differences is not the only way to write a conclusion, but it is one very good way.

## Lesson 13: Conclusions: Finishing Strong

# Writing



**Primary Focus:** Students compose conclusions for their personal narratives.  
[W.4.3e]

### PLANNING CONCLUSIONS (20 MIN.)

- Tell students that now they will finish drafting their personal narratives by writing their own conclusions.
- Direct them to Activity Page 13.2, review the directions, and ask them to complete Part 1 of the activity.
- Allow students to work with a partner to review their answers to the final question and to discuss the kind of conclusion they will write.

## Activity Page 13.2

---

### Wrapping It Up

As you know from our discussion, because the *Small Steps* conclusion covers a longer piece of writing, it is several paragraphs long and includes several events.

Your conclusion will include only one or two events and will be one paragraph long. If you feel it should be longer, or include more events, discuss these changes with your teacher before you write.

A conclusion helps the reader pull the whole the story together.

**Part 1:** Prepare to write your conclusion by answering the following questions.

1. What events occurred at the end of your personal narrative experience?
2. Why do you still remember this experience?
3. What was the most important thing about this experience?
4. How did you change over the course of your personal narrative?
5. What was the same at the beginning and at the end of your personal narrative?
6. What was different at the beginning and at the end of your personal narrative?
7. How does the experience continue to impact you today?
8. What did you learn, or do you think others can learn, from your experience?
9. Now think about what ideas you want to leave with your readers. Look at the answers you wrote above. Choose one or two and use them to begin your conclusion.

**Part 2:** Write your conclusion in the space that follows.

---

## Support

Suggest that students write a paragraph with the topic sentence starter “I will always remember this because \_\_\_\_\_.”

## Challenge

Tell students to connect their concluding paragraph to the ideas and images in their narrative’s opening paragraph.



## Writing Writing

### Entering/Emerging

Work with students 1:1 or in small groups to discuss the answers to 13.3 and generate ideas for concluding paragraphs.

### Transitioning/Expanding

Give students a graphic organizer with spaces for students to write how they felt at beginning/end of the experience and why the experience is memorable.

### Bridging

Have students share their narratives so far with a partner and discuss possible lessons learned or main ideas to include in a conclusion.

## DRAFTING CONCLUSIONS (25 MIN.)

- Direct students to Activity Page 13.2 and have them draft their conclusions under Part 2.
- If time permits, allow students to share their drafts with partners.
- Tell students that in the next few lessons they will revise, polish, and share their finished personal narratives. As they go back, they should keep the concluding ideas in mind to make sure that the opening paragraphs of the narrative fit the final thought in the conclusion.
- If students do not complete their conclusions in class, have them complete the work for homework.



## Check for Understanding

Circulate as students work, ensuring that they are on track and providing them feedback and support as necessary.

End Lesson



## 14

# Revising Personal Narratives

## PRIMARY FOCUS OF LESSON

### Speaking and Listening

Students prepare for and conduct interviews from the perspective of the author and a talk-show host. [SL.4.1]

### Writing

Students offer peer feedback and use feedback to revise their personal narratives. [W.4.4, W.4.5]

## FORMATIVE ASSESSMENT

### Teacher Resources

#### Speaking and Listening Observational Checklist

Conduct interviews in the character of Peg Kehret, author of *Small Steps*. [SL.4.1]

### Activity Page 14.2

**What's in a Name?** Compose titles for personal narratives. [W.4.4]

### Activity Page 14.3

**A Vision for Revision** Offer and receive peer feedback and revise personal narratives. [W.4.5]

## LESSON AT A GLANCE

|                                         | Grouping    | Time    | Materials                                                                                                              |
|-----------------------------------------|-------------|---------|------------------------------------------------------------------------------------------------------------------------|
| <b>Speaking and Listening (30 min.)</b> |             |         |                                                                                                                        |
| Interviewing Peg Kehret                 | Partner     | 30 min. | <input type="checkbox"/> Activity Page 14.1<br><input type="checkbox"/> Speaking and Listening Observational Checklist |
| <b>Writing (60 min.)</b>                |             |         |                                                                                                                        |
| Composing Titles                        | Independent | 20 min. | <input type="checkbox"/> Activity Pages 14.2, 14.3                                                                     |
| Peer Review                             | Partner     | 30 min. |                                                                                                                        |
| Revision                                | Independent | 10 min. |                                                                                                                        |



## ADVANCE PREPARATION

### Speaking and Listening

- Prepare the Speaking and Listening Observational Checklist.
- Prepare to arrange students into pairs for the interviews.

### Writing

- Prepare to divide students into pairs for peer review.

### Universal Access

#### Speaking and Listening

- Prepare short-answer interview questions.

Start Lesson

## Lesson 14: Revising Personal Narratives

# Speaking and Listening



**Primary Focus:** Students prepare for and conduct interviews from the perspective of the author and a talk-show host. [SL.4.1]

## INTERVIEWING PEG KEHRET (30 MIN.)

### Warm-Up

- Tell students that, in this lesson, they will imagine what the author of *Small Steps* might say if she were interviewed about her book.
1. **Evaluative.** Ask students to describe what happens in an interview, who usually gets interviewed, and by whom they are interviewed.
    - » Answers will vary, but students should recognize that people interviewed are usually experts or those who are accomplished in their fields. Interviews may be conducted by reporters, talk-show hosts, or other interested people. Interviews usually consist of a series of questions from the interviewer, but sometimes the interviewer will also get questions from audience members. Interviews may appear in newspapers, magazines, television shows, radio programs, podcasts, or other media outlets.
  - Direct students to Activity Page 14.1, review the instructions, and ask them to complete the activity to prepare for their interviews.

### Support

Play a clip from a television or radio interview with an author to demonstrate.

## Activity Page 14.1

---

Pretend that you are Peg Kehret and that you are being interviewed about your book on a morning talk show.

Think about each of the following questions. Knowing what you know about Kehret from her narrative, prepare to answer the questions from her perspective.

When authors go on talk shows, they are often asked to read aloud from their books. For each of your answers, choose a quote from *Small Steps* to support it. That quote can come from any part of the narrative.

1. Why did you decide to write a book about your experience with polio?

Answer: \_\_\_\_\_

Quotation: \_\_\_\_\_

2. How did the experience change you?

Answer: \_\_\_\_\_

Quotation: \_\_\_\_\_

3. What is the most important message for readers to take away from your book?

Answer: \_\_\_\_\_

Quotation: \_\_\_\_\_

4. Can you name one thing you learned from your experience?

Answer: \_\_\_\_\_

Quotation: \_\_\_\_\_

---

### Interviews

- Arrange students into pairs for the interview activity.
- Explain that first one student will play Peg Kehret while the other plays the role of a talk-show host. The host will ask Kehret two questions. Students will then switch roles and repeat the process with the remaining two questions.
- Circulate as your students work, using the Speaking and Listening Observational Checklist to assess student participation.

## Activity Page 14.1

---



### Challenge

---

Ask students to write and answer additional questions.



### Speaking and Listening Exchanging Information/Ideas

---

#### Entering/Emerging

Suggest short-answer interview questions for emerging students. Examples:

- What is your book about?
- How old are you at the beginning of your narrative?
- How was your childhood different from most of your classmates?

#### Transitioning/Expanding

Have interviewers restate their interviewees' answers in their own words.

#### Bridging

In pairs, have students tell one another the story of *Small Steps* before working on Activity Page 14.1.



### Check for Understanding

Ask volunteers to come conduct their interviews before the entire class, then have the class suggest other text-based ways that Kehret could use to respond to the same questions.

## Lesson 14: Revising Personal Narratives

# Writing



**Primary Focus:** Students offer and receive peer feedback and then revise their personal narratives. [W.4.4, W.4.5]

### Challenge

Ask students to name titles of their favorite books and to think about how those titles relate to the book's content.

### Activity Page 14.2



### COMPOSING TITLES (20 MIN.)

- **Evaluative.** Ask students to describe the function of a work's title.
  - » Answers will vary, but possibilities include that it gives readers a sense of the work's subject or that it helps readers become interested in the work.
- Direct students to Activity Page 14.2, review the instructions and the Title Tips, and have them complete the activity.

### Activity Page 14.2

#### What's in a Name?

As you have discussed with your class, titles play an important role in helping readers know what a work might be about or getting readers interested in the work.

Here are some more guidelines for good titles.

#### Title Tips

Good titles are:

- short enough to fit on one line.
- descriptive without giving away the whole plot of the work.
- related to the text.
- capitalized properly.

Answer the questions below to think more about good titles and how you might draft a good title for your personal narrative.

1. What did Peg Kehret title her personal narrative?

» *Small Steps: The Year I Got Polio.*

2. How did this title relate to her book's subject?

» Answers will vary, but the small steps represent the ones she took in her recovery. The narrative also shows that these steps, taken together, added up to more than something small.

3. In one sentence, write a summary of your personal narrative.

4. What are the most important images or ideas in your narrative?

5. What is one thing about your narrative that might make readers interested in reading it?

6. Review your answers to questions 3–5, then write four different title ideas on the lines that follow.

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

D. \_\_\_\_\_

---

### PEER REVIEW (30 MIN.)

- Divide the class into pairs. Whenever possible, pair students with someone who they have not worked with before on writing activities so that they will have a fresh perspective.
- Direct students to Activity Page 14.3, review the instructions for readers and listeners, and ask them to complete the activity.

