

<p>Weekly Question:  <b>What can we learn by exploring stories and music from different places?</b></p>	
<p><b>Texts</b></p>    	<p><b>Vocabulary and Language</b>                  Days 1 &amp; 2: Introduce Weekly Words: <i>beat, evoke, melody, pitch, rhythm, tempo, tune, volume</i>                  Day 3: Reflexive Pronouns                  Day 4: Reflexive Pronouns                  Day 5: Answering a Weekly Question</p> <p><b>Text Talk</b>                  Day 1: <i>Drum Dream Girl</i>, Read 1                  Day 2: <i>Drum Dream Girl</i>, Read 2                  Day 3: Buena Vista Social Club (music, video)                  Day 4: <i>Fin M'Coull</i>, Read 1                  Day 5: Celtic Sojourn (music, slides, video)</p> <p><b>Stations</b>                  Guided Independent Reading</p> <hr/> <p>Listening &amp; Speaking: Listen &amp; Respond (<i>Going Home, Coming Home</i>)                  Science Literacy: Write and draw about a time when you observed a solid melt into a liquid.                  Vocabulary: Choose 3!, Talk About It                  Word Work: select from activities                  Writing: follows from Text Talk Week 2, Day 1</p>
<p><b>Mentor texts</b></p>   	<p><b>Science and Engineering</b>                  Lessons 1 &amp; 2: Matter and Its Interactions: Reversible and Irreversible Changes (Melting)</p> <p><b>Studios</b>                  Children continue and add new elements to work begun in Week 1. In the Writing and Storytelling Studio, children begin writing poems.</p> <p><b>Writing: Autobiography</b>                  Day 1: Deconstruction and Individual Construction: Repetition                  Day 2: Deconstruction and Individual Construction: Repetition                  Day 3: Deconstruction and Individual Construction: Rhyme                  Day 4: Deconstruction and Individual Construction: Stanzas and Rhyme                  Day 5: Deconstruction and Individual Construction: Rhythm</p>

Unit 3: Connecting Places, Connecting People

WEEK 2 Days 1 & 2

**Vocabulary & Language**  
Weekly Words

<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Language Objectives</b>	I can talk with my classmates about words. (SL.1.2) I can define and use new words. (L.5) I can connect words to my own real-life experiences. (L.5.2.a)
<b>Vocabulary</b>	<b>beat:</b> a repeated sound, as played on a drum <b>evoke:</b> to bring forward in the mind or in action <b>melody:</b> the main tune of the music <b>pitch:</b> the high or low quality of a sound <b>rhythm:</b> regular, repeated pattern of sound <b>tempo:</b> speed that a piece of music is played <b>tune:</b> musical sounds with a melody and sometimes harmony <b>volume:</b> amount of sound; loudness
<b>Materials and Preparation</b>	Choose four words to teach each day, following the steps of the Weekly Words routine. <ul style="list-style-type: none"> <li>● Week 2 Weekly Words cards</li> <li>● Week 2 Weekly Words slides</li> <li>● chart paper</li> </ul> <p>Create the week’s Weekly Words chart by writing out the Weekly Words and their definitions. Add icons, sketches, or images as needed.</p> <p>Note: Many of the slides include audio as part of the elaborations and prompts. If using the word cards only (and not the slides), alternatives are suggested.</p>
<b>Opening Day 1</b>	<i>This week’s Weekly Words are ones we can use to talk about how stories and music help us understand different places. Today’s words are: _____, _____, _____, and _____.</i>

	<p>As children rate their knowledge of each word, ask a few children to share their ideas about the word. Use this opportunity to highlight connections, similarities, and differences to other words used in the classroom, remarking on parts of speech and morphology and affirming children’s word knowledge.</p> <p>As children respond to the Think, Pair, Share prompts, encourage them to use the word as they speak. Offer sentence stems where it might be helpful.</p>
Day 2	<p><i>Let’s continue learning our words for this week. Today’s words are: _____, _____, _____, and _____.</i></p>
<p><b>Teaching the words</b></p>	<p><b>beat</b> (noun)  Elaboration:  <i>If you are listening to music and clapping along, you are usually clapping to the beat. Let’s try it.</i></p> <p>If using the slides:  Click on the video to play the audio, and have children clap, stomp, or tap to the beat.</p> <p>If not using the slides:  Sing a tune, and have children clap, stomp, or tap to the beat.</p> <p>Think, Pair, Share prompt:  <i>Tell your partner: how did you know when to clap your hands? How did you find the beat?</i>  Replay recording so children can reference it.</p> <hr/> <p><b>evoke</b> (verb)  Elaboration:  <i>Maybe people find that the ocean evokes feelings of calm, especially the sound of waves lapping at the shore. For other people, the ocean might evoke the feeling of wanting to run and jump right in!</i></p> <p>Think, Pair, Share prompt:  <i>Close your eyes. Imagine yourself in a busy park. What feeling does that evoke in you?</i></p> <hr/> <p><b>melody</b> (noun)  Elaboration:  <i>This person is playing a piece of music on the piano. Even though she is playing many notes and sounds, there is a strong tune you could hum along to—the main part of the music. That’s called the</i></p>

*melody.*

If using the slides:

*I'm going to play a popular melody; see if you can guess the song.*

[Click on the video to play just the audio.]

*How did you know the song?*

If not using the slides:

Hum a familiar tune, such as "Twinkle, Twinkle Little Star."

Think, Pair, Share prompt:

*Tell your partner about a song you love. Sing a little bit of it.*

*How does that melody make you feel?*

**pitch** (noun)

Elaboration:

*This word has lots of meanings you may have heard. In baseball, one player throws a **pitch** to the batter. A hill can have a steep **pitch** [make a hand gesture]. In music, the **pitch** is how high or low a sound is.*

If using the slides:

Whole group prompt:

*Let's listen to some sounds together and identify them as high and low. [Click on each image to play just the audio, not the video.]*

If not using the slides:

Think, Pair, Share prompt:

*Practice making some sounds with high and low pitches. Identify which is which.*

**rhythm** (noun)

Elaboration:

*You can speak a rhythm, write a rhythm, play a rhythm. Let's try this one.*

Indicate and read the bottom rhythm, having children repeat after each phrase:

**Tiki-ta Tiki-ta | Ta-tiki Ta-tiki | Ta-ka tiki-tiki | Ta - ah**

*This is how the rhythm is written as musical notes.*

Think, Pair, Share prompt:

*Can you create your own rhythm and teach it to your partner?*

**tempo** (noun)

Elaboration:

*Many things can go fast or slow or at medium speed. In music, we call this the tempo. A metronome is a tool that musicians use to*

	<p><i>keep their tempo steady. They set it at a particular speed, and the little arm goes back and forth at this same speed without stopping or changing, making a clicking noise as it moves back and forth. You can also keep the tempo by tapping your knee with your hand, or tapping your foot.</i></p> <p>If using the slides: <i>Let's see how it works.</i> [Play the video.]</p> <p>Think, Pair, Share prompt: <i>Do you prefer music with a fast tempo or a slow tempo? Why?</i></p> <hr/> <p><b>tune</b> (noun) Elaboration: <i>These children are learning to play an instrument called a recorder. They are probably starting with a very simple tune so they can learn where to put their fingers to make the sounds and how to read the music. That tune can also be called the melody.</i></p> <p>If using the slides: <i>Let's listen.</i> [Click on the video, just to play the audio.]</p> <p>Think, Pair, Share prompt: <i>If you could play any instrument, what is a tune might you like to play? Try to hum that tune to your partner.</i></p> <hr/> <p><b>volume</b> (noun) Elaboration: <i>We use our voices at different volumes in the classroom depending on what we are doing. When we are in Studios, our voices tend to be at a higher, or louder, volume than when we are writing or working in Stations.</i></p> <p>Think, Pair, Share prompt: <i>Look at the images. Describe what you see.</i></p>
<b>Closing</b>	<p><i>This week we are thinking about how music and stories can help us learn about different places. The words we're studying this week will help us to talk about this, our texts, and other experiences we're having together.</i></p>
<b>Standards</b>	<p><b>SL.1.2</b> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p>

	<p><b>L.5</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings sufficient for reading, writing, speaking, and listening.</p> <p><b>L.5.2.a</b> Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).</p>
<p><b>Ongoing assessment</b></p>	<p>Use information gathered from each lesson to plan for embedded opportunities for teaching and reinforcing words.</p> <p>How do children interact with new and familiar words? Are they playful, curious, perplexed, disengaged?  Do children connect words to personal experiences?  What connections do children make between words they are learning and familiar words?  How do children integrate learning from these lessons and other developing morphological knowledge?  How do children respond when they discover an error in their understanding or use of a word? How flexible are they when confronted with new definitions?  How do children talk with peers about new words—do they use gestures, substitute familiar words, dig for descriptions, tell stories?</p> <p>Keep a list to follow each child’s vocabulary growth over time.</p>

**Notes**



beat

noun

<https://lynnemp.medium.com/match-forward-to-the-beat-of-your-own-drum-c8f431f2d49e>



evoke

verb

<https://www.livescience.com/38163-where-beach-sand-comes-from.html>

Weekly Words U3 W2

Focus on Second/ 2nd Grade for ME | Boston Public Schools Department of Early Childhood P-2/

Maine Department of Education



# melody

noun

<https://www.classicfm.com/music-news/piano-practice-key-to-eternal-youth/>



# pitch

noun

<https://www.chrisjmendez.com/2017/04/21/sitar-learning-indian-solfège-sargam/>

Weekly Words U3 W2

Focus on Second/ 2nd Grade for ME | Boston Public Schools Department of Early Childhood P-2/

Maine Department of Education

4/4 Ta-ka Ta-ka Tiki-tiki Ta-ka Tl-ke-ti Tl-ke-ti Tiki-tiki Ta-ka Ta-ka Tiki-tiki Tl-ke-ti Ta

3/4 Tiki-tiki Tiki-tiki Tiki-tiki Ta-ka Ta-ka Ta-ka Ta Ta Ta Ta-a-a

2/4 Tiki-ta Tiki-ta Ta-tiki Ta-tiki Ta-ka Tiki-tiki Ta-a

# rhythm

noun

<https://banddirector.com/brass/trombone/learn-to-practice-step-1-say-in-rhythm-stay-in-rhythm/>



# tempo

noun

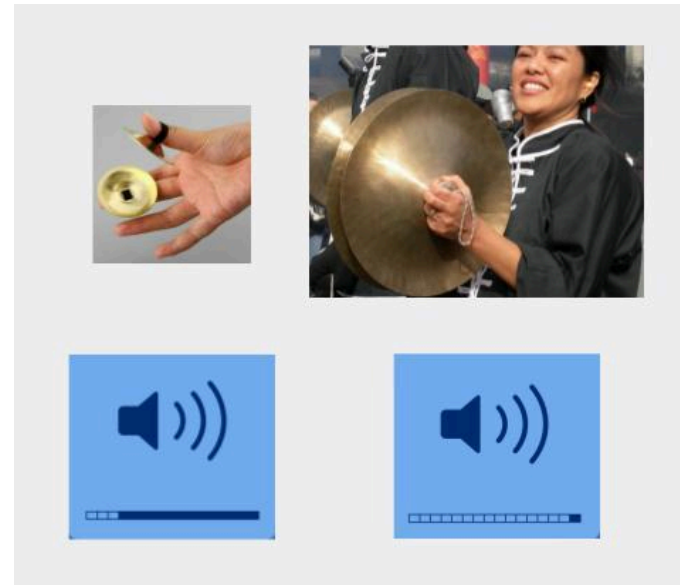
<https://www.oxfordlearnersdictionaries.com/definition/english/metronome>



tune

noun

<https://www.telegraph.co.uk/music/news/wind-instruments-perfectly-safe-cant-band-play/>



volume

noun

<https://www.wpr.org/sound-cymbals>

# Weekly Words

Unit 3, Week 2

# beat

noun

a repeated sound,  
as played on a drum



# evoke

verb

to bring forward in the mind or in  
action



# melody

noun

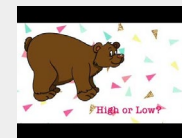
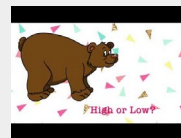
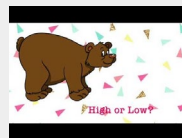
the main tune of the music



# pitch

noun

the high or low quality of a sound



# rhythm

noun

regular, repeated pattern of  
sound

4  
4 *Ta -ka Ta -ka Tiki-tiki Ta -ka Ti-ke-ti Ti-ke-ti Tiki-tiki Ta -ka Ta -ka Tiki-tiki Ti-ke-ti Ta*