### Activity Page 14.3

---

#### A Vision for Revision

In this activity, you will work with your partner to find places to strengthen your writing. You will also help your partner strengthen his or her writing. As you read and listen, remember to think about showing rather than telling by using specific language and strong details.

### Activity Page 14.3



**Part 1:** Each partner will take a turn being the reader and the listener.

Before you begin, choose two of the revision questions below to ask your partner about your own writing. Circle the questions you choose.

**Revision Question Bank**

- A. Which events were confusing, or unclear?
- B. Which words didn't you understand?
- C. Were there any details or settings you could not picture?
- D. What was the most interesting event?
- E. What was your favorite detail?
- F. Which character did you want to know more about?

Choose who will be the reader and who will be the listener first, and complete your part of the activity page. Then switch and complete the other part.

**Part 2:** When You Are the Reader

1. Read the introduction to your narrative. Ask your partner what he or she thinks the main topic or idea of your narrative will be, based on what you read. Ask why he or she thinks that. Write your partner's answers here:
2. Ask your partner if there is anything in the introduction he or she wishes to know more about. Write your answer here:
3. Read the next two paragraphs of your narrative aloud. Remember that these paragraphs are the support; they incorporate events and details to develop the main topic. Ask your partner the two questions you circled in the Revision Question Bank. Write your partner's answers here:
4. Read your conclusion aloud. Ask your partner if your narrative leaves any questions unanswered. Write your partner's answer here:
5. Finally, share your four ideas for a title and ask your partner to recommend one of them. Write your partner's recommendation here:

## When You Are the Listener

1. Listen to the introduction and think about what main event is being introduced. Answer your partner's questions thoughtfully.
2. Listen to the next two paragraphs. Remember that these paragraphs are the support; they incorporate events and details to develop the main topic. As you listen, make note of anything you would like to know more about, or that you find confusing.
3. Listen to the conclusion. Answer your partner's question thoughtfully.
4. Listen to the reader's ideas for a title. Make a recommendation on which title the reader should choose, and give a reason for your choice.

Switch roles and repeat Part 2.

### Part 3: After You Have Been Both the Reader and Listener

Based on your partner's feedback, make a list of three things you might work on in your revision.

These revisions could be something that you will add, remove, or revise. Be specific about the kind of changes you plan to make.

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

## REVISION (10 MIN.)

- Direct students to use their completed Vision for Revision (Activity Page 14.3) to revise their personal narratives.
- If students have substantive revisions to make, you may wish to have them recopy their narratives as they revise.
- Circulate as students work, providing support and feedback as needed.

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

## Challenge

Tell students to think about their partner's narrative and write a question about it to help their partner strengthen his or her narrative.

## Support

Allow students to listen to their peer read the work aloud more than one time.



## Writing Writing

### Entering/Emerging

Have students read to you, and suggest revision opportunities by asking questions.

Example:

- You described petting a dog. What did the dog feel like?

### Transitioning/Expanding

Have students underline verbs in their narratives and work with a partner to consider whether any can be replaced with more vital verbs.

### Bridging

Have students underline verbs in a section of their narratives and work independently to consider whether any can be replaced with more vital verbs.

## 15

# Sharing Your Work

## PRIMARY FOCUS OF LESSON

### Writing

Students complete a final polish of their work using a self-evaluation and revision checklist. [W.4.5]

### Speaking and Listening

Students prepare for and conduct interviews about their personal narratives. [SL.4.1]

## FORMATIVE ASSESSMENT

### Activity Page 15.1

**Revision Checklist** Use the revision checklist to review writing, complete a self-evaluation, and make final revisions. [W.4.5]

### Teacher Resources

**Speaking and Listening Observational Checklist**  
Participate in peer interviews about personal narratives. [SL.4.1]

## LESSON AT A GLANCE

|                                         | Grouping    | Time    | Materials            |
|-----------------------------------------|-------------|---------|----------------------|
| <b>Writing (45 min.)</b>                |             |         |                      |
| Editing Checklist                       | Independent | 45 min. | ❑ Activity Page 15.1 |
| <b>Speaking and Listening (45 min.)</b> |             |         |                      |
| Author Interviews                       | Small Group | 45 min. | ❑ Activity Page 15.2 |



## ADVANCE PREPARATION

### Universal Access

#### Speaking and Listening

- After the class composes three interview questions (Activity Page 15.2), prepare short-answer versions of the questions and sentence frames to support answering.

~~~~~ Start Lesson ~~~~~

Lesson 15: Sharing Your Work

Writing



Primary Focus: Students complete a final polish of their work using a self-evaluation and editing checklist. [W.4.5]

EDITING CHECKLIST (45 MIN.)

- Tell students that now that they have responded to feedback from their peers, the final step in revision is to reread and evaluate their own work.
- Direct them to Activity Page 15.1, review the instructions, and tell them to complete the chart.

Activity Page 15.1

Revision Checklist

As a final step in revision, it's important to review your work one last time. Follow these steps to complete your revision process.

Read your entire personal narrative to yourself, including revisions you made last class after peer review. While reading, if you notice any place that needs further revision, draw a star next to that place.

After you have read your narrative, use the following Revision Checklist to ensure that your work is as polished as possible. Go through the questions in the checklist and answer them for your personal narrative.

If you feel you successfully accomplished an item, include an example from your narrative in the "I did well!" column. If there is something you could improve, make a note in the "Making it better!" column.

Activity Page 15.1



| | I did well! | Making it better! |
|----------------------------------------------------------------------------------------------------|-------------|-------------------|
| Introduction | | |
| Does your introduction set up the situation? | | |
| Does it make you want to read more? | | |
| Supporting Events | | |
| Did you show, rather than tell (character traits or narrator feelings)? | | |
| Did you use sensory details? | | |
| Did you use dialogue? | | |
| Did you use specific language, including interesting verbs, similes and metaphors? | | |
| Conclusion | | |
| Does your conclusion pull your story together? Does it relate to the writing that comes before it? | | |
| Does it include a final thought? | | |
| Any other things you noticed? | | |

Use the chart to plan your revisions. Write the sentences or details you will add or change in each section below.

Introduction:

Events:

Conclusion:

Note: The activity page provides space for students to complete the assignment.

Challenge

Ask students to review characteristics of personal narratives and use them to generate other items to add to the checklist.

Support

If students have substantial revisions to make, encourage them to write clean copies of their narratives.



Writing

Entering/Emerging

Work with students 1:1 or in groups to ensure they can all identify examples to write in the “I did well!” column.

Transitioning/Expanding

Have students circle places in their dialogue where they describe sights or sounds. Challenge them to add sensory details describing smell, touch, or taste.

Bridging

Have students work in pairs to identify opportunities to add similes or metaphors in each other’s narratives.



Writing
Writing

Entering/Emerging

Support students 1:1 in identifying revision opportunities by having them read their narratives to you. As they read, ask questions that suggest revisions.

Transitioning/Expanding

Have students underline verbs in a section of their narrative and then work with a partner to replace them with more vital verbs.

Bridging

Have students underline verbs in a section of their narrative and work independently to consider whether any can be replaced with more vital verbs.

Activity Page 15.2



Check for Understanding

Ask students to share an example of a revision they made to their work.

Lesson 15: Sharing Your Work

Speaking and Listening



Primary Focus: Students prepare for and conduct interviews about their personal narratives [SL.4.1]

AUTHOR INTERVIEWS (45 MIN.)

Planning

- Tell students that, for the remainder of this lesson, they will share their narratives with a peer and interview one another. This gives them the opportunity to speak about their work and the choices they made in writing it.
- 1. **Evaluative.** Remind students that on the first day of class you discussed the definition of a personal narrative. Now students have read five different personal narratives and written their own. As a class, discuss what those pieces of writing have in common and what makes a good personal narrative.
 - » Answers may vary, but students should recognize that a personal narrative is a true story in which the narrator is a character in the events described. A good personal narrative could include that the narrator shares something that is important to them, that made them think, that will make others think, or that is specific, beautiful, or funny.
- Direct students to Activity Page 15.2 and review the instructions. As a class, build on the question and answers above to create a list of three interview questions.

Activity Page 15.2

Author Interviews

Now that you've completed your personal narratives, it's your turn to participate in author interviews!

1. Work together with your class to determine three interview questions. Write the questions your class selects in the spaces below.

A. _____

B. _____

C. _____

2. Take a few moments to review your personal narrative. Then write down answers to the class questions you recorded above.

A. _____

B. _____

C. _____

3. When your teacher pairs you with a partner, you will each take turns acting as the talk show host and the author.

When it is your turn to play the talk show host, ask the author to read his or her personal narrative aloud. After listening to the narrative, ask the questions your class developed.

When it is your turn to be the author, read your narrative aloud to the talk show host. Then answer the questions he or she asks you.

4. Write your partner's answers to the questions in the space below.

A. _____

B. _____

C. _____

- As students work, circulate and use the Speaking and Listening Observational Checklist to assess their work.
- If time permits, you may wish to record student interviews individually to create a video portfolio commemorating your students' writing and speaking skills.



Check for Understanding

Ask student pairs to do mini-interviews of a single question in front of the class.

Challenge

Encourage students to complete the roles in character. For example, they might use a good talk show host voice or explain what program they represent.

Support

Review tips for speaking aloud (speak clearly and slowly, make eye contact with your audience periodically, etc.) prior to beginning the interview.



Speaking and Listening Exchanging Information/ideas

Entering/Emerging

Sentence frames and short-answer questions as below; provide students the opportunity to rehearse answering the interview questions with you prior to the partner work.

Transitioning/Expanding

As possible, rephrase interview questions as short-answer questions.

Bridging

Prepare sentence frames to support answering the three interview questions that students come up with.

Beginning-Of-Year Assessment

Assessment Day 1

LESSON AT A GLANCE

| | Time | Materials |
|-------------------------------------|---------|---------------------------|
| Beginning-of-Year Assessment | | |
| Reading Comprehension Assessment | 90 min. | ☐ Activity Pages A.1, A.2 |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please collect Activity Pages A.1–A.6 from students before beginning any portion of the Beginning-of-Year (BOY) Assessment.
- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- The primary purpose of the BOY Assessment is to determine students' preparedness for Grade 4 CKLA instruction.
- During the first day of the three-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes three passages and corresponding comprehension questions. After students complete this portion of the assessment, use the BOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the BOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.
- Beginning on Day 2 of the BOY Assessment, all students will work independently on the grammar assessment.
- In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 13 or fewer on the Reading Comprehension Assessment, or between 14–16, as time allows). Administer the Fluency Assessment to all students.
- The Word Reading in Isolation Assessment uses Activity Page A.3 (Scoring Sheet for student responses), which you will have collected from students, as well as the Word Reading in Isolation Assessment located under Assessment Day 2 in the Teacher Guide. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have also been included under Assessment Day 2 of the Teacher Guide.
- The Fluency Assessment uses Activity Pages A.2 and A.4 (which you will have collected from students), as well as the Fluency Assessment text, "The Elephant and the Ape," located under Assessment Day 2 in the Teacher Guide. You will use Activity Page A.4 (Beginning-of-Year Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (Beginning-of-Year Assessment Summary) includes a Fluency Assessment Scoring Sheet.
- Beginning on Day 3 of the BOY Assessment, all students will complete the morphology assessment. You will continue to pull students individually to administer the Word Reading in Isolation Assessment and the Fluency Assessment.

READING COMPREHENSION ASSESSMENT (90 MIN.)

Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. After you have scored the assessment, record individual scores on each student's BOY Assessment Summary (Activity Page A.2).

The Reading Comprehension Assessment uses text from the End-of-Year Assessment from CKLA Grade 3, related to the domain-based unit on Ecology.

The texts used in the Reading Comprehension Assessment, "The Cat" (literary text), "The Wolf, the Elk, and the Aspen Tree" (informational text), and "Invasive Species" (informational text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts Supplement to Appendix A, "New Research on Text Complexity" (www.corestandards.org/resources). All selections fall within the Common Core 4th–5th Grade Band.

The reading comprehension questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might thus address multiple standards. In general, the selected-response items address Reading standards and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

Item Annotations and Correct Answers

Note: To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item | Correct Answer(s) | Standards |
|---------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| *1. Part A. Inferential | B | RL.4.4, RL.4.1 |
| *1. Part B. Literal | B | |
| 2. Inferential | D | RL.4.3, RL.4.1 |
| 3. Inferential | A, D | RL.4.3, RL.4.1 |
| 4. Literal | 5, 1, 3, 2, 4 | RL.4.3, RL.4.1 |
| *5. Part A. Inferential | C | RL.4.4, RL.4.1 |
| *5. Part B. Literal | B | |
| 6. Literal | <p><i>Detail 1 showing how Franz reacted to the trolls before the hunter's stay: (C) He chopped wood and built a fire. (E) He set the table with his best dishes.</i></p> <p><i>Detail 2 showing how Franz reacted to the trolls after the hunter's stay: (A) He told the trolls he still had the cat. (F) He told the trolls all of the kittens had grown up.</i></p> | RL.4.3, RL.4.1 |
| *7. Part A. Evaluative | C | RL.4.3, RL.4.2, RL.4.1 |
| *7. Part B. Evaluative | B | |
| 8. Literal | D, E | RL.4.1 |
| 9. Inferential | C | RI.4.3, RI.4.1 |
| 10. Literal | Paragraphs 2–3 | RI.4.8, RI.4.1 |