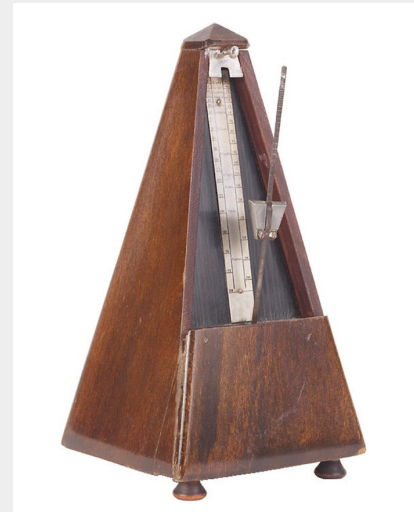
3  
4 *Tiki-tiki Tiki-tiki Tiki-tiki Ta -ka Ta -ka Ta -ka Ta Ta Ta Ta-a-a*

2  
4 *Tiki- ta Tiki- ta Ta- tiki Ta- tiki Ta-ka Tiki-tiki Ta-a*

# tempo

noun

speed that a piece of music is played



# tune

noun

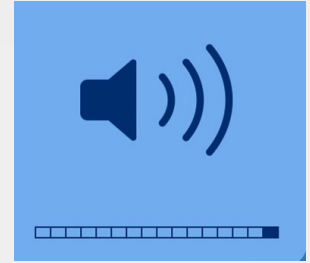
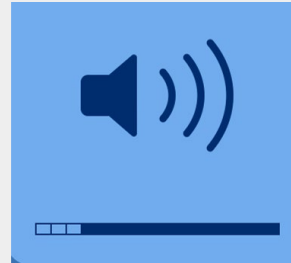
musical sounds with a melody and  
sometimes harmony



# volume

noun

amount of sound; loudness



### Unit 3: Connecting Places, Connecting People

## WEEK 2 Day 3

# Vocabulary & Language

## Reflexive Pronouns

<b>Weekly Question</b>	What can we understand about a place through stories and music?
<b>Language Objective</b>	I can identify reflexive pronouns. (L.2.1.c)
<b>Vocabulary</b>	<b>noun:</b> a word that names a person, place, thing, or idea <b>pronoun:</b> a word that can take the place of a noun
<b>Materials and Preparation</b>	<ul style="list-style-type: none"><li>Reflexive Pronouns slides</li></ul> Note: This lesson uses slides 1-6.
<b>Opening</b>	<p><i>Last week we learned about personal pronouns.</i></p> <p><i>This week we are going to learn about reflexive pronouns. These pronouns refer back to the subject of the sentence.</i></p>
<b>Discussion</b> slide 2	<p><i>These are the reflexive pronouns in English.</i></p> Read the pronouns. <p><i>We are going to listen to the introduction from Going Home, Coming Home. As you listen, pay special attention to see if you hear any of these pronouns.</i></p>
slide 3	Play the audio.
slide 4	<p><i>These are the last two sentences in the first paragraph.</i></p> <p><i>In these sentences, “myself” refers back to Truong Tran, the author of Going Home, Coming Home. Using the word “myself” helps the author tell his story and express his identity.</i></p>
slide 5	<p><i>Here are two sentences with reflexive pronouns. Read the sentences and then, for each sentence, discuss with a partner:</i></p>

	<p><i>What is the reflexive pronoun? What is the subject that the reflexive pronoun refers to?</i></p>
slide 6	<p><i>Think about your conversation—is this what you found? What questions do you have?</i></p>
<b>Closing</b>	<p><i>Today you identified reflexive pronouns and the subjects that they refer to. Tomorrow you will write sentences using reflexive pronouns.</i></p>
<b>Standards</b>	<p><b>L.1.2.c</b> Use reflexive pronouns (e.g., myself, ourselves).</p>
<b>Ongoing assessment</b>	<p>During the discussion, listen for evidence that children are understanding reflexive pronouns. Do they accurately identify the reflexive pronouns? Do they identify the subjects they refer to?</p>

**Notes**

# Reflexive Pronouns

Vocabulary & Language Week 2, Days 3-4

myself	herself	ourselves
yourself	oneself	yourselves
himself	itself	themselves

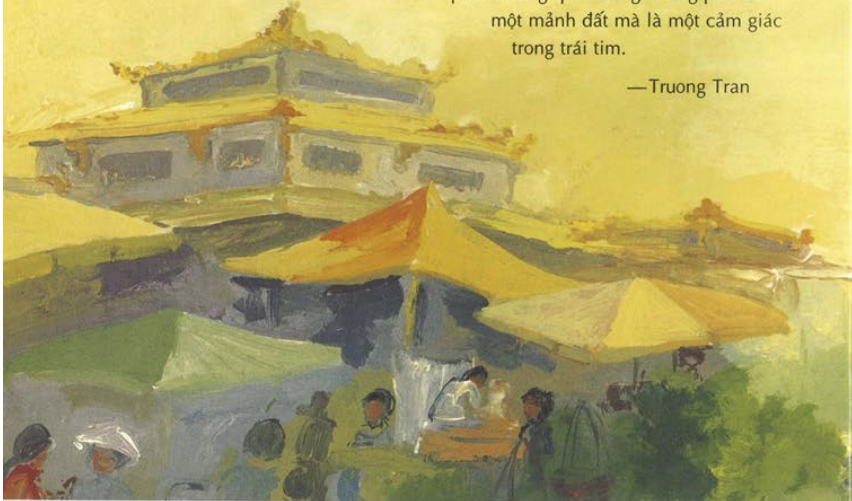


## LỜI NÓI ĐẦU

Tôi rời Việt Nam sang Mỹ lúc mới năm tuổi, chỉ vài ngày trước khi Sài Gòn thất thủ. Ở trường, tôi học tiếng Anh và đọc truyện về những đứa trẻ khác tôi. Ở nhà, tôi nói tiếng Việt và nghe những mẩu chuyện về những người bà con giống như tôi ở một đất nước xa xăm. Nhiều người Mỹ gốc Việt cũng có kinh nghiệm giống như tôi. Mấy năm gần đây, nhiều người trở về thăm Việt Nam. Đến hai mươi lăm năm sau tôi mới trở về—trở về Việt Nam, và trở về với con người Việt Nam của tôi. Khi làm điều đó, tôi khám phá ra rằng tôi là một người Mỹ. Tôi không chỉ là người Mỹ, hay là người Việt Nam, mà thật ra tôi là cả hai.

Ngày nay, các gia đình đã được đoàn tụ. Mấy trẻ em chưa hề biết gì về nơi sinh trưởng của bố mẹ lần đầu tiên được nhìn thấy mảnh đất gắn bó với số phận của họ. Nếu câu chuyện của tôi là chuyện rời nước để đến Mỹ trong thời chiến, câu chuyện của thế hệ tôi phải là câu chuyện đến thăm Việt Nam trong thời bình. Họ khám phá ra rằng quê hương không phải là một mảnh đất mà là một cảm giác trong trái tim.

—Truong Tran



## INTRODUCTION

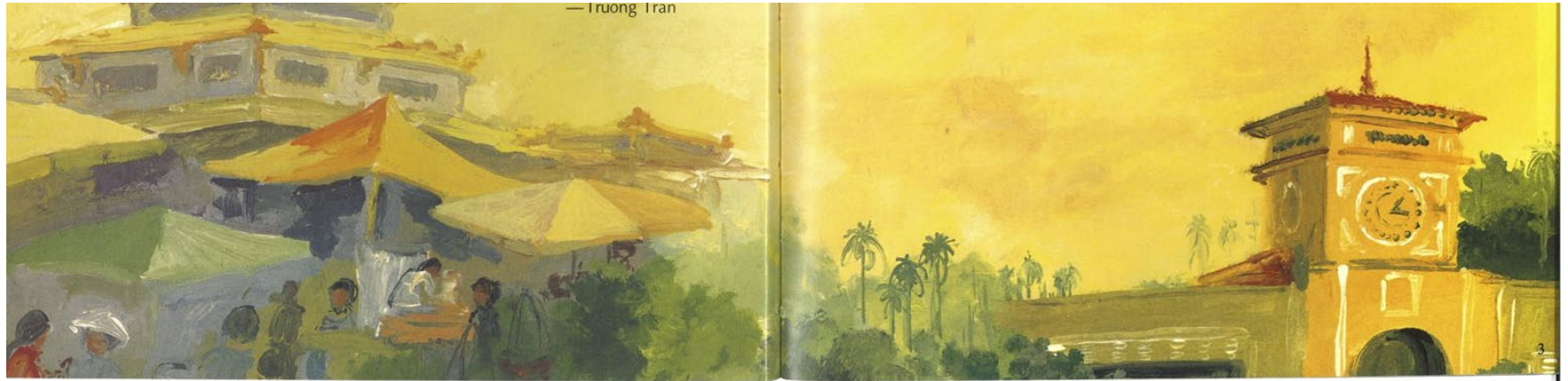
I left Vietnam for America when I was five, only days before the fall of Saigon. In school, I learned English and read stories about kids unlike myself. At home, I spoke Vietnamese and heard stories about cousins just like me in a far off land. My experience is one that is common to many Vietnamese Americans. In recent years, part of that experience has included returning to Vietnam. It took me twenty-five years to return—to Vietnam, and to myself as a Vietnamese. In doing so, I discovered myself as an American. I am not one or the other but in fact both.

Today, families are reuniting. Children of a new generation who were unfamiliar with their parents' birthplace are now seeing for the first time this place that is so very much a part of their identity. If my story is one of leaving and coming to America in times of war, then the story for the next generation should be one of going and coming to Vietnam in times of peace. It is a story of discovering that home is not a place rooted in a country but a feeling rooted in the heart.

—Truong Tran



It took me twenty-five years to return—to Vietnam,  
and to myself as a Vietnamese. In doing so, I  
discovered myself as an American.



Read the following sentences.

What is the **reflexive pronoun**?

What is the **subject** that the **reflexive pronoun** refers to?

Pedro was singing to himself.

The kids played by themselves.

Is this what you found?

The **reflexive pronoun** is highlighted.

The **subject** is underlined.

Pedro was singing to himself.

The kids played by themselves.

# Your turn!

1. Choose 3 **reflexive pronouns**.
2. Write 3 sentences, each using a different **reflexive pronoun**.
3. Circle the **reflexive pronoun** in each sentence.
4. Underline the subject of each sentence.

myself	herself	ourselves
yourself	oneself	yourselves
himself	itself	themselves

Unit 3: Connecting Places, Connecting People

WEEK 2 Day 4

**Vocabulary & Language**  
Reflexive Pronouns

<b>Weekly Question</b>	What can we understand about a place through stories and music?
<b>Language Objective</b>	I can use reflexive pronouns. (L.1.2.c)
<b>Vocabulary</b>	<b>noun:</b> a word that names a person, place, thing, or idea <b>pronoun:</b> a word that can take the place of a noun
<b>Materials and Preparation</b>	<ul style="list-style-type: none"><li>● Reflexive Pronouns slides Note: This lesson uses slide 7.</li><li>● paper and pencil, one for each child</li></ul>
<b>Opening</b>	<i>Yesterday you learned about reflexive pronouns. Remember, these pronouns refer back to the subject of the sentence. Today you will write sentences using reflexive pronouns.</i>
<b>Discussion</b>	Review the instructions on the slide. Read the list of reflexive pronouns.  slide 7  Bring the class back together. Invite a child to share one of their sentences. Ask the child to identify the reflexive pronoun and the subject to which it refers. Repeat the process with another child, as time allows.
<b>Closing</b>	<i>Today you wrote sentences using reflexive pronouns.</i>
<b>Standards</b>	<b>L.1.2.c</b> Use reflexive pronouns (e.g., myself, ourselves).
<b>Ongoing assessment</b>	Review children’s work. Do children use reflexive pronouns accurately? Do they identify the subject of the sentence? What further instruction in reflexive pronouns will children require?



	<ul style="list-style-type: none"> <li>• chart paper and markers (2 different colors)</li> </ul> <p>Strategically assign children to groups of four, and plan where each group will work around the classroom.</p>
<b>Opening</b>	<i>This week we will use the Answer a Weekly Question routine. After you work in small groups, we'll save a few minutes to share one of your sentences with the whole class.</i>
<b>Key Activity</b>	<p>Distribute sheets and send children to work. Circulate to help children strategize through the routine, encourage equitable participation, observe interpersonal dynamics, and glean understanding about children's word use.</p> <p>While children work, select one group to present their response to the class. Have the group identify one or two members who will read the response aloud.</p> <hr/> <p>After about 7 minutes, signal for children to finish their answers and return to the whole group.</p> <p>Invite the reader(s) from the selected group to present their response by first reading the Weekly Question they chose and then their response.  <i>Please read your response slowly so I can write it down.</i>  Write the response on the chart paper.</p> <p><i>Let's see which Weekly Words they used! I'll read it again, and you can let me know when you hear a Weekly Word.</i></p> <p>Read the response aloud, slowly, and pause as children identify Weekly Words. Circle those words with the contrasting marker. Invite children from other groups to signal if they also used any of the same words. Highlight the meaning of the word as different groups used it, noting its similarities and/or differences in context and usage.</p>
<b>Closing</b>	<i>You have really packed words into your answers to the Weekly Questions!</i>
<b>Standards</b>	<p><b>SL.1.2</b> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p><b>L.6.2.a</b> Use words and phrases acquired through conversations, reading, and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy, that makes me happy).</p>
<b>Ongoing</b>	Listen to children's conversations as they work.