| *11. Part A. Literal | C | RI.4.8, RI.4.1 |
| *11. Part B. Literal | B | |
| 12. Evaluative | D | RI.4.3, RI.4.1 |
| 13. Evaluative | D | RI.4.4, RI.4.1 |
| *14. Part A. Evaluative | D | RI.4.2, RI.4.1 |
| *14. Part B. Literal | A | |
| *15. Part A. Inferential | C | RI.4.4, RI.4.1 |
| *15. Part B. Literal | A, D | |

| | | |
|--------------------------------|------|----------------|
| 16. Literal | A, C | RI.4.8, RI.4.1 |
| 17. Literal | B, E | RI.4.4, RI.4.1 |
| 18. Evaluative | A | RI.4.3, RI.4.1 |
| *19. Part A. Evaluative | D | RI.4.2, RI.4.1 |
| *19. Part B. Literal | C | |

Reading Comprehension Assessment Analysis

Students who answered 13 or fewer questions correctly out of 19 total questions appear to have **minimal preparation** for Grade 4. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. These students may have fairly significant skills deficits and may not be ready for Grade 4. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students need to be regrouped to an earlier point of instruction in the CKLA grade level materials.

Students who answered 14–16 questions correctly out of 19 total questions appear to have **adequate preparation** for Grade 4. Administer the Word Reading in Isolation Assessment to these students, as time permits, and administer the Fluency Assessment. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings that may require targeted remediation.

Students who answered 17–19 questions correctly out of 19 total questions appear to have **outstanding preparation** for Grade 4. You do not need to administer the Word Reading in Isolation Assessment to these students. However, please administer the Fluency Assessment to determine whether practice and progress monitoring in the area of fluency are warranted.

The following chart provides an overview of how to interpret students' scores.

| Reading Comprehension Assessment Analysis | |
|-------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Number of Questions Answered Correctly | Interpretation |
| 13 or fewer | Student appears to have minimal preparation for Grade 4; administer Word Reading in Isolation Assessment and Fluency Assessment on Day 2 or Day 3 |
| 14–16 | Student appears to have adequate preparation for Grade 4; administer Word Reading in Isolation Assessment on Day 2 or Day 3, only as time permits; administer Fluency Assessment |
| 17–19 | Student appears to have outstanding preparation for Grade 4; do not administer Word Reading in Isolation Assessment; administer Fluency Assessment on Day 2 or Day 3 |

Beginning-Of-Year Assessment

Assessment Day 2

LESSON AT A GLANCE

| | Time | Materials |
|----------------------------------------------------------|---------|---------------------------------------------------------------------------------------------|
| Beginning-of-Year Assessment | | |
| Grammar Assessment | 45 min. | <input type="checkbox"/> Activity Page A.5 |
| Word Reading in Isolation Assessment; Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.3, A.4
<input type="checkbox"/> stopwatch |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- During the second day of the three-day assessment, all students will complete the Grammar Assessment, independently. It includes thirty items assessing knowledge of paragraph parts, parts of speech, sentence elements (subject/predicate), conjunctions, capitalization and punctuation, verbs, linking words, possessives, and comparative and superlative adjectives and adverbs. After students complete this portion of the assessment, enter their scores on the Grammar Assessment Scoring Sheet in this Teacher Guide, making additional copies if needed. Benchmark results for individual students are not included for the Grammar Assessment.
- Begin to administer the Word Reading in Isolation Assessment, based on students' performance on the Reading Comprehension Assessment, and administer the Fluency Assessment to all students.

GRAMMAR ASSESSMENT (45 MIN.)

- Have students work independently to complete the Grammar Assessment on Activity Page A.5. Answers are provided at the end of BOY Assessment Day 2 in this Teacher Guide. Enter all student scores into the Grammar Assessment Scoring Sheet.

Grammar Assessment Scoring Sheet

| | | |
|---------|----------------------------|----------|
| | Punctuation | 15 |
| | Capitalization/Punctuation | 14 |
| | Conjunctions | 13 |
| | Conjunctions | 12 |
| | Conjunctions | 11 |
| | Identify Subject/Predicate | 10 |
| | Parts of Speech | 9 |
| | Parts of Speech | 8 |
| | Parts of Speech | 7 |
| | Parts of Speech | 6 |
| | Parts of a paragraph | 5 |
| | Parts of a paragraph | 4 |
| | Parts of a paragraph | 3 |
| | Parts of a paragraph | 2 |
| | Parts of a paragraph | 1 |
| Skill | | Question |
| Student | | |
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Grammar Assessment Scoring Sheet

|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

WORD READING IN ISOLATION ASSESSMENT (ONGOING)

- Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 13 or fewer on the Reading Comprehension Assessment and, as time permits, to students who scored between 14-16, in order to gain further insight as to possible weaknesses.
- This section of the BOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

Administration Instructions

- Locate the Word Reading in Isolation Assessment on the next page of this Teacher Guide. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student he or she will read words aloud to you and that it is important to do his or her best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.3 that you collected from students). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an X above the word on the recording sheet.
- Administer the Fluency Assessment after completing this section and continue administering these two individual assessments as time permits, throughout Day 2 and Day 3, to the remaining students.

Beginning-of-Year Assessment Materials

| Word Reading in Isolation Assessment | | | | | |
|--------------------------------------|------------|-----------|-----------|------------|------------|
| 1. | steady | asphalt | oxygen | dovetail | birthplace |
| 2. | bravo | washtub | consume | delight | council |
| 3. | accuse | riddle | trolley | scoreboard | cruise |
| 4. | marvelous | betrayal | freighter | floored | guarantee |
| 5. | blizzard | prairie | concrete | crescent | bowful |
| 6. | breakwater | peachy | spiffier | gherkin | qualify |
| 7. | yearning | exercise | loathe | ivory | disprove |
| 8. | audit | baboon | continue | taught | overdue |
| 9. | chasm | human | pulled | warning | worthless |
| 10. | scowl | avoidance | paperboy | courses | woodchuck |
| 11. | switch | crumb | whopper | sprinkle | knitting |
| 12. | calculate | mustache | partridge | singe | assign |
| 13. | wriggle | bizarre | recommit | youthful | mistletoe |

WORD READING IN ISOLATION ANALYSIS

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger his or her preparation is for Grade 4. A Word Reading in Isolation Analysis sheet and Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who score 43 or fewer words out of 65 correctly appear to have **minimal preparation** for Grade 4.
- Students who score 44–51 out of 65 words correctly appear to have **adequate preparation** for Grade 4.
- Students who score 52–65 out of 65 words correctly appear to have **outstanding preparation** for Grade 4.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

| Score required to meet benchmark of 80% | | | | | | |
|------------------------------------------------|------|------|------|-------|---------|---------|
| Phonemes | | | | | | |
| Consonants | | | | | | Totals |
| /b/ | /d/ | /f/ | /g/ | /h/ | | 168/210 |
| /j/ | /k/ | /l/ | /m/ | /n/ | | |
| /p/ | /r/ | /s/ | /t/ | /v/ | | |
| /w/ | /x/ | /y/ | /z/ | /ch/ | | |
| /sh/ | /th/ | /th/ | /ng/ | /qu/ | | |
| Vowels | | | | | | 106/134 |
| /a/ | /e/ | /i/ | /o/ | /u/ | | 37/47 |
| /ae/ | /ee/ | /ie/ | /oe/ | /ue/ | | 25/31 |
| /ə/ | /oo/ | /oo/ | /aw/ | /ou/ | | 22/28 |
| /oi/ | /ar/ | /er/ | /or/ | /aer/ | /ə/+/l/ | 22/28 |
| Syllabication (words with 2 or more syllables) | | | | | | |
| Closed Syllable/short | | | | | | 39/49 |
| Open Syllable/long | | | | | | 13/17 |
| Magic E and Digraph Syllable | | | | | | 21/26 |
| R-Controlled Syllable | | | | | | 16/20 |
| ə Syllable | | | | | | 7/9 |
| -le Syllable | | | | | | 4/4 |

WORD READING IN ISOLATION REMEDIATION GUIDE

Write the names of students who missed questions under each header. This will help you determine what kind of remediation is needed.

Refer to the Table of Contents in the Decoding and Encoding Remediation Supplement to locate information about specific phonemes and syllabication for remediation purposes.

| Phonemes—Consonants (Item numbers in parentheses) | | |
|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| /b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b) | /d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e) | /f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d) |
| | | |
| | | |
| | | |
| /g/ (4e, 6d, 13a) | /h/ (9b) | /j/ (1c, 12c, 12d) |
| | | |
| | | |
| | | |
| /k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c) | /l/ (1b, 1d, 1e, 2d, 3c, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a) | /m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e) |
| | | |
| | | |
| | | |
| /n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e) | /p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c) | /r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7d, 7e, 11b, 11d, 12c, 13a, 13c) |
| | | |
| | | |
| | | |
| /s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e) | /t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e) | /v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b) |
| | | |
| | | |
| | | |
| /w/ (2b, 6a, 9d, 9e, 10e, 11a, 11c) | /x/ (1c, 7b) | /y/ (7a, 13d) |
| | | |
| | | |
| | | |
| /z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b) | /ch/ (6b, 10e, 11a) | /sh/ (2b, 12b) |
| | | |
| | | |
| | | |
| /th/ (1e, 9e, 13d) | /th/ (7c) | /ng/ (7a, 9d, 11d, 11e) |
| | | |
| | | |
| | | |
| /qu/ (6e) | | |
| | | |
| | | |
| | | |

| Phonemes—Vowels (Item numbers in parentheses) | | |
|-----------------------------------------------|----------------------------------------------|-----------------------------------------------------------------------------------------------|
| /a/ (1b, 8b, 9a, 12a, 12b) | /e/ (1a, 5d, 7b, 9e, 10d) | /i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e) |
| | | |
| | | |
| | | |
| /o/ (1c, 2a, 2b, 3c, 5c, 6a, 6e, 11c) | /u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c) | /ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a) |
| | | |
| | | |
| | | |
| /ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c) | /ie/ (2d, 6e, 7b, 7d, 12e) | /oe/ (2a, 5e, 7c, 8e, 13e) |
| | | |
| | | |
| | | |
| /ue/ (3a, 8c, 9b, 12a) | /ə/ (1c, 2d, 3a, 4b, 4e, 9a, 9b, 10b, 12e) | /oo/ (2c, 3e, 7e, 8b, 8e, 13d) |
| | | |
| | | |
| | | |
| /oo/ (9c, 10e) | /aw/ (1b, 8a, 8d) | /ou/ (2e, 10a) |
| | | |
| | | |
| | | |
| /oi/ (10b, 10c) | /ar/ (4a, 12c, 13b) | /er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c) |
| | | |
| | | |
| | | |
| /or/ (3d, 4d, 9d, 10d) | /aer/ (4e, 5b) | /ə/ + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e) |
| | | |
| | | |
| | | |

| Syllabication (words with 2 or more syllables; Item numbers in parentheses) | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e) | Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e) | Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d) |
| | | |
| | | |
| | | |
| R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b) | ə Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d) | –le Syllable (3b, 11d, 13a, 13e) |
| | | |
| | | |
| | | |

FLUENCY ASSESSMENT (ONGOING)

- Begin to administer the Fluency Assessment individually to all students.
- This section of the BOY Assessment assesses students' fluency in reading, using the selection "The Elephant and the Ape" (literary text), located on the next page of the Teacher Guide.

Administration Instructions

- Turn to the student copy of "The Elephant and the Ape" on the next page of this Teacher Guide. Students will read from this copy.
- Using the Recording Copy of "The Elephant and the Ape" (from students' Activity Page A.4) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take notes. Encourage the student not to rush and to read at his or her regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy using the following guidelines:

| | |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| Words read correctly | No mark is required. |
| Omissions | Draw a long dash above the word omitted. |
| Insertions | Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted. |
| Words read incorrectly | Write an "X" above the word. |
| Substitutions | Write the substitution above the word. |
| Self-corrected errors | Replace original error mark with an "SC." |
| Teacher-supplied words | Write a "T" above the word (counts as an error). |

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.

Beginning-of-Year Fluency Assessment Student Copy

The Elephant and the Ape

| | |
|-----------------------------------------------------------------------------------------------------------------------|------------|
| “Look at me!” cried Tusk the elephant. “See how big and strong I am!” | 14 |
| “Look at me!” cried his friend Nim the ape. “See how quick and clever I am!” | 30 |
| “It is better to be big and strong than quick and clever!” said Tusk. | 44 |
| “Not so,” answered Nim. “It is better to be quick and clever than big and strong.” | 60 |
| So the two friends began to argue. | 67 |
| “Let’s not argue,” said Nim. “Let’s go to Sage and ask him to settle the matter.” | 83 |
| “Agreed!” said Tusk and off they ran. | 90 |
| Sage was a wise old owl who lived in the darkest corner of an old tower. | 106 |
| Sage listened to what Tusk and Nim had to say. | 116 |
| “I see,” he said. “There is a way to settle this. You must do just as I say. Then, I shall tell you which is better.” | 137
142 |
| “Agreed!” said Tusk. | 145 |
| “Agreed!” said Nim. | 148 |
| “Cross the river,” said Sage, “and pick me some of the mangoes that grow on the great tree.” | 164
166 |
| Tusk and Nim set off on their mission. | 174 |
| Soon, they came to the river, which was very wide and deep. Nim was afraid. | 189 |

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| “I can’t cross that river!” he cried. “Let’s go back.” | 199 |
| Tusk laughed. “Didn’t I tell you it is better to be big and strong than to be quick and clever? It is an easy thing for me to cross the river.” | 218
230 |
| Tusk lifted Nim up with his trunk and put him on his broad back. Then, he swam across the river. | 247
250 |
| Soon, they came to the mango tree. It was so tall that Tusk could not reach the mangoes, even with his long trunk. He tried to knock the tree over but could not do it. | 267
285 |
| “I can’t reach the mangoes,” he said. “The tree is too high. We shall have to go back without the mangoes.” | 303
306 |
| Nim laughed. “Didn’t I tell you it is better to be quick and clever than big and strong? It is an easy thing for me to climb this tree.” | 324
335 |
| Nim scampered up the tree and tossed down a whole basketful of ripe mangoes. Tusk picked them up. Then, the two of them crossed the river as before. | 350
363 |
| When they came again to Sage’s tower, Tusk said, “Here are your mangoes. Now tell us which is better—to be big and strong or to be quick and clever?” | 379
393 |
| Sage answered, “I should think you would know that yourself. You crossed the river, and Nim gathered the fruit. Sometimes it is better to be big and strong and sometimes it is better to be quick and clever. Each thing in its place is best.” | 407
425
438 |
| “That is true,” answered Tusk. | 443 |
| “Indeed it is,” said Nim. | 448 |
| Then, away they went, and from that day on, they were better friends than ever before. | 464 |

Word Count: 464

- Assess the student's comprehension of the selection by asking him or her to respond orally to the following questions:
 1. **Literal.** What were the two animals in the story?
 - » elephant and ape
 2. **Literal.** What did they disagree about?
 - » whether it was better to be big and strong or quick and clever
 3. **Literal.** Who did they visit to decide the matter?
 - » Sage, the wise old owl
 4. **Literal.** What task did the owl give them?
 - » cross the river and pick some mangoes for him
 5. **Inferential.** What lesson did they learn in the end?
 - » Sometimes it is better to be big and strong and sometimes it is better to be quick and clever. "Each thing in its place is best."
- Continue administering the Fluency Assessment as time permits, throughout Day 2 and Day 3.
- You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

GUIDELINES FOR FLUENCY ASSESSMENT SCORING

Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears in each student's BOY Assessment Summary (Activity Page A.2).

To calculate a student's Words Correct Per Minute (W.C.P.M.) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the Recording Copy. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)

3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 4 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 4 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the fall of Grade 4, and a student scored 85 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms for Grade 4 from Hasbrouck and Tindal (2006)

| Percentile | Fall W.C.P.M. | Winter W.C.P.M. | Spring W.C.P.M. |
|-------------------|----------------------|------------------------|------------------------|
| 90 | 145 | 166 | 180 |
| 75 | 119 | 139 | 152 |
| 50 | 94 | 112 | 123 |
| 25 | 68 | 87 | 98 |
| 10 | 45 | 61 | 72 |

ANSWER KEY

NAME: _____
DATE: _____

A.5 ASSESSMENT

Beginning-of-Year Grammar Assessment

Read the following paragraph carefully and then answer questions 1–4.

Summer is the very best time of year! Our family always goes to the beach, and we play in the sand and surf for days. We love to build sandcastles and watch the waves creep in and flatten them. The next day we just build them again. If we're lucky we will see the dolphins swimming offshore. Tulips bloom in the spring. I can't wait for summer to arrive so we can head toward the ocean again!

1. Which of the following is the topic sentence of the paragraph?
 - A. Our family always goes to the beach, and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive so we can head toward the ocean again!
 - D. Summer is the very best time of year!**
2. Which of the following is the concluding sentence of the paragraph?
 - A. Our family always goes to the beach, and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive so we can head toward the ocean again!**
 - D. Summer is the very best time of year!
3. Which of the following is an irrelevant sentence in the paragraph?
 - A. Our family always goes to the beach, and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.**
 - C. I can't wait for summer to arrive so we can head toward the ocean again!
 - D. Summer is the very best time of year!

Core Knowledge Language Arts | Grade 4

Activity Book | Unit 1 135

4. Which of the following would be the best title for the paragraph?
 - A. Tulips are Beautiful
 - B. Summer Fun**
 - C. Summer, Fall, Winter, and Spring
 - D. Dolphins Swim in the Surf
5. Number the following sentences in order as they should appear in a paragraph about making scrambled eggs:
 - 2** Mix the eggs with a splash of milk and a dash of salt and pepper.
 - 1** Get the eggs out of the refrigerator.
 - 4** Enjoy your warm scrambled eggs with toast and jam!
 - 3** Cook the eggs over a low heat so they don't burn.

Read the following sentences carefully and then answer questions 6–9.

The weekly basketball game excited and thrilled all of us greatly.

The two teams played enthusiastically in the large gym at Scottsdale Elementary School.

We arrived early to get the best seats and stayed until the final, climactic seconds.

6. Choose the answer with words that are nouns.
 - A. played, gym, early
 - B. game, seats, seconds**
 - C. game, excited, gets
 - D. thrilled, gym, final

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Grade 4 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.5 ASSESSMENT
CONTINUED

7. Choose the answer with words that are verbs.
 - A. thrilled, arrived, stayed**
 - B. excited, early, best
 - C. thrilled, greatly, final
 - D. excited, gym, get
8. Choose the answer with words that are adjectives.
 - A. thrilled, large, best
 - B. game, early, final
 - C. large, best, climactic**
 - D. all, large, until
9. Choose the answer with words that are adverbs.
 - A. excited, early, climactic
 - B. Elementary, early, stayed
 - C. greatly, enthusiastically, early**
 - D. Scottsdale, best, final
10. Draw a vertical line to separate subject and predicate in the following sentence.

The striped hot air balloon | drifted high in the puffy clouds.
11. Which sentence uses the conjunction *but* correctly?
 - A. Mrs. Wells said we could have both recess but extra time to read after the spelling test.
 - B. The child's picture was painted green, purple, but yellow.
 - C. Bob likes to read nonfiction, but Bill would rather read fiction.**
 - D. The babysitter said, "You may stay up until 9:00 tonight but you finished your supper!"

Core Knowledge Language Arts | Grade 4

Activity Book | Unit 1 137

12. Choose the sentence that uses the conjunction *because* correctly.
 - A. Because we left the picnic early the thunderstorm drenched everyone's lunch.
 - B. Mom is baking a three-layer birthday cake because Dad turns 30 years old today.**
 - C. Because we spelled all of our spelling words correctly we practiced the words carefully.
 - D. We blew out all the candles in the room because it got very dark.

13. Which sentence uses the conjunction *so* correctly?
 - A. My sister knocked over her glass of milk so she helped clean it up.**
 - B. We watched television inside so the storm came up suddenly.
 - C. My friend was very excited so he won the game.
 - D. We arrived at the movie on time so we left the house early.

14. Write the sentence using correct capitalization and punctuation.

your disguise is so creative that I hardly recognized you said Donny

"Your disguise is so creative that I hardly recognized you,"
said Donny.

15. Write the sentence adding commas where needed.

Mary invited Fran Molly and Nancy to her house for an afternoon of movies and popcorn.

Mary invited Fran, Molly, and Nancy to her house for an afternoon of
movies and popcorn.

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Grade 4 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.5
CONTINUED

ASSESSMENT

16. Circle the letter of the sentence that uses the past tense of the verb correctly.

A. Reggie eats more ice cream than all of his brothers.
B. The threatening clouds will scare away the children.
C. My trip to the ocean last weekend calmed and renewed my spirit.
D. The department store is having a half-price sale.

17. Write the correct verb on the blank.