<b>assessment</b>	<p>How accurately do children use words in context? What contributions do they make to the construction of a response to a specific question?</p> <p>Observe children’s interactions in small groups. How effectively do children work in their groups? What roles do they take on?</p> <p>Reflect on the whole group sharing of one group’s response. What more was revealed about children’s understanding and application of words?</p> <p>Review each sheet. Use children’s answers to inform planning for successive lessons, reteaching words, and informal conversations with individual children.</p>
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<b>Notes</b>
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Names: \_\_\_\_\_

Check the question you answer. Circle the words you use. Write your response.

\_\_\_ What helps us understand a place?

\_\_\_ What can we learn by exploring stories and music from different places?

bond	identity	beat	rhythm
connect	immigrant	evoke	tempo
custom	infer	melody	tune
foreign	unfamiliar	pitch	volume

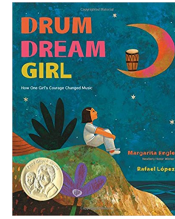
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Unit 3: Connecting Places, Connecting People



WEEK 2 Day 1

**Text Talk**  
***Drum Dream Girl***  
Read 1 of 2

<b>Big Ideas</b>	Every place has many stories. We understand our own identities by thinking about where we are and where we come from.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objectives</b>	I can analyze key details from words and illustrations in the text to summarize how a character responds to challenges. (R.6.2.a, R.11.2.a, R.11.2.b) I can use key details from the text to determine the author’s message. (R.5.2.a)
<b>Language Objectives</b>	I can build on the ideas of my peers when summarizing a story. (SL.1.2) I can use context to determine the meaning of key words and phrases in the story. (L.4.2.d)
<b>SEL Objective</b>	I can empathize with characters and describe their feelings based on their experiences. (Social Awareness)
<b>Vocabulary</b>	<b>bongo:</b> a kind of drum made of two smaller drums of different sizes; typically played with hands or fingers <b>brave:</b> having courage <b>clack:</b> a sharp, quick sound that repeats <b>clang:</b> a loud sound that echoes <b>conga:</b> a tall drum <b>dare:</b> to have enough courage to do something <b>rap:</b> to hit sharply

**rattle:** a series of short, repeated sounds  
**ripple:** a series of small waves  
**\* rhythm:** regular, repeated pattern of sound  
**timbales:** a kind of shallow drum with metal border  
**whir:** to move very quickly with a buzzing sound

**Materials and Preparation**

- *Drum Dream Girl: How One Girl's Courage Changed Music*, Margarita Engle  
Pre-mark the pages in the book. Page 2 begins, "On an island of music..."
- *Drum Dream Girl* Images slides
- *Drum Dream Girl* slides (full text)
- projector and screen
- Summarizing sheet, enough copies for children to work in pairs
- clipboards or other hard surfaces for writing
- pencils
- Writing Station Response: *Drum Dream Girl*, 1 copy  
On the whiteboard, write the Writing Station prompt.
- chart paper, two pieces  
On one piece of chart paper, prepare the following chart, Summarizing.

Summarizing	
Someone ... <i>(character)</i>	
in ... <i>(setting)</i>	
had a problem ... <i>(problem)</i>	
then ... <i>(resolution)</i>	
What is the author's message? Why do you think this?	

	<p>On the other piece of chart paper, prepare the Weekly Question Chart.</p> <p>Children will work in pairs to complete the summarizing sheet. Plan pairs strategically, based on children’s individual needs.</p>
<p><b>Opening</b> 2 minutes</p>	<p>Introduce the text and setting. <i>Today we will read Drum Dream Girl: How One Girl’s Courage Changed Music, written by Margarita Engle and illustrated by Rafael Lopez. This story takes place in Havana, Cuba [point to the world map]. We talked about Havana when we looked at Tanel’s personal recount. In this story, Drum Dream Girl, Margarita Engle refers to Cuba as “an island of music.” Once we read we’ll discover why she might describe it that way.</i></p> <p>Set a purpose for today’s reading. <i>As we read this new text, we’ll use both the words and illustrations to think about the challenge the main character faces and how she responds to that challenge.</i></p> <p><i>We’ll use a graphic organizer to help us analyze and summarize the important events of the story.</i></p>
<p><b>Text and Discussion</b> 16 minutes</p> <p>slides 2-5</p>	<p>Show slides 2-5, including the page from <i>Drum Dream Girl</i> and photographs of drums.</p> <p>Invite children to share any experiences they have with these instruments.</p>
<p>page 6</p>	<p>Discuss the challenge that the main character faces. <i>Take a look at the illustrations on this page. What is happening here?</i></p> <p>Gather a few ideas. <i>You are discussing a <b>dilemma</b>, or a challenging situation. This story takes place a long time ago, in the 1930’s, when girls usually did not play drums. In many places, girls and women have been treated differently than boys and men. In many families at this time in Cuba, fathers made most of the decisions. This story gives one example of that. What do you think about this?</i></p>
<p>page 8</p>	<p>Turn and talk. <i>How is the main character responding so far to the challenge of</i></p>

	<p><i>being told that only boys can play drums?</i></p> <p>Continue reading. Help children to think about how the girl continues to envision her future of drumming and how this contributes to her character.</p>
page 21	<p><i>The text reads, “The brave drum dream girl dared to play..” What do you know about the word <b>dare</b>?</i></p> <p>Provide a definition if necessary.</p> <p><i>Why does the author use this word, “dare”? Turn and talk.</i></p> <p>Harvest a few ideas.</p>
page 28	<p>Read page 28, then compare it with the previous page (beginning “Her big sisters were so excited...”).</p> <p><i>What does this tell you about the ideas of her big sisters and of her father?</i></p> <p>Gather a few ideas.</p> <p>Think, Pair, Share.</p> <p><i>How are the characters feeling on these two pages? What makes you say so?</i></p> <p>Read to the end of the text.</p>
<b>Key Activity</b> 17 minutes	<p>Introduce the Summarizing sheet.</p> <p>Harvest and record responses for the Character and Setting sections, inviting children to write on their own sheets.</p> <p>Have children work in pairs to think about and record the Problem and Resolution sections. Project and click to appropriate slides of the text and make the books available for children to refer to as they work.</p> <p>Circulate to support children in their discussions and help them articulate how the girl responds to challenges. Encourage children to include as many details as possible on their sheets.</p> <p>Gather children in the whole group to discuss their work.</p> <p><i>We used this summarizing sheet to pull out important elements of the story. When you summarize a story, you identify and think about the most important parts of the story. Let’s think about how the girl responds to challenges.</i></p> <p>Invite a few children to share parts of their work.</p>

<p><b>Closing</b> 2 minutes</p> <p>slide 6</p>	<p><i>I didn't tell you this in the beginning, but this story is based on a true story! The character's real name is Millo Castro Zaldarriaga. We will read more about her tomorrow. For now, let's look at a photo of her.</i></p> <p>Show slide 6.</p>
<p><b>Writing Station Prompt</b> 1 minute</p>	<p>Introduce the Writing Station prompt.</p> <p><i>We have started thinking about the author's message. At the Writing Station, you will use this text, Drum Dream Girl, to answer the prompt.</i></p> <p>Chorally read the prompt.</p> <p><i>What message does the author of Drum Dream Girl want us to understand? Use details from the text to support your thinking.</i></p> <p>Remind children that they can use the text in slides to gather evidence that supports the author's message.</p>
<p><b>Weekly Question Chart</b> 2 minutes</p>	<p>Introduce the new weekly question, "What can we understand about a place through stories and music?" Be sure to capture important vocabulary words.</p> <p>Begin the Weekly Question Chart.</p> <p><i>Throughout this week, we will be asking and answering this question: What can we learn by exploring stories and music from different places? We will record our ideas here.</i></p> <p><i>In this book, we saw the importance of music in the life of one character and in the life of a community. We saw that people in the community in this story enjoyed a certain kind of music and also had some clear ideas about who could make music at that time. Let's add this to our chart: People enjoy certain kinds of music in different places. Communities might have specific ideas about music and musicians.</i></p> <p>Record an idea.</p> <p><i>We can add more to our chart during the week.</i></p>
<p><b>Standards</b></p>	<p><b>R.5.2.a</b> Retell texts, including details about who, what, when, where, how, and why; demonstrate understanding of the theme.</p> <p><b>R.6.2.a</b> Describe how characters in a story respond to major events and challenges.</p> <p><b>R.11.2.a</b> Use illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p> <p><b>R.11.2.b</b> Compare and contrast two or more versions of the same story presented in diverse forms</p>

	<p><b>SL.1.2</b> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p><b>L.4.2.d</b> Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark).</p> <p><b>SEL.</b>Social Awareness</p>
<p><b>Ongoing assessment</b></p>	<p>During the small group work, take note of how children approach the work.</p> <p>What questions do they ask?  What understanding do they communicate?  How do children’s oral and written communication align or differ?  Do children accurately identify the story’s problem and resolution?  What do children communicate about the author’s message?</p> <p>Review the summarizing sheets and assess children’s ability to pick out important details and summarize the story.</p>

**Notes**

# *Drum Dream Girl* Images

Text Talk Week 2, Days 1 and 2



of pounding tall conga drums  
tapping small bongó drums  
and boom boom booming  
with long, loud sticks  
on big, round, silvery  
moon-bright timbales.



conga drums



bongo drums



timbales



Millo Castro Zaldarriaga

# Citations

Slide 2: from *Drum Dream Girl*, illustration by Rafael Lòpez

Slide 3: <http://www.percussionconga.com/where-to-get-conga-lesson-in-cuba/>; <http://michaelpluznick.com/the-ten-best-conga-drums-the-best-congas-on-the-market-today/>





Slide 4: <http://arts.umich.edu/news-features/the-beating-heart-of-cuba/>; <https://www.britannica.com/art/bongo-drum>

Slide 5: <http://www.musiciansfriend.com/drums-percussion/lp-matador-timbales>; <http://moperc.com/en/video.php>

Slide 6: [http://2.bp.blogspot.com/-pn\\_EWHlh1xM/VXKr3QFKjxl/AAAAAAAAALMU/Ugcg5YS9ObU/s1600/Millo.jpg](http://2.bp.blogspot.com/-pn_EWHlh1xM/VXKr3QFKjxl/AAAAAAAAALMU/Ugcg5YS9ObU/s1600/Millo.jpg)

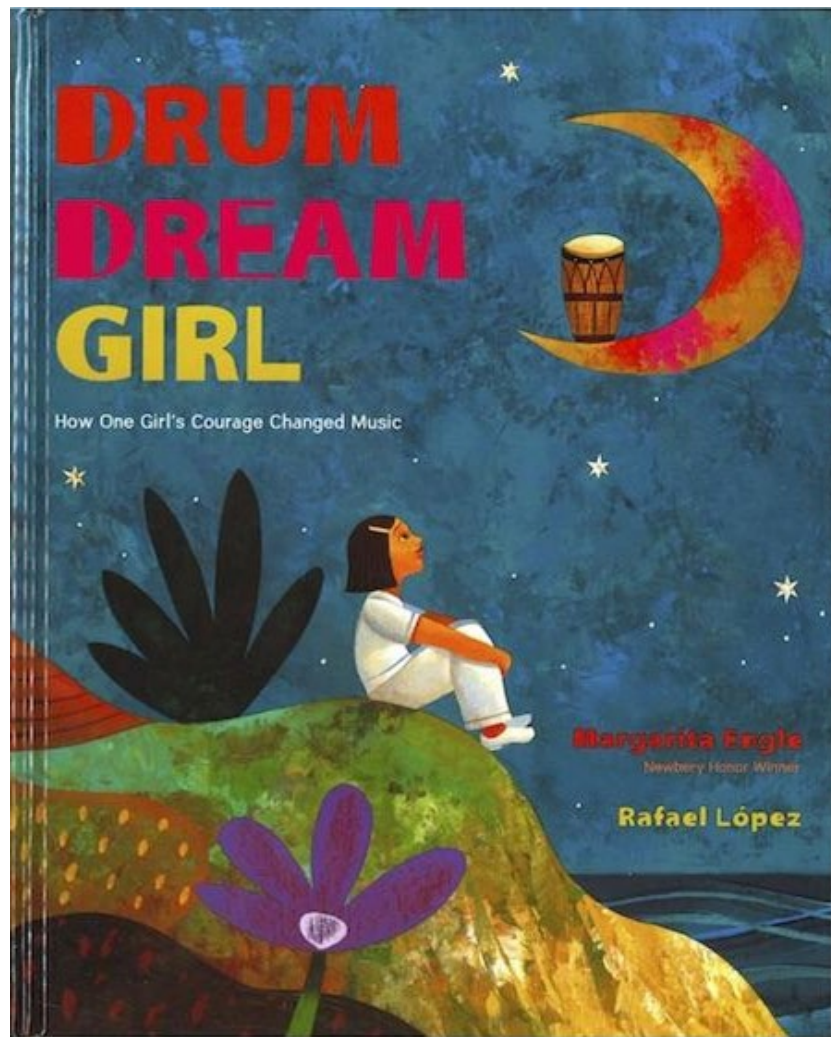
Names: \_\_\_\_\_

## Summarizing

<p>Someone ... (character)</p> 	
<p>in ... (setting)</p> 	
<p>had a problem ... (problem)</p> 	
<p>then ... (resolution)</p> 	
<p><b>Talk with your partner:</b> After thinking more closely about the story, what do you think the author wants to tell us? What is the author's message?  Why do you think this?</p>	

Adapted from EL Education

Text Talk U3 W2 D1







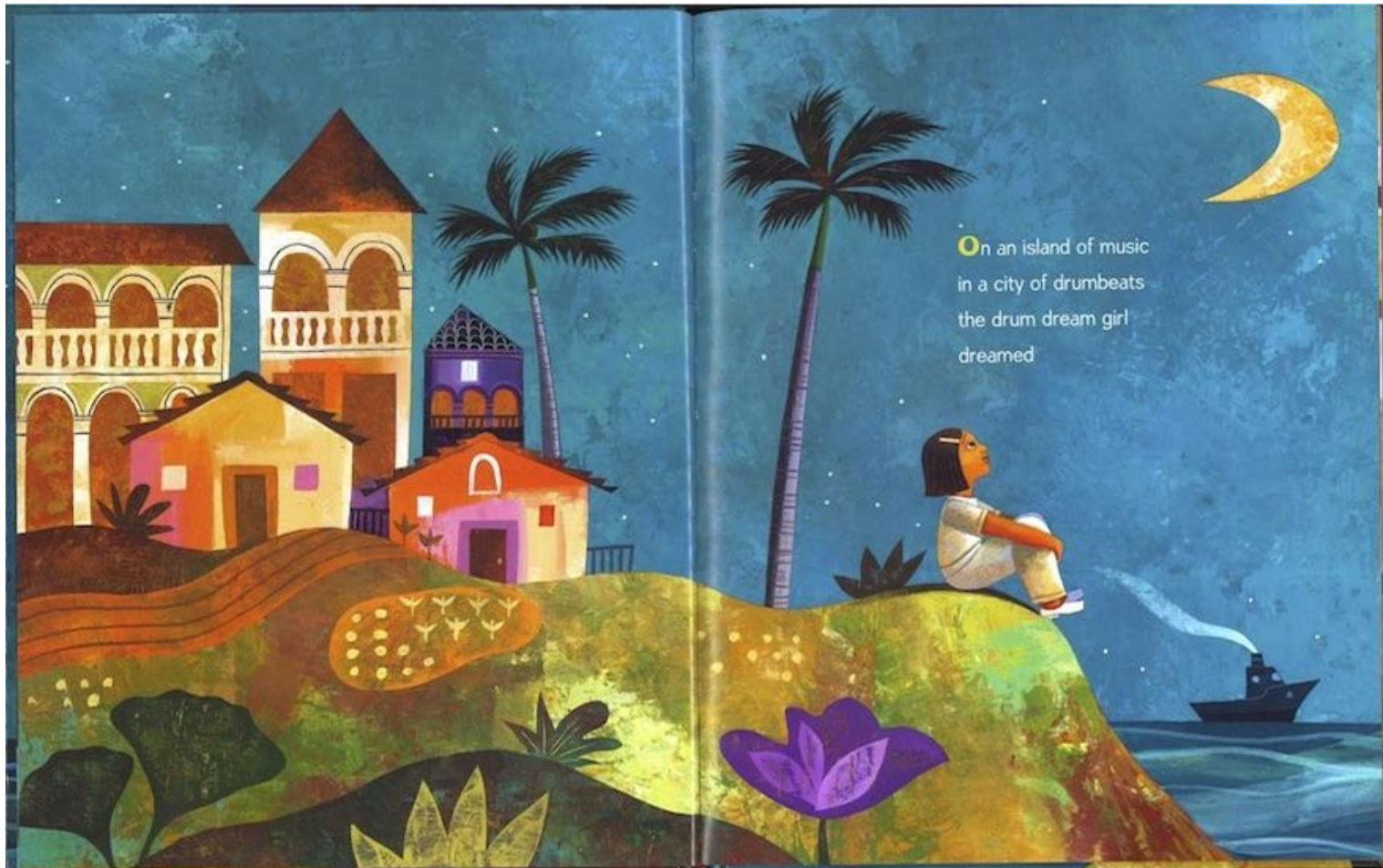
**DRUM  
DREAM  
GIRL**

How One Girl's Courage Changed Music

poem by  
**Margarita Engle**

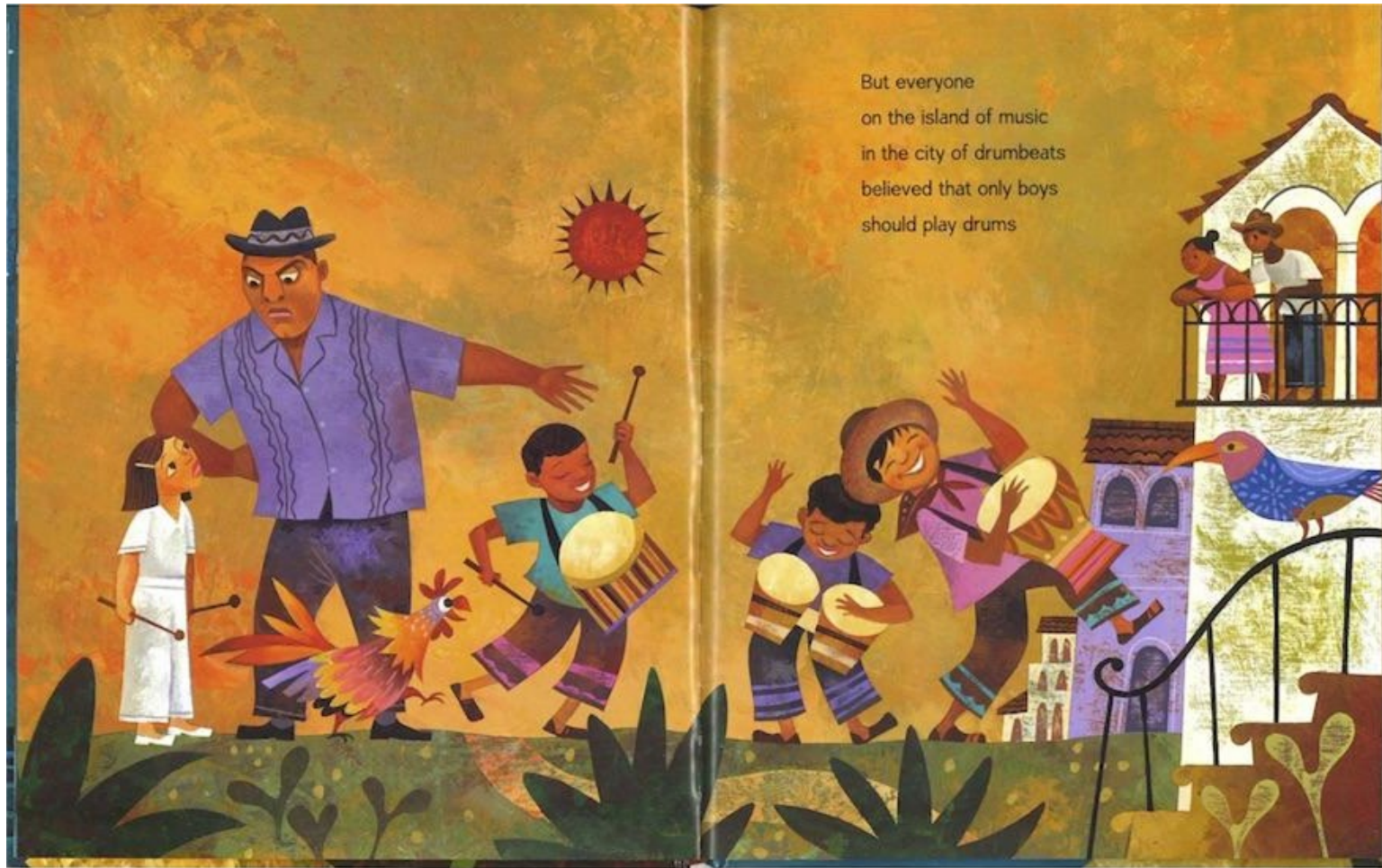
illustrations by  
**Rafael López**

Houghton Mifflin Harcourt  
Boston New York





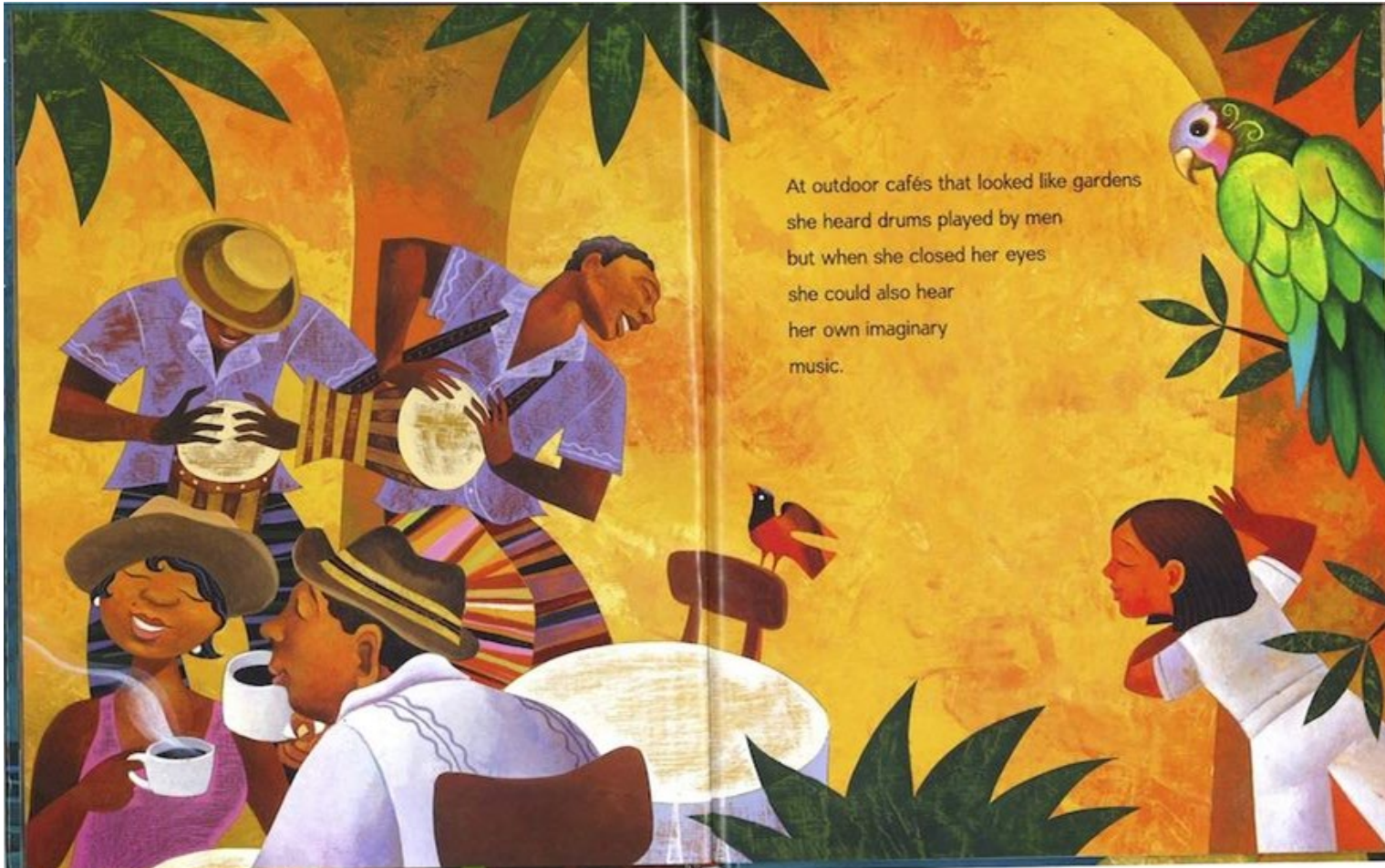
of pounding tall conga drums  
tapping small bongó drums  
and boom boom booming  
with long, loud sticks  
on big, round, silvery  
moon-bright timbales.