The fussy baby will have lots of attention from her grandparents.
(have, has)

18. Choose the sentence that uses the linking words *for example* correctly.

A. The girl loves to cook, for example, for her family grilled cheese sandwiches, tomato soup, and apple pie.
B. Lamps come in all shapes and sizes, for example, table lamps, floor lamps, and hanging lamps.
C. The shopper finds wonderful bargains at the store, for example.
D. Birds fly overhead, for example, singing their songs, moving from place to place, and looking for food.

19. You can use the linking words *for example* to do all of the following except:

A. To add adjectives to a sentence, making it more interesting.
B. To add adverbs to a sentence, making it more interesting.
C. To add a list of things to a sentence, making it more interesting.
D. To signal a conclusion to a paragraph.

20. Which sentence uses the linking words *in the same way* correctly?

A. We live on a farm in the country. In the same way, you live in downtown New York City.
B. The third grade class is on a field trip today. In the same way, the fourth grade class is on a trip, too.
C. Hannah is a very pleasant person. In the same way, Hank is a mean person.
D. Wanda grew three inches last year. In the same way, her brother has been the same height for years.

21. The words *in conclusion* signal _____.

A. two things are the same.
B. a summary is coming up next.
C. two things are different.
D. a cause and effect are coming up next.

22. Choose the sentence that uses the words *in contrast* correctly.

A. The clowns make us laugh. In contrast, the funny movie makes us laugh, too.
B. Fairy-tale giants are make-believe. In contrast, flying elephants are found in fiction.
C. The desks in our classroom are all lined up. In contrast, the desks across the hall are all out of order.
D. Spelling is an easy subject for me. In contrast, grammar isn't difficult either.

23. Write the correct singular possessive noun on the blank.

We are all invited to our teacher's house for a party.
(the house of our teacher)

NAME: _____
DATE: _____

A.5
CONTINUED

ASSESSMENT

24. Which sentence uses the apostrophe correctly?

A. The freshly baked cookies' were delicious.
B. The cookie frosting's was gooey and yummy.
C. Chocolate chip and peanut butter cookie's are my favorite!
D. Can you see all of the cookies' burned edges?

25. Choose the sentence that is correctly punctuated.

A. Lions, tigers, and bears are coming this way!
B. The lions roars could be heard all over the zoo.
C. The stripes on the tigers fur are orange and yellow.
D. Do you see the bears claws scratching the tree?

26. Write the correct possessive pronoun on the blank.

Can the rushing river overflow its banks?
(its, it's)

Write the correct form of the comparative or superlative adjective or adverb in the blank.

27. The apple slices on your plate are cut in thinner slices than the apple slices on my plate.
thin

28. The paintings in that museum are the most unusual I've ever seen!
unusual

29. Our grandmother lives closer to the mall than we do.
close

30. Our class recited multiplication tables more correctly than the other class.
correctly

Beginning-of-Year Grammar Assessment total _____ of 30 points

Assessment Day 3

LESSON AT A GLANCE

| | Time | Materials |
|-------------------------------------------------------------|---------|----------------------------------------------------------------------------------------------|
| Beginning-of-Year Assessment | | |
| Morphology Assessment | 45 min. | <input type="checkbox"/> Activity Page A.6 |
| Word Reading in Isolation Assessment;
Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.3, A.4
<input type="checkbox"/> stop watch |

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING-OF-YEAR ASSESSMENT

- During the third day of the three-day assessment, all students will complete the Morphology Assessment, independently. It includes thirty items assessing knowledge of the prefixes *un-*, *non-*, *re-*, *pre-*, *dis-*, and *mis-*; suffixes *-er*, *-or*, *-ist*, *-ian*, *-y*, *-al*, *-ous*, *-ly*, *-ive*, *-ful*, *-less*, *-ish*, *-ness*, *-able*, and *-ible*; and prefixes *pro-*, *anti-*, *uni-*, *bi-*, *tri-*, *multi-*, *over-*, *mid-*, and *under-*, all of which were taught in CKLA Grade 3. Have students work independently to complete the Morphology Assessment on Activity Page A.6. Enter all student scores into the Morphology Assessment Scoring Sheet.
- Continue to administer the Word Reading in Isolation Assessment and the Fluency Assessment, as described on Day 2.

MORPHOLOGY ASSESSMENT (45 MIN.)

- Have students work independently to complete the Morphology Assessment on Activity Page A.6. Answers are provided at the end of of BOY Assessment Day 3 in this Teacher Guide. Enter all scores into the Morphology Assessment Scoring Sheet on the following page.

[illegible]

[illegible]

INTERPRETING BEGINNING-OF-YEAR ASSESSMENT SCORES

You should use the results of three assessments to determine students' preparedness for Grade 4 CKLA instruction: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 4 Beginning-of-Year Assessment Summary (Activity Page A.2) and consider students' performance on these three assessments, in combination.

It is most **challenging to analyze results for students** with ambiguous or borderline scores. In particular, you may have some students who are right on the border between being strong enough readers to benefit from Grade 4 instruction and not having adequate preparation. This might include students who answered most questions correctly on one story of the Reading Comprehension Assessment but not other stories, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the **Reading Comprehension Assessment**, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have students with borderline scores read the selection(s) aloud to you and then discuss it with you so you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the **Word Reading in Isolation Assessment**, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation beyond what can likely be provided in a Grade 4 classroom.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students may benefit from certain grammar and morphology skills taught in Grade 3 CKLA.

ANSWER KEY

NAME: _____
DATE: _____

A.6

ASSESSMENT

Beginning-of-Year Morphology Assessment

- Which of the following words has the prefix *un-*, meaning “not,” as in the word *unsafe*?
A. understand
B. unable
C. uncle
D. under
- If someone is giving *nonverbal* signals, how are they giving signals?
A. using written words
B. not using any words
C. using spoken words loudly
D. using spoken words quietly
- If you want to *rewrite* something, what do you want to do?
A. write it above
B. write it below
C. write it again
D. write it big
- Which of the following words correctly fits in the sentence below?
The recipe said to _____ the oven to 350° while prepping the food for baking.
A. preheat
B. preschool
C. preview
D. preselect

Core Knowledge Language Arts | Grade 4

Activity Book | Unit 1 143

- Choose the phrase that is an example of what the word *disobey* means.
A. unplugging the printer from the computer
B. saying no thank you to a vegetable you don't like
C. sharing your toys with a younger sibling
D. not cleaning your room after your mom says you have to
- When you add the prefix *mis-* to the verb *behave*, the new word is *misbehave*. What part of speech is *misbehave*?
A. noun
B. verb
C. adjective
D. adverb
- Which of the following words have suffixes that both mean “a person who”?
A. *dirty* and *coastal*
**B. farmer and *actor*
C. *dangerous* and *decorative*
D. *stylish* and *loneliness***
- What is the root word and part of speech of the underlined word in the following sentence?

Sometimes, the counselor at school comes to our class to teach lessons about being a good person and helping others.

Root Word: counsel

Part of Speech of *counselor*: noun

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Grade 4 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.6

ASSESSMENT

- An *artist* is a person who _____.
A. erases art
B. makes or creates art
C. is full of art
D. lacks art
- If you are skilled in pediatrics, or the branch of medicine dealing with babies and children, what are you?
A. a cosmetician
B. a politician
C. a pediatrician
D. a musician
- Circle the word that has the suffix *-y*, which means “full of or covered with,” correctly added to a root word?

| | | | |
|--------------|-------|-------|-------|
| rusty | sorry | happy | story |
|--------------|-------|-------|-------|
- Which of the following choices is a *nutritional* food choice?
A. potato chips
B. ice cream
C. a lollipop
D. asparagus
- What word means “full of danger”?
A. dangerly
B. nondanger
C. dangerous
D. dangerless

Core Knowledge Language Arts | Grade 4

Activity Book | Unit 1 145

Choose the correct word to complete each sentence.

- She _____ presented the results of her study and kept the audience interested and entertained.
A. humorous
B. humorly
C. humorously
D. humory
- I enjoy drawing _____.
A. creativer
B. creativous
C. creativish
D. creatively
- The _____ cut on my hand hurt even more when Mom started to clean it.
A. painful
B. careless
C. hopeful
D. fearless

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Grade 4 | Core Knowledge Language Arts

NAME: _____
DATE: _____

A.6
CONTINUED

ASSESSMENT

17. Which of the following words correctly fits in the sentence below?

I gave my mother a _____ look when she told me I had to finish my science project before I could go to the soccer game; I knew I still had a lot of work and would not be able to go to the game.

- A. fearless
- B. careless
- C. painless
- ☒ D. hopeless

18. Complete this sentence:

My brother acted in a *selfish* way when he

Answers may vary but should complete the sentence with a reasonable example of selfish behavior.

19. Which of the following might cause *loneliness* to set in?

- ☒ A. All of your friends left.
- B. You took the dog for a walk.
- C. Your neighbor invited you to join a book club.
- D. The baseball game went into extra innings.

20. If something is *chewable*, that means it is

able to be chewed.

21. When adding the suffix *-ible* to the verb *flex*, you create *flexible*. What part of speech is the new word?

- A. noun
- B. verb
- ☒ C. adjective
- D. adverb

22. Which of the following words with the prefix *pro-* means “to move forward”?

- ☒ A. proceed
- B. project
- C. proposal
- D. provide

23. If you need an *antidote*, what might have happened?

- A. You might have eaten a salad for lunch.
- B. You might have cut your finger on a thorn from a rosebush.
- C. You might have fallen asleep on the couch.
- ☒ D. You might have been bitten by a poisonous snake.

24. How many wheels does a *unicycle* have?

one

25. My father is *bilingual* so that means he can speak two languages.

26. Rachel’s favorite author just published a *trilogy*, which is a series of three books.

NAME: _____
DATE: _____

A.6
CONTINUED

ASSESSMENT

27. What type of literature includes selections that reflect many cultures?

- ☒ A. multicultural
- B. agricultural
- C. subcultural
- D. cultural

28. Which of the following words correctly fits in the sentence below?

Mom insisted that Dad stop mowing the lawn to drink some water because she was worried he would _____ on such a hot day.

- A. overeat
- B. underestimate
- ☒ C. overheat
- D. underline

29. When adding the prefix *mid-* to the noun *field*, you create *midfield*. What does the word *midfield* mean?