But everyone  
on the island of music  
in the city of drumbeats  
believed that only boys  
should play drums



so the drum dream girl  
had to keep dreaming  
quiet  
secret  
drumbeat  
dreams.



At outdoor cafés that looked like gardens  
she heard drums played by men  
but when she closed her eyes  
she could also hear  
her own imaginary  
music.



When she walked under  
wind-wavy palm trees  
in a flower-bright park  
she heard the whirl of parrot wings  
the clack of woodpecker beaks  
the dancing tap  
of her own footsteps  
and the comforting pat  
of her own  
heartbeat.

At carnivals, she listened  
to the rattling beat  
of towering  
dancers  
on stilts





and the dragon clang  
of costumed drummers  
wearing huge masks.




At home, her fingertips  
rolled out their own  
dreamy drum rhythm  
on tables and chairs . . .

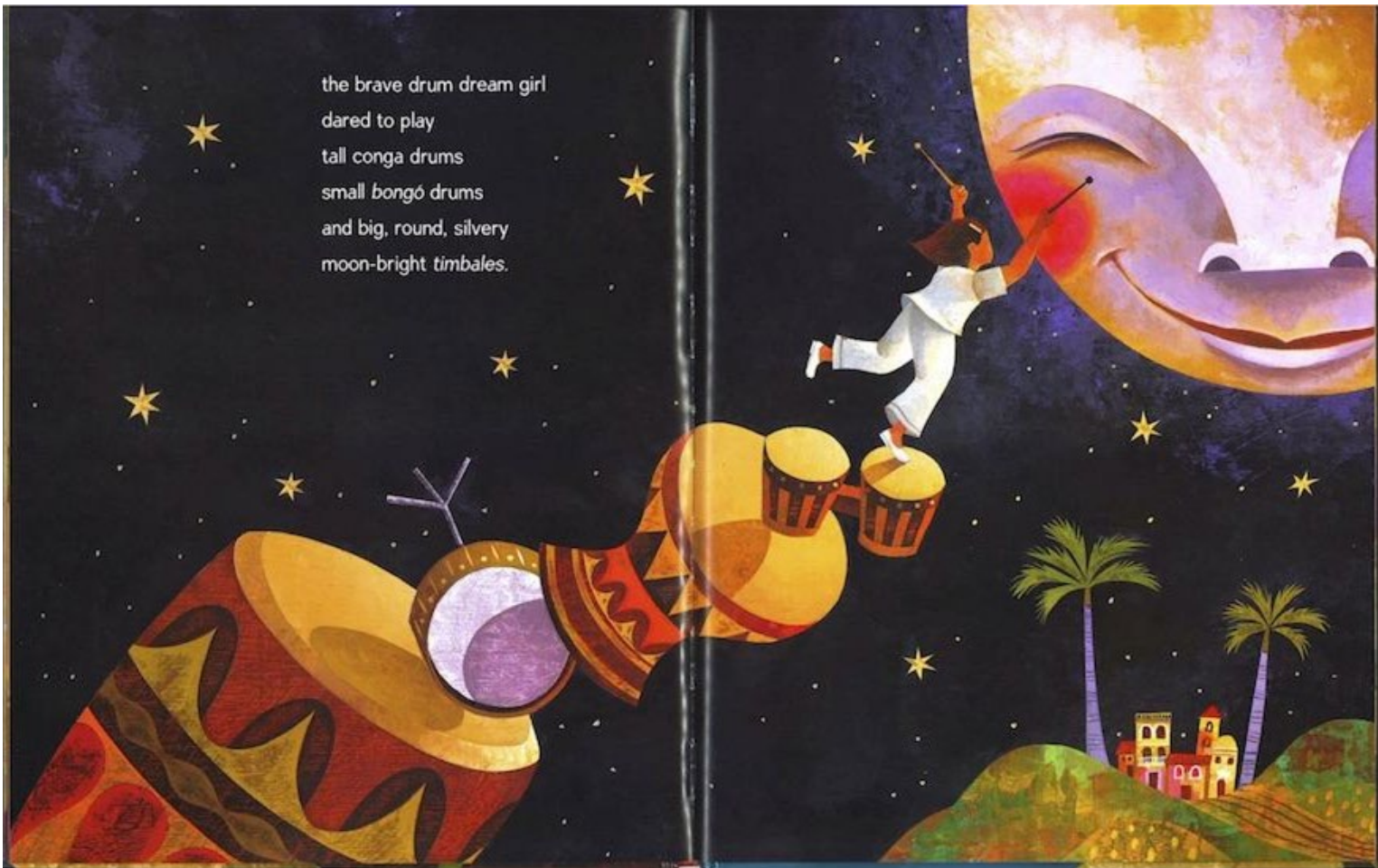


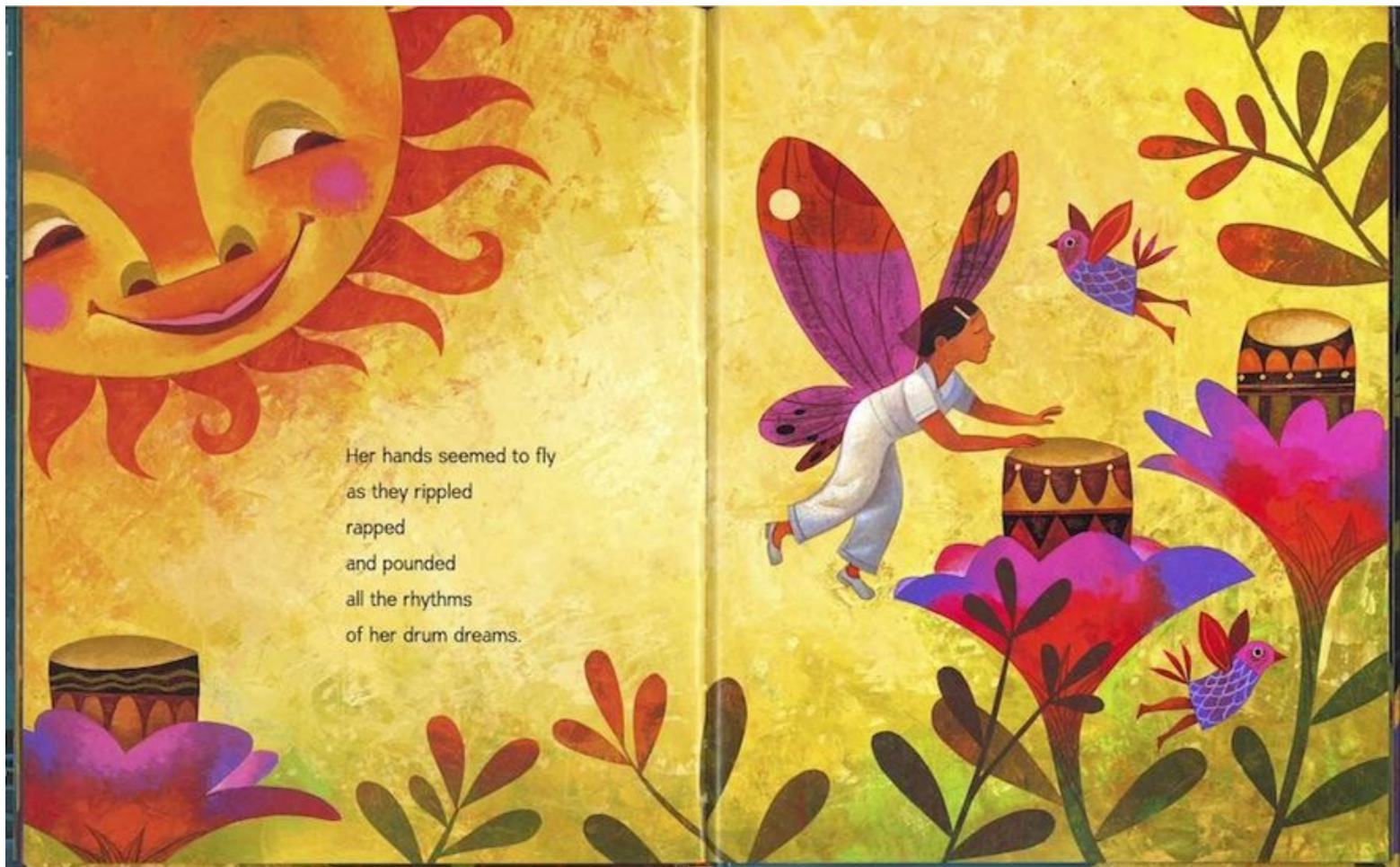
and even though everyone  
kept reminding her that girls  
on the island of music  
had never played drums





the brave drum dream girl  
dared to play  
tall conga drums  
small *bongó* drums  
and big, round, silvery  
moon-bright *timbales*.

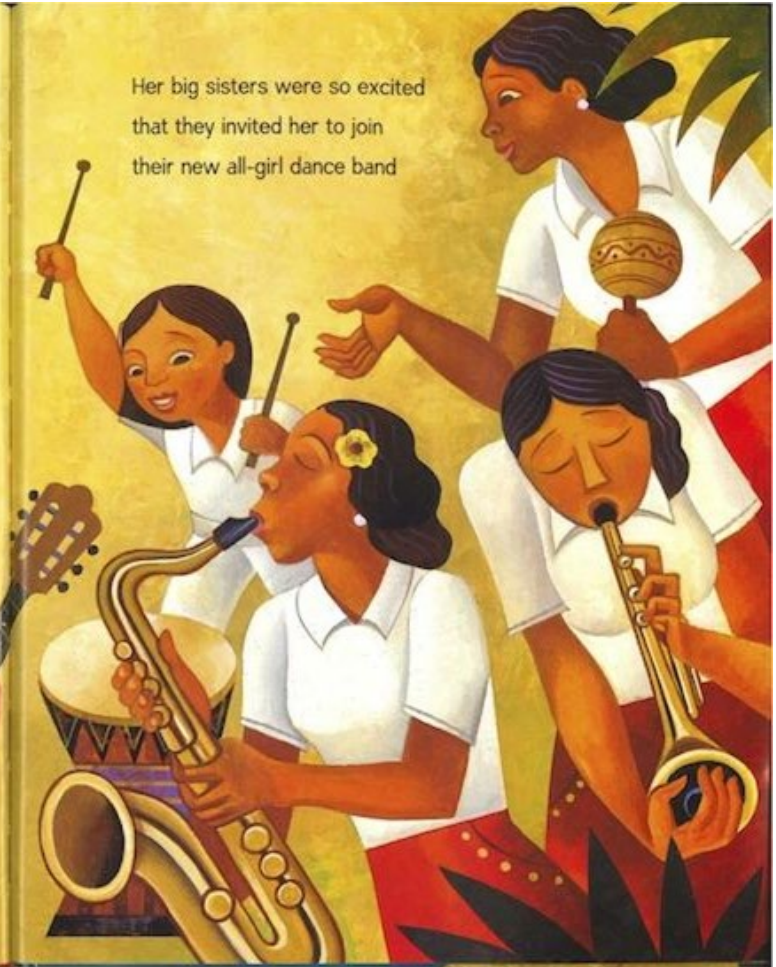


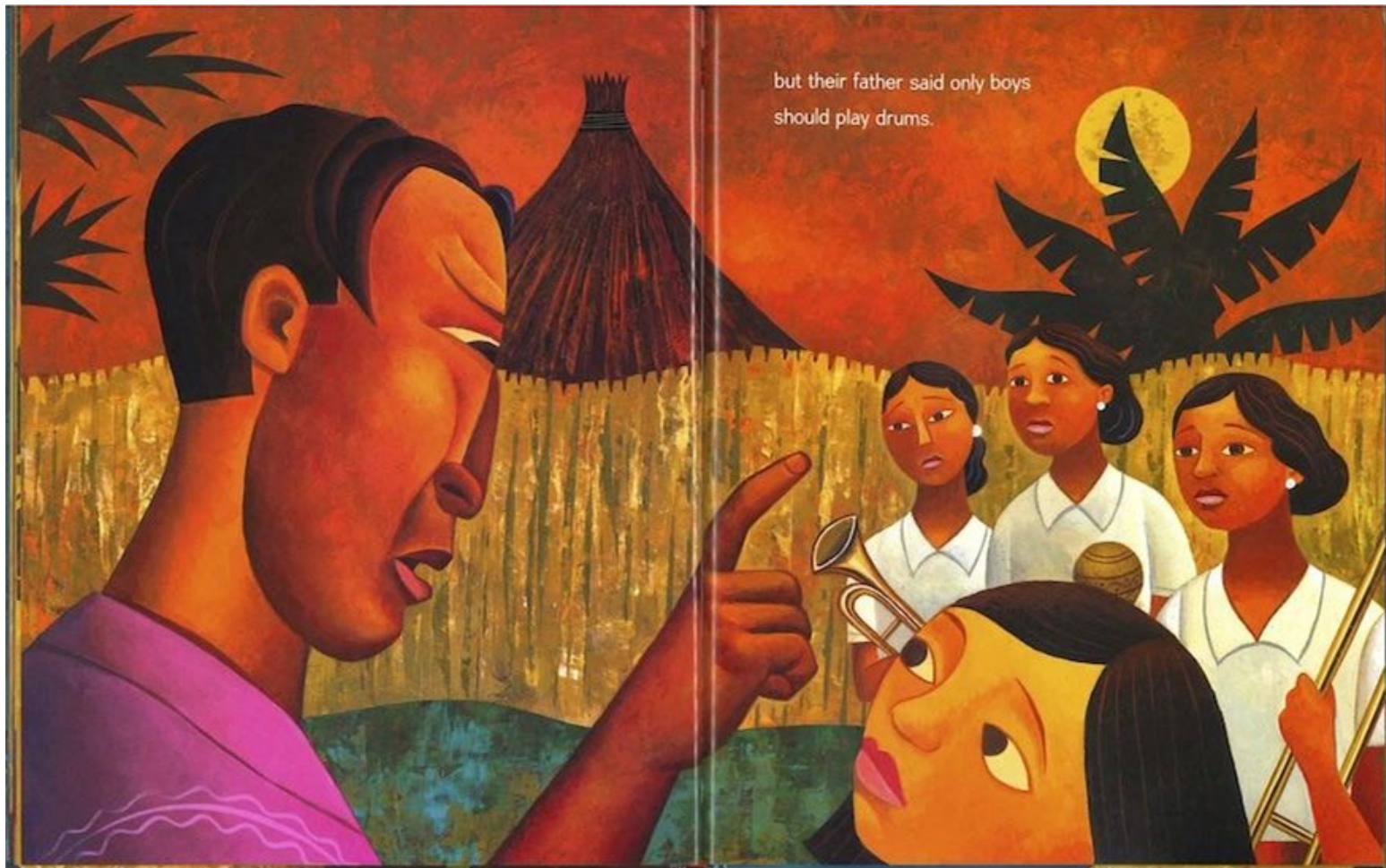


Her hands seemed to fly  
as they rippled  
rapped  
and pounded  
all the rhythms  
of her drum dreams.



Her big sisters were so excited  
that they invited her to join  
their new all-girl dance band

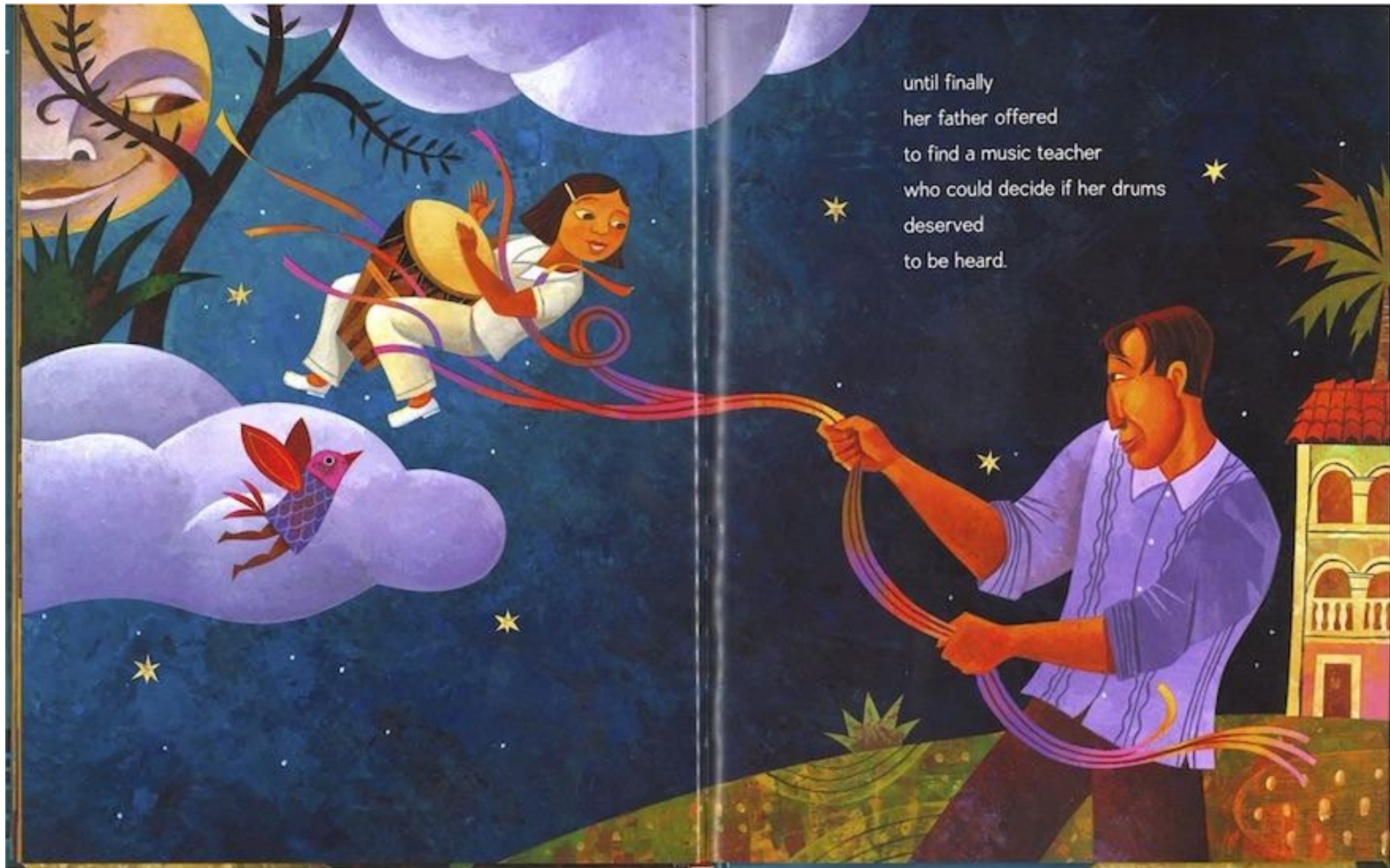




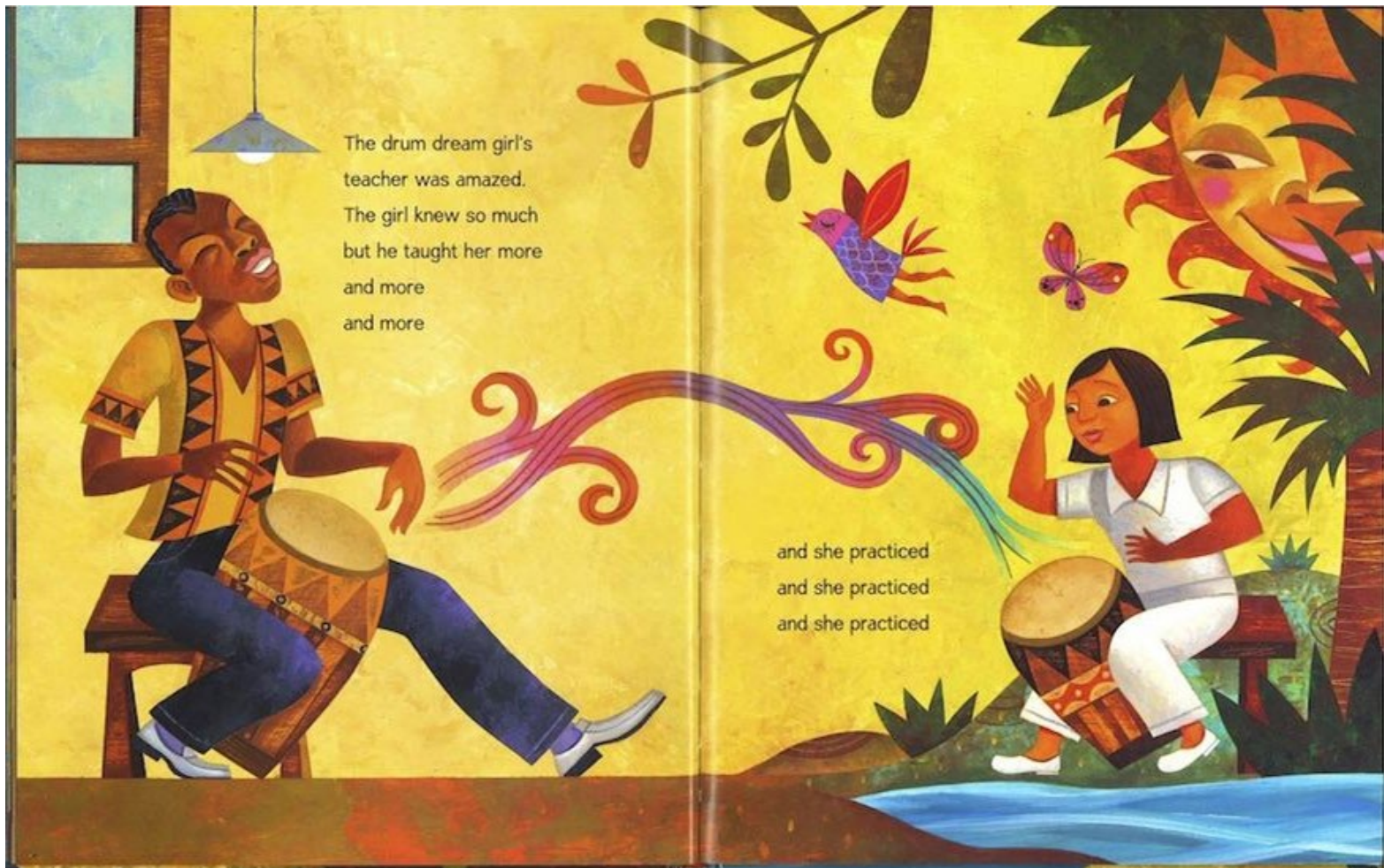
but their father said only boys  
should play drums.



So the drum dream girl  
had to keep dreaming  
and drumming  
alone

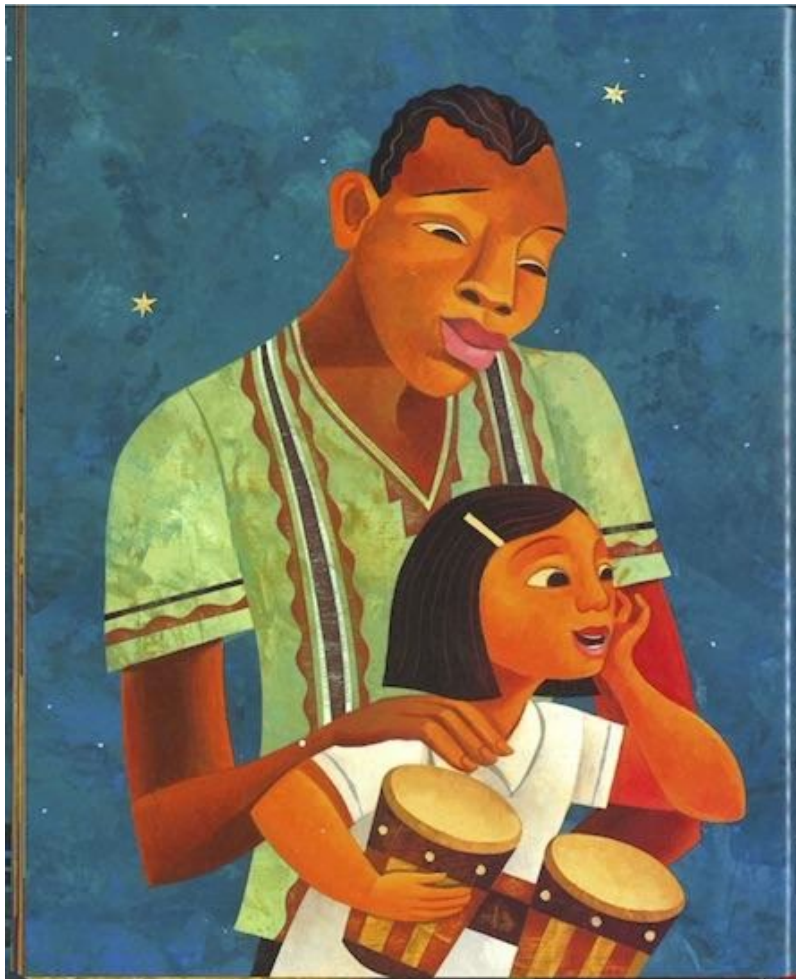


until finally  
her father offered  
to find a music teacher  
who could decide if her drums  
deserved  
to be heard.

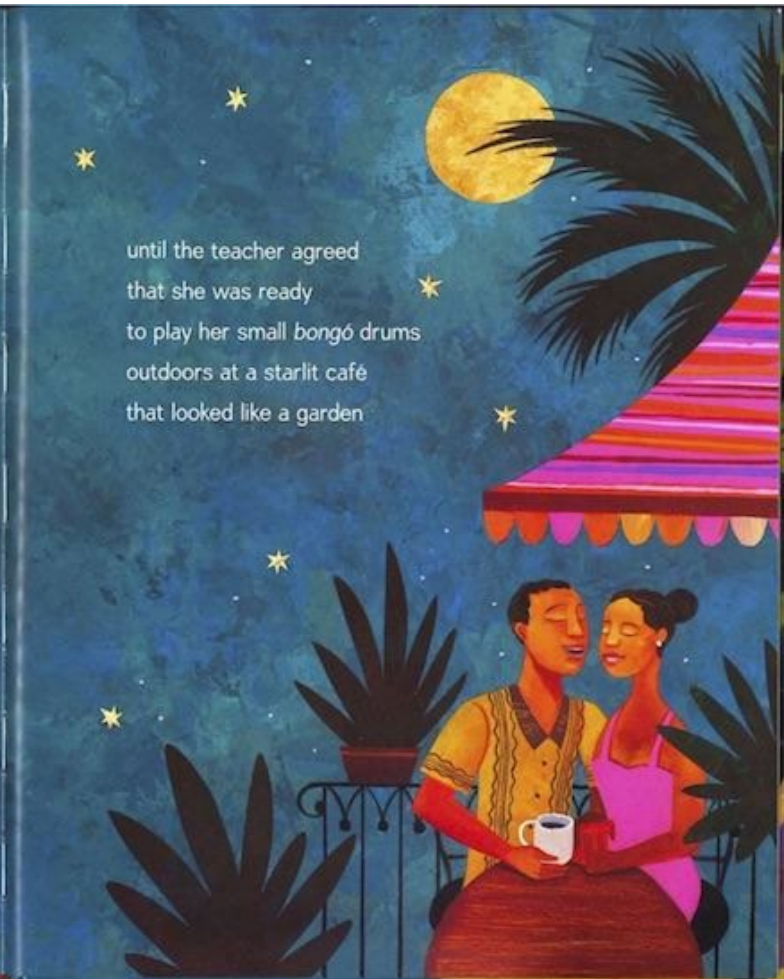


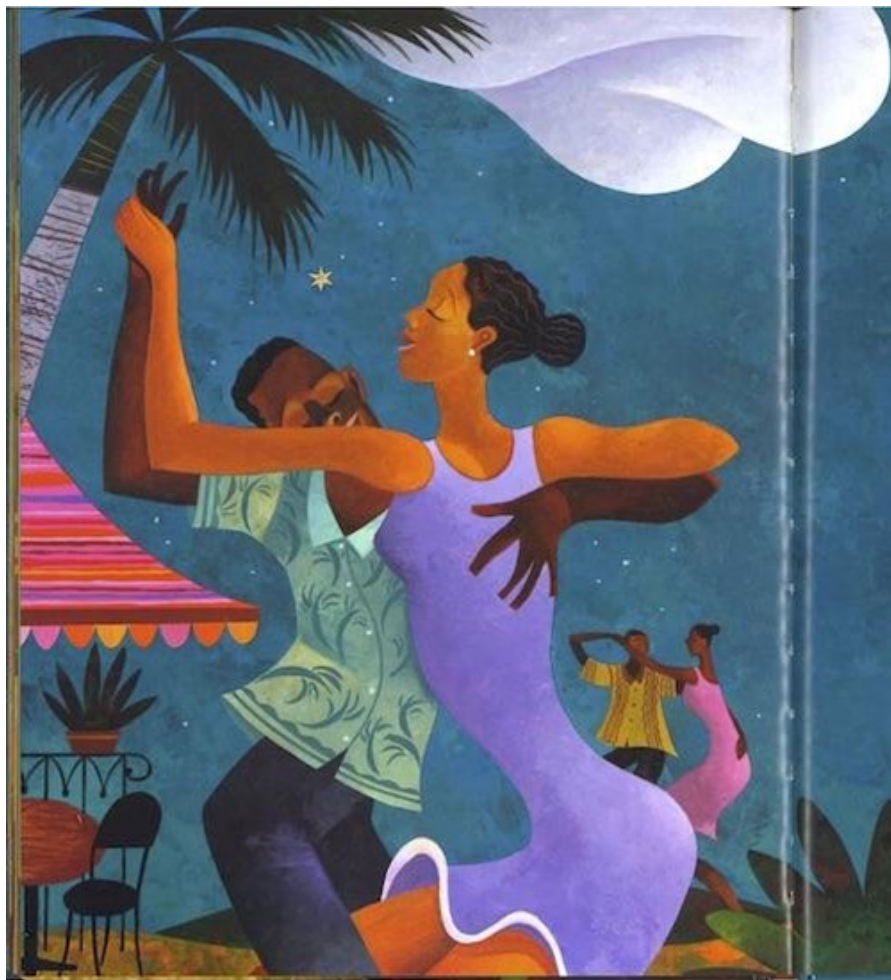
The drum dream girl's  
teacher was amazed.  
The girl knew so much  
but he taught her more  
and more  
and more

and she practiced  
and she practiced  
and she practiced

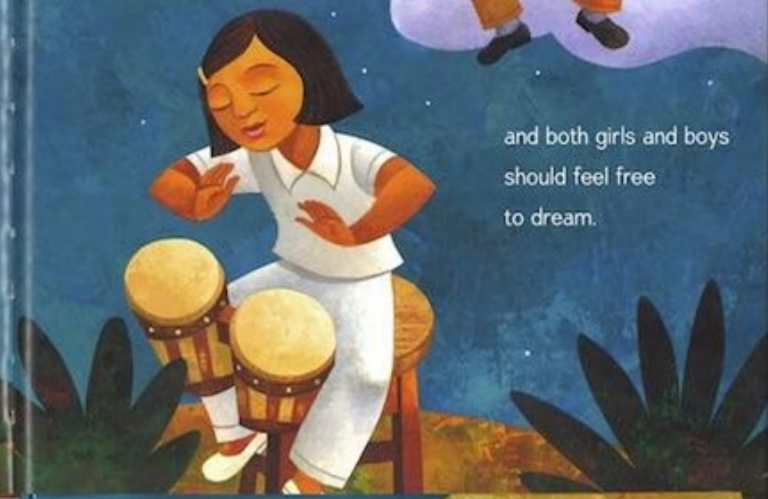


until the teacher agreed  
that she was ready  
to play her small bongó drums  
outdoors at a starlit café  
that looked like a garden





where everyone who heard  
her dream-bright music  
sang  
and danced  
and decided  
that girls should always  
be allowed to play  
drums



and both girls and boys  
should feel free  
to dream.

## Historical Note

This poem was inspired by the childhood of a Chinese-African-Cuban girl who broke Cuba's traditional taboo against female drummers. In 1932, at the age of ten, Millo Castro Zaldarriaga performed with her older sisters as Anacaona, Cuba's first "all-girl dance band." Millo became a world-famous musician, playing alongside all the American jazz greats of the era. At age fifteen, she played her bongo drums at a New York birthday celebration for U.S. president Franklin Delano Roosevelt, where she was enthusiastically cheered by First Lady Eleanor Roosevelt. There are now many female drummers in Cuba. Thanks to Millo's courage, becoming a drummer is no longer an unattainable dream for girls on the island.

## Acknowledgments

I thank God for creative dreams. I am indebted to the wonderful autobiography written by Millo's sister: *Anacaona: The Amazing Adventures of Cuba's First All-Girl Dance Band* by Alicia Castro, with Ingrid Kummels and Manfred Schäfer (Atlantic Books, London, 2002).

Special thanks to my family, my editors Reka Simonsen and Jeannette Larson, designer Elizabeth Tardiff, and the entire HMH publishing team. —M.E.

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Permissions, Houghton Mifflin Harcourt Publishing Company, 3 Park Avenue, 19th Floor, New York, New York 10016. www.hmhco.com  
The illustrations in this book were done in acrylic paint on wood board.  
The text type was set in Anacaona. The display type was set in Corbiada.

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Engle, Margarita. The drum dream girl / by Margarita Engle. Illustrated by Rafael López. 7 pages (cm) / Summary. Illustrations and jacket flap follow a girl in the 1930s as she strives to become a drummer, despite being continually reminded that only boys play the drums, and that there has never been a female drummer in Cuba. Includes note about Millo Castro Zaldarriaga, who inspired the story, and Anacaona, the all-girl dance band she formed with her sisters.  
ISBN 978-0-544-12229-3 (T), Drummers (Musicians)—Fiction. 2. Dance music—Fiction. 3. Sex role—Fiction. 4. Cuba—History—1900-1933—Fiction. I. López, Rafael. II. Bustos, X. III. / F29.S3586Dv 2015. 4. 971—dc23 / 2014025056

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**For my grandchildren —M.E.**

**For my architect mother, Pillo, whose courage opened  
the ceiling above her dreams —R.L.**





\$16.99 higher in Canada  
ISBN 978-0-544-10229-3



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© 2007

Writing Station Response: *Drum Dream Girl*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

What message does the author of *Drum Dream Girl* want us to understand? Use details from the text and illustration to support your thinking.



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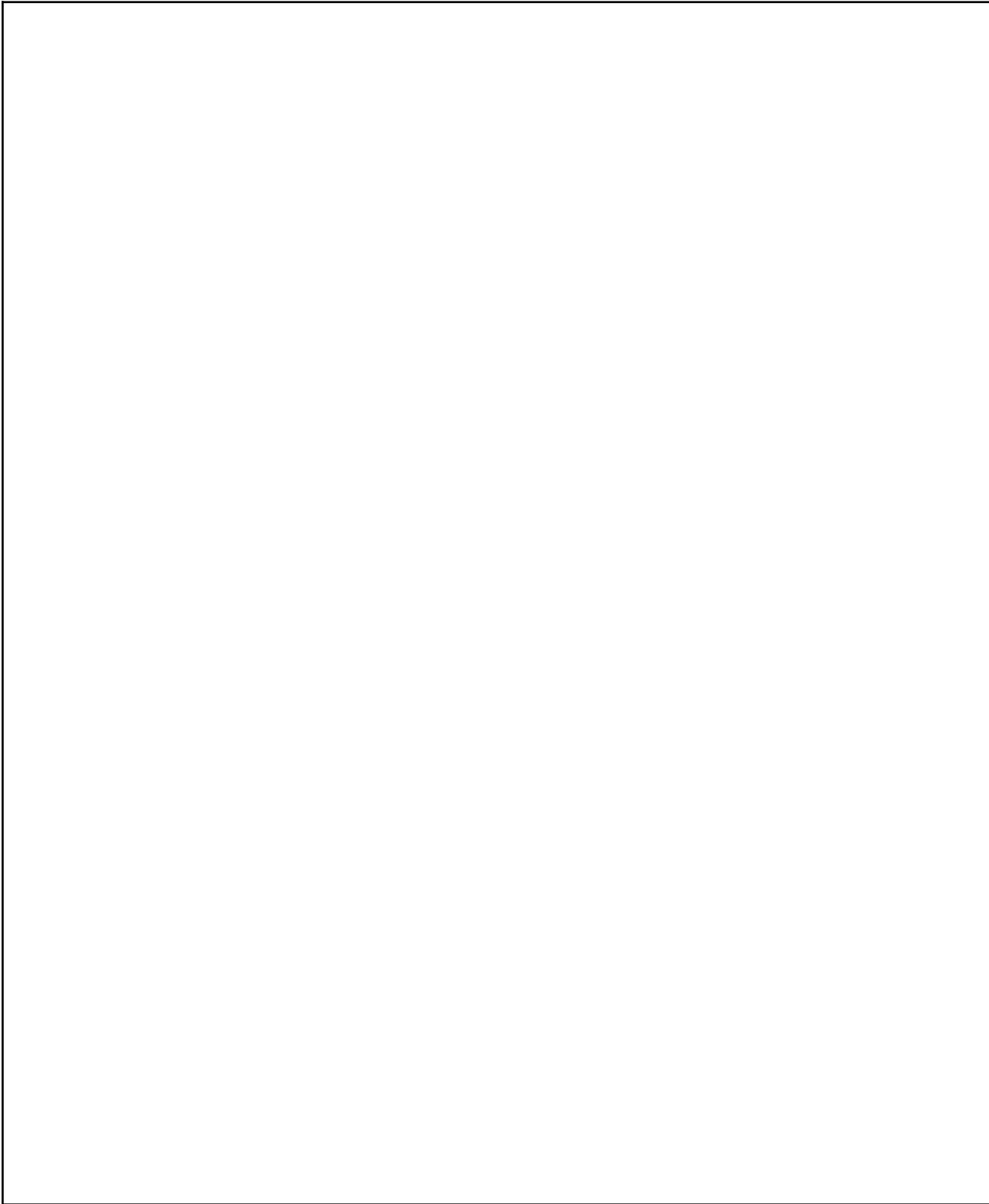
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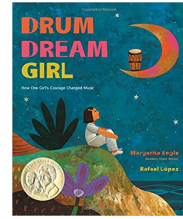
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Writing Station U3 W2 D1

Unit 3: Connecting Places, Connecting People

WEEK 2 Day 2



**Text Talk**  
***Drum Dream Girl***  
 Read 2 of 2

<b>Big Ideas</b>	Every place has many stories. We understand our own identities by thinking about where we are and where we come from.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objective</b>	I can describe how specific words and phrases provide rhythm and meaning in the story. (R.7.2.a)
<b>Language Objectives</b>	I can build on the ideas of my peers when discussing how poetic devices help provide meaning to a text. (SL.1.2) I can use context to determine the meaning of words and phrases in the story. (L.4.2.d)
<b>SEL Objective</b>	I can share my own thinking with my peers, and I can listen and build onto their thinking. (Relationship Skills)
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>* <b>beat</b>: a repeated sound, as played on a drum</li> <li><b>brave</b>: having courage</li> <li><b>dare</b>: to have enough courage to do something</li> <li><b>pound</b>: to hit something with force</li> <li><b>rap</b>: to hit sharply</li> <li><b>rattle</b>: a series of short, repeated sounds</li> <li>* <b>rhythm</b>: a regular, repeated pattern of sound</li> <li><b>ripple</b>: a series of small waves</li> <li><b>taboo</b>: not allowed</li> </ul>

	<p><b>timbales:</b> a single, shallow drum with metal border</p> <p><b>towering:</b> very tall</p> <p><b>unattainable:</b> unable to be gotten or achieved</p> <p><b>whir:</b> to move very quickly with a buzzing sound</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● <i>Drum Dream Girl: How One Girl's Courage Changed Music</i>, Margarita Engle</li> <li>● <i>Drum Dream Girl</i> Images slides, from Day 1</li> <li>● projector and screen</li> <li>● <i>Drum Dream Girl</i> excerpt sheet, one copy for each child</li> <li>● writing tools</li> </ul> <p>On the whiteboard, write:</p> <p style="padding-left: 40px;">When she walked under wind-wavy palm trees</p> <p>Separately on the board, write the following discussion questions.</p> <p style="padding-left: 40px;">What special rhythms do you notice in the language? What images do you see when you read the language? What does it make you think about?</p> <p>Children will work in pairs. Consider children's literacy skills as well as social dynamics when establishing partners.</p>
<p><b>Opening</b> 5 minutes</p>	<p><i>Yesterday, we read Drum Dream Girl: How One Girl's Courage Changed Music, written by Margarita Engle and illustrated by Rafael Lopez. I told you that the drum dream girl is based on a real person: Millo Castro Zaldarriaga. [Show slide 6]. Let's begin today's Text Talk by reading the historical note at the end of the book.</i></p> <p>Leave the slide up, and read the historical note. Define words as needed (taboo, unattainable).</p> <p style="padding-left: 40px;"><i>What makes Millo special?</i></p> <p>If not yet discussed, highlight that Millo was ten years old when she first performed and that she was of Chinese-African-Cuban descent. Also, being "enthusiastically cheered" by Eleanor Roosevelt shows that she was an important role model for women, noting Eleanor Roosevelt as a strong advocate for women doing anything they wanted to, especially the many things they had not had access to historically.</p> <p style="padding-left: 40px;"><i>Did you notice that the words in this book are arranged on the</i></p>

	<p><i>page in a special way? The text is written as a poem. Does this remind you of another text we have read?</i></p> <p>Remind children of <i>Water Rolls, Water Rises</i>. Make connections to Writing lessons. The illustrations and style might also prompt children to think of <i>The Upside Down Boy</i>.</p> <p>Set a purpose for reading.</p> <p><i>Today, we will read the book again. This time, let's pay particular attention to the poetic language and the way words and phrases help provide rhythm and meaning. We will read a part of the book together, and then you will read a few pages with a partner.</i></p>
<p><b>Text and Discussion</b> 8 minutes  page 4</p>	<p>Read page 4.</p> <p><i>What rhythms or sounds do you notice in the language? What does it make you think about? What do you think about when you hear the description "moon-bright timbales"? What do you visualize?</i></p> <p>Read through page 10, then stop.</p>
<p><b>Key Activity</b> 20 minutes</p>	<p><i>I am going to stop reading here for now. The next part of the text is here [show sheet], and you'll read this part with a partner. Read the text together slowly and talk about what you are reading. The questions written [refer to the board] and on your sheet can help you.</i></p> <p>Read the three questions aloud. Indicate the spaces for children to record their ideas.</p> <p><i>You can also circle words that are important or special to you. Let's look at the first two lines together.</i></p> <p>Use the first two lines—written on the board—to model reading slowly, thinking aloud, annotating, and jotting down some thoughts. (For example, circle the words “wind-wavy” and draw a waving hand.)</p> <p>Arrange children in pairs around the room, according to how they work best (e.g., with clipboards on their bellies, sitting in a quiet corner, or standing). As they read, encourage children to think aloud, referring to and responding to the prompts. Help children to identify and circle important words and to write down their thinking in the form of words, phrases, and sketches.</p>
<p><b>Closing</b>  7 minutes</p>	<p>Gather the whole group.</p> <p><i>Let's see what we have noticed about the language in the text. How does the author use poetry and language to deepen our</i></p>

	<p><i>understanding about Millo Castro Zaldarriaga?</i></p> <p>As children share their thoughts, encourage them to make direct connections to the text.</p> <p>Finish reading the book from page 20 to the end.</p>
<b>Standards</b>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.</p> <p><b>SL.1.2</b> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p><b>L.4.2.d</b> Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark).</p> <p><b>SEL</b>.Relationship Skills</p>
<b>Ongoing assessment</b>	<p>Note children’s conversations regarding how rhythm and phrases help provide meaning in a poem.</p> <p>Do children highlight and note language from the text that helps them identify the rhythm and meaning?</p> <p>Do they notice the imagery?</p> <p>Do they notice any figurative language?</p>

**Notes**

**Drum Dream Girl: How One Girl's Courage Changed Music** excerpts

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What special rhythms do you notice in the language?  
What images do you see when you read the language?  
What does it make you think about?

When she walked under wind-wavy palm trees in a flower-bright park she heard the whir of parrot wings the clack of woodpecker beaks the dancing tap of her own footsteps and the comforting pat of her own heartbeat.	
--	--

At carnivals, she listened to the rattling beat of towering dancers on stilts	
and the dragon clang of costumed drummers wearing huge masks.	
At home, her fingertips rolled out their own dreamy drum rhythm on tables and chairs. . .	



WEEK 2 Day 3

**Text Talk**  
**Buena Vista Social Club, “Chan Chan”** (music and video)

<b>Big Ideas</b>	People and places around the world are linked. Different perspectives offer opportunities for understanding and inspiration.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objective</b>	I can identify how the melody, rhythm, and images give meaning to music and video. I can use the music, video, and my own mental images to begin to imagine Cuba. (R.7.2.a)
<b>Language Objective</b>	I can use key unit vocabulary to describe what I hear and see, and compare my impressions to those of my peers. (SL.2.2.a, L.6.2.a)
<b>SEL Objective</b>	I can identify what music makes me think and how it makes me feel. (Self-Awareness)
<b>Vocabulary</b>	<p><b>island:</b> an area of land surrounded on all sides by water</p> <p>* <b>melody:</b> the main tune of the music, different from rhythm</p> <p><b>revolution:</b> when a government is overthrown and a new one is set up in its place</p> <p>* <b>rhythm:</b> a regular, repeated pattern of sound</p> <p>* <b>tune:</b> musical sounds with a melody and sometimes harmony</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● world map</li> <li>● video: <a href="https://www.youtube.com/watch?v=UXwLBS3yUkA">Buena Vista Social Club 'Chan Chan' at Carnegie Hall</a> (https://www.youtube.com/watch?v=UXwLBS3yUkA) (3:21)</li> <li>● speakers, projector, and screen</li> <li>● paper and colored pencils</li> <li>● clipboards, whiteboards, or other individual writing surfaces</li> </ul> <p>Read the Buena Vista Social Club Background Information. Consider adding</p>

	<p>more background to the introduction, or to the lesson’s discussion, based on the readiness of the classroom community.</p> <p>Set up for the lesson ensuring that all children can hear the audio recording as well as see the screen. This will be essential for this Text Talk lesson and others like it.</p>
<p><b>Opening</b> 1 minute</p>	<p><i>Today’s text includes both a piece of music and a video. After we listen to the music, we will watch the video to support our thinking.</i></p>
<p><b>Text and Discussion</b> 15 minutes</p>	<p>Distribute paper, colored pencils, and clipboards.</p> <p><i>Today we will listen to music from Cuba. Cuba is a large North American island in the Caribbean Sea near Mexico, Florida and Haiti. [Point to Cuba, pinned on the world map.] Cuba is the island where Drum Dream Girl takes place and where the artist Tonel is from. The arts, including music, are important to the people of Cuba.</i></p> <p><i>About 20 years ago, a group of Cuban musicians got together and formed a band called the Buena Vista Social Club. For many years, these musicians had not been able to play the kind of music we will hear. The clubs where these musicians played, and where musicians like the band in Drum Dream Girl played, had been shut down.</i></p> <p>Build more background for this discussion according to the interests and readiness of the classroom community.</p> <p><i>We are going to listen to a song called “Chan Chan.” As you listen, draw or write images and ideas the music evokes. You can sketch, emphasize certain colors, or write words, short phrases, or sentences.</i></p> <p>Without projecting the video, play the recording of the music while children write and draw.</p> <p>At the close of the music, Think, Pair, Share.</p> <p><i>What did you write or draw?</i></p> <p><i>What in the music, including rhythms, melodies, and beats, inspired your writing or drawing?</i></p> <p>Ask a few children to share something their partners wrote or drew.</p> <p><i>Some of the things that inspire listeners’ ideas are the <b>rhythm</b>—the pattern of pulses and beats in the music, and the <b>melody</b>—the main tune of the music. Rhythm in music is similar to rhythm in a poem. Some other things that inspire listeners are the different instruments they hear, as well as when people play together or</i></p>

	<p><i>alone. And listening to all the parts of the music together can inspire feelings, thoughts, and images. We may have certain reactions to music based on our own background and experiences. This is the magic of music.</i></p>
<p><b>Key Discussion</b> 20 minutes</p>	<p><i>Now, let's listen again and watch the video. This video shows the musicians performing. It also shows clips from a movie made about the musicians coming together in Cuba. The filmmakers visited, talked, and played with the musicians.</i></p> <p>Play the video.</p> <p>Talk as a group, using some of the following questions to further discussion.</p> <ul style="list-style-type: none"> <li>● How do you think the musicians are feeling? What makes you say that? How did your drawings represent this?</li> <li>● What instruments do you see? Are those instruments special to the place? Why do you think so?</li> <li>● Where are the various places music is played in the video? What does that make you think about?</li> <li>● How does the music connect the musicians and listeners to a place? What makes you say that?</li> <li>● How does music help the musicians and the listeners in the video feel connected to their home?</li> <li>● What do you notice about scenes and images of Cuba?</li> </ul>
<p><b>Closing</b> 4 minutes</p>	<p><i>Today we listened to the music and watched the musicians of the Buena Vista Social Club, from Cuba. We thought about the way the music evokes images and ideas about Cuba and what it might be like. We will do similar kinds of work with music from other countries during the next few weeks.</i></p> <p><i>What can we add to our Weekly Question chart after exploring the music of Cuba