- ☒ A. the center of the field
- B. the left side of the field
- C. the right side of the field
- D. the top of the field

30. What type of camera would you need to buy if you wanted to take pictures of fish and plants in the ocean on your vacation?

- A. an overpowered camera
- ☒ B. an underwater camera
- C. an underpowered camera
- D. an overfish camera

Beginning-of-Year Grammar Assessment total _____ of 30 points

Pausing Point

PERSONAL NARRATIVES

Please use the final four days to address students' performance in this unit. Use your observations of student performance in class (including observations recorded on the Speaking and Listening Observational Checklist) and completion of Activity Book pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work independently, in small groups, or as a whole class.

REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Grammar and Morphology, Spelling, and Writing, refer to the Program Guide.

ENRICHMENT

If students have mastered the skills in the Personal Narratives unit, their experience with the concepts may be enriched by the activities on the Pausing Point pages described below.

Pausing Point 1 (Activity Page PP.1)

The first Pausing Point page contains an excerpt from *Stickeen: The Story of a Dog*, a personal narrative by naturalist John Muir. You may have students read the narrative individually or in any grouping that is convenient.

Pausing Point 2 (Activity Page PP.2)

- Literal and inferential close-reading questions about *Stickeen*.
- Two personal narrative writing prompts based on Muir's narrative. You may choose to have students respond to both or only one.

Pausing Point 3 (Activity Page PP.3)

This page helps facilitate a game called “Spot the Fake,” which reinforces writing and speaking and listening skills. Give students a personal narrative writing prompt (some suggestions are below). Then break the class into groups of three or four. Give all but one of the students in each group a slip of paper on which the letter ‘T’ is written. Simultaneously, give the one remaining student in each group an ‘F’ slip.

Instruct all T students to write a personal narrative in response to a prompt. Instruct F students to write a false but believable narrative in response to the same prompt. After students have finished writing, have each group present their narratives to the class. Allow a few students to ask questions about details to try to determine which narrative is a fake.

You may assign a single prompt to the whole class or a different prompt to each group.

Consider asking students to incorporate a writing skill (e.g., cause and effect, a simile or metaphor, or some dialogue) into their narratives.

Some suggested prompts:

- Describe your favorite part of your room.
- Describe a memorable holiday experience.
- Who do you admire? Why?
- Describe a time you were very dirty.

Pausing Point 4 (Activity Page PP.4)

Use this page to facilitate “Personality Transplant,” a fun writing activity to reinforce the lessons on character traits. Have students select a narrative they wrote during the unit in which the narrator or another character in the narrative has strong personality traits. Break the class into pairs and have partners read their narratives to one another. Then have students write a new version of their partner’s narrative, giving a character very different traits.

Consider having students present the two versions of their narratives one after the other in front of the class or a small group.

Pausing Point 5 (Activity Page PP.5)

Have students use this page to revise one of their narratives to include more showing description. If there is a particular Showing skill you would like to emphasize (e.g., describing emotion through behavior, breaking down action

into moments, etc.), consider a five-minute review of the skill prior to having students write. Alternatively, consider having students prepare brief reviews of writing skills to present to a small group.

ENRICHMENT ACTIVITIES

Activity Page PP.1

Stickeen: The Story of a Dog

John Muir (1838–1914) was a naturalist and early environmentalist, who argued for preserving vast areas of American wilderness. He was one of the first European-Americans to explore Alaska, and it was during one of these excursions that he met Stickeen, the dog about whom he wrote this personal narrative.

During Muir’s lifetime, many people referred to Native Americans as Indians. Although today some people consider the term “Indians” disrespectful to Native Americans, Muir does not mean disrespect when he uses the term. Because his narrative is a true first-person account written in a different time, he uses the language of the time.

Stickeen by John Muir

In the summer of 1880 I set out from Fort Wrangel in a canoe to continue the exploration of the icy region of southeastern Alaska, begun in the fall of 1879. After the necessary **provisions**, blankets, etc., had been collected and stowed away, and my Indian crew were in their places ready to start, while a crowd of their relatives and friends on the wharf were bidding them good-bye and good-luck, my companion, the Rev. S.H. Young, for whom we were waiting, at last came aboard, followed by a little black dog, that immediately made himself at home by curling up in a hollow among the baggage. I like dogs, but this one seemed so small and worthless that I objected to his going, and asked the **missionary** why he was taking him.

“Such a little helpless creature will only be in the way,” I said; “you had better pass him up to the Indian boys on the wharf, to be taken home to play with the children. This trip is not likely to be good for toy-dogs. The poor silly thing will be in rain and snow for weeks or months, and will require care like a baby.”

Activity Page PP.1



But his master assured me that he would be no trouble at all; that he was a perfect wonder of a dog, could endure cold and hunger like a bear, swim like a seal, and was **wondrous** wise and cunning, etc., making out a list of **virtues** to show he might be the most interesting member of the party.

Nobody could hope to unravel the lines of his ancestry. In all the wonderfully mixed and varied dog-tribe I never saw any creature very much like him, though in some of his sly, soft, gliding motions and gestures he brought the fox to mind. He was short-legged and bunchy-bodied, and his hair, though smooth, was long and silky and slightly waved, so that when the wind was at his back it ruffled, making him look shaggy. At first sight his only noticeable feature was his fine tail, which was about as airy and shady as a squirrel's, and was carried curling forward almost to his nose. On closer inspection you might notice his thin sensitive ears, and sharp eyes with cunning tan-spots above them. Mr. Young told me that when the little fellow was a pup about the size of a woodrat he was presented to his wife by an Irish **prospector** at Sitka, and that on his arrival at Fort Wrangel he was adopted with enthusiasm by the Stickeen Indians as a sort of new good-luck totem, was named "Stickeen" for the tribe, and became a universal favorite; petted, protected, and admired wherever he went, and regarded as a mysterious fountain of wisdom.

On our trip he soon proved himself a queer character—odd, concealed, independent, keeping invincibly quiet, and doing many little puzzling things that piqued my curiosity. As we sailed week after week through the long **intricate** channels and inlets among the innumerable islands and mountains of the coast, he spent most of the dull days in **sluggish** ease, motionless, and apparently as unobserving as if in deep sleep. But I discovered that somehow he always knew what was going on. When the Indians were about to hunt for dinner, or when anything along the shore was exciting our attention, he would rest his chin on the edge of the canoe and calmly look out like a dreamy-eyed tourist. And when he heard us talking about making a landing, he immediately **roused** himself to see what sort of a place we were coming to, and made ready to jump overboard

and swim ashore as soon as the canoe neared the beach. Then, with a **vigorous** shake to get rid of the brine in his hair, he ran into the woods to hunt small game.

But though always the first out of the canoe, he was always the last to get into it. When we were ready to start he could never be found, and refused to come to our call. We soon found out, however, that though we could not see him at such times, he saw us, and from the cover of the briers and huckleberry bushes in the **fringe** of the woods was watching the canoe with **wary** eye. For as soon as we were fairly off he came trotting down the beach, plunged into the surf, and swam after us, knowing well that we would cease rowing and take him in. When the **contrary** little **vagabond** came alongside, he was lifted by the neck, held at arm's length a moment to drip, and dropped aboard. We tried to cure him of this trick by **compelling** him to swim a long way, as if we had a mind to abandon him; but this did no good: the longer the swim the better he seemed to like it.

Though capable of great **idleness**, he never failed to be ready for all sorts of adventures and excursions. One pitch-dark rainy night we landed about ten o'clock at the mouth of a salmon stream when the water was **phosphorescent**. The salmon were running, and the myriad fins of the onrushing multitude were churning all the stream into a silvery glow, wonderfully beautiful and impressive in the **ebon** darkness. To get a good view of the show I set out with one of the Indians and sailed up through the midst of it to the foot of a rapid about half a mile from camp, where the swift current dashing over rocks made the **luminous** glow most glorious. Happening to look back down the stream, while the Indian was catching a few of the struggling fish, I saw a long spreading fan of light like the tail of a comet, which we thought must be made by some big strange animal that was pursuing us. On it came with its magnificent train, until we imagined we could see the monster's head and eyes; but it was only Stickeen, who, finding I had left the camp, came swimming after me to see what was up.

When we camped early, the best hunter of the crew usually went to the woods for a deer, and Stickeen was sure to be at his heels, provided I had not gone out. For, strange to say, he always followed me, forsaking the hunter and even his master to share my wanderings. The days that were too stormy for sailing I spent in the woods, or on the adjacent mountains, wherever my studies called me; and Stickeen always insisted on going with me, however wild the weather, gliding like a fox through dripping huckleberry bushes and thorny tangles of panax and rubus, scarce stirring their rain-laden leaves; wading and wallowing through snow, swimming icy streams, skipping over logs and rocks and the crevasses of glaciers with the patience and **endurance** of a determined **mountaineer**, never tiring or getting discouraged. Once he followed me over a glacier the surface of which was so crusty and rough that it cut his feet until every step was marked with blood; but he trotted on with Indian fortitude until I noticed his red track, and, taking pity on him, made him a set of moccasins out of a handkerchief. However great his troubles he never asked help or made any complaint, as if, like a philosopher, he had learned that without hard work and suffering there could be no pleasure worth having.

Core Vocabulary for *Stickeen* by John Muir

provisions, n. supplies

missionary, n. a person trying to spread a particular religion

wondrous, n. extremely

virtues, n. good qualities

prospector, n. a person searching for a valuable metal or mineral

intricate, adj. complicated

sluggish, adj. lazy

roused, v. became alert

vigorous, adj. energetic

fringe, n. edge

wary, adj. watchful

contrary, adj. difficult; stubborn

vagabond, n. wanderer

compelling, v. forcing

idleness, adj. laziness

phosphorescent, adj. giving off or reflecting light

ebon, adj. black

luminous, adj. illuminated

endurance, n. the ability to last a long time

mountaineer, n. mountain climber

Activity Page PP.2

Questions and Writing on *Stickeen* by John Muir.

1. What was John Muir's first impression of Stickeen?
 - » Muir thought he was a "toy dog" who would be useless on an expedition into the wilderness of Alaska.
2. Find a quote from the text to support your answer to question 1.
 - » "Such a little helpless creature will only be in the way," I said; "you had better pass him up to the Indian boys on the wharf, to be taken home to play with the children. This trip is not likely to be good for toy-dogs. The poor silly thing will be in rain and snow for weeks or months, and will require care like a baby."
3. Quote two examples of similes in the third paragraph.
 - » a. "could endure cold and hunger like a bear"
 - » b. "swim like a seal"
4. Do these similes confirm John Muir's first expression of Stickeen? Why or why not?
 - » They do not. At the start of the expedition, Muir does not think Stickeen will be able to survive in the wilderness without a great deal of care. The missionary tells Muir that Stickeen has the skills to survive in the wilderness.
5. How did Stickeen get his name?
 - » The dog was a great favorite of the Stickeen Native American tribe.

Activity Page PP.2



6. Why was Stickeen always the last to board the canoe after exploring an island?

» a. He would get lost on the island.

b. He refused to get on the canoe until all the men got on.

c. He appeared to enjoy darting out of the woods and swimming after the canoe once it had launched.

d. He was afraid of the water.

7. Identify at least two similes in the last paragraph of the narrative.

» a. gliding like a fox

b. skipping over logs and rocks and the crevasses of glaciers with the patience and endurance of a determined mountaineer

c. like a philosopher, he had learned that without hard work and suffering there could be no pleasure worth having

8. In many ways, Muir describes Stickeen as though the dog were human. What character traits would you assign to Stickeen? In the first column below, list at least three character traits you would assign to Stickeen. In the second column, support the trait with a quote from the text.

» Possible answers:

| Character Trait | Evidence from the Text |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>spoiled</i> | <i>" . . . petted, protected, and admired wherever he went, and regarded as a mysterious fountain of wisdom."</i> |
| <i>lazy</i> | <i>" . . . he spent most of the dull days in sluggish ease, motionless, and apparently as unobserving as if in deep sleep."</i> |
| <i>curious, alert</i> | <i>" . . . when anything along the shore was exciting our attention, he would rest his chin on the edge of the canoe and calmly look out like a dreamy-eyed tourist."</i>
<i>" but it was only Stickeen, who, finding I had left the camp, came swimming after me to see what was up"</i> |
| <i>adventurous, brave</i> | <i>" wading and wallowing through snow, swimming icy streams, skipping over logs and rocks and the crevasses of glaciers with the patience and endurance of a determined mountaineer, never tiring or getting discouraged"</i> |
| <i>stubborn, strong-willed</i> | <i>" However great his troubles he never asked help or made any complaint, as if, like a philosopher, he had learned that without hard work and suffering there could be no pleasure worth having."</i> |

9. Write about a real animal (not a cartoon or fictional animal) you have known or observed that seems to have human qualities. Be sure your narrative includes the character traits the animal seems to have and the actions that make you assign those traits to the animal.

Consider writing about:

- your pet
 - a friend or family member's pet
 - an animal you observed at a zoo or circus
 - an animal you observed in nature
 - an animal you observed on a nature show on television
10. At the end of Muir's narrative, he compares Stickeen to a philosopher who had learned that "without hard work and suffering there could be no pleasure worth having." Do you agree that no pleasure is worth having without hard work and suffering? Write a personal narrative explaining why or why not. Include a personal experience that backs up your opinion.

Activity Page PP.3

Spot the Fake

1. Write a narrative in response to the prompt your teacher gives you.
2. After each group presents their narratives, guess which of your classmates wrote the fake.
 - A.
 - B.
 - C.
 - D.
 - E.
 - F.

Activity Page PP.3



Activity Page PP.4



Activity Page PP.4

Personality Transplant

Answer the following questions and then rewrite your partner's narrative, giving one of the characters a very different personality. This new personality might change the events and ending of the narrative.

1. Whose narrative are you rewriting?
2. Which character are you changing?
3. What were the character's original traits and how are you changing them?
4. Personality Transplant Narrative:

Note: The activity page provides space for students to complete the assignment.

Activity Page PP.5

Revision

In this exercise, you will revise one of your personal narratives from this unit. Write your revised narrative in the space below.

Note: The activity page provides space for students to complete the assignment.

Activity Page PP.5



Teacher Resources

In this section you will find:

- Dialogue Starter Pages
- Speaking and Listening Observational Checklist
- Glossary

Dialogue Starter Pages for Lesson 4

The following are five dialogue starter pages to be used for the Dialogue Telephone Game in Lesson 6. As described under Advance Preparation for Lesson 6, photocopy a set of all five pages to distribute to each group.

Date: _____

Characters

- "I understand you are very upset," said the mayor.*

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Date: _____

Characters

1. Geraldine, a monster who lives in the closet
2. Harry, a monster who lives under the bed

Geraldine opened the door and whispered, “Excuse me?”

[illegible]

Speaking and Listening Observational Checklist

Use the following chart to note student participation in Speaking and Listening Activities. You may also measure an individual student’s progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: _____ Date: _____

| Student | Did Not Participate | Participated | Follows rules for discussion | Paraphrases and/or cites texts | Poses and responds to specific questions when applicable | Prepared having read required material | Notes |
|---------|---------------------|--------------|------------------------------|--------------------------------|----------------------------------------------------------|----------------------------------------|-------|
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Glossary

A

adept, adj. very skilled

antibody, n. protein created by the body to protect itself from a disease

anticipation, n. expectation, a feeling of looking forward to something

B

beneficiary, n. person who receives a benefit or advantage from an action

buckled, v. bent or collapsed

bulbar polio, n. polio that affects the brain

C

castor oil, n. a type of vegetable oil

character trait, n. an adjective that describes a character

chronological, adj. organized in time order, the order in which something happened

chuckled, v. laughed quietly

coaxed, v. persuaded, asked nicely

confiscated, v. taken away

contagious, adj. capable of being passed from one person to another

contaminate, v. to infect

crevices, n. narrow spaces

crippled, adj. disabled, unable to walk normally

D

diagnosed, v. identified an illness

diagnosis, n. specific disease or other cause of an illness

E

edible, n. possible to eat

embedded, adj. set firmly in

enticing, adj. appealing, attractive

epidemic, n. quick and widespread outbreak of a disease

excruciating, adj. extremely painful

F

feminist, n. a person in favor of equal rights for women

fiction, n. a made-up story

first person, adj. told from the narrator's perspective; "I" is the narrator

firsthand account, n. version of a story or event written or told by a person who actually experienced it

flawlessly, adv. perfectly, without imperfections

float, n. a decorated sculpture or scene in a parade

forget-me-nots, n. small blue flowers

fragrant, adj. having a strong smell, often pleasant

G

gazed, v. looked at closely

glisten, v. to shine

grimace, n. facial expression that indicates pain or distaste

guava, n. tropical fruit

gunnysack, n. bag made rough cloth

H

heralded, n. announced

Homecoming, n. fall celebration at many American high schools and colleges

I

illegal, adj. against the law

implications, n. suggestions

infantile, adj. relating to newborn babies

iron lung, n. machine that helps polio patients breathe

isolation ward, n. section of a hospital where infectious patients stay

J

jubilantly, adv. joyfully

L

laden, adj. heavily loaded or weighed down

limp, adj. wilted, not firm

lugged, v. carry heavy thing with great effort

M

melody, n. a tune

metaphor, n. a literary device that compares things like a simile, but without using *like* or *as*

mucus, n. thick, slimy liquid manufactured in the respiratory passages, especially the lungs and the throat

N

nonfiction, n. a true story

nourishment, n. food and other substances that help the body grow, heal, and thrive

O

O.T., n. abbreviation for occupational therapy, which is exercise that helps patients recover skills for daily life

P

paralysis, n. being unable to move

paralyzed, adj. unable to move

personal narrative, n. a piece of nonfiction writing told in the first person by someone who was involved in the events being described.

phlegm, n. thick, slimy liquid manufactured in the respiratory passages, especially the lungs and the throat

plow, v. to break up earth in preparation for planting

plunge, v. jump or dive energetically

pores, n. small openings

prickly, adj. pointy

pulpit, n. a platform in church from which the minister speaks

R

respiratory, adj. related to breathing

S

scored, v. cut a line on the surface, often in preparation of cutting through

secondhand account, n. version of a story or event written or told by a person who did not experience it but gathered information from people who did, from books, or from other sources

sermon, n. a serious speech on a moral issue, often given in church

simile, n. a literary device that compares things using *like* or *as*

sin, n. violation of a moral principle

spasm, n. violent muscle contraction

spinal tap, n. a medical test taking fluid from around the spinal cord

striding, v. walking with long steps

structure, n. the basic way a story or essay is organized

T

tempting, adj. appealing, attractive

tinge, n. a small amount of color

U

unique, adj. one of a kind

V

vaccine, n. medicine given to prevent catching a disease

virus, n. a tiny creature that infects a living organism with a disease

W

woozy, adj. dizzy, weak

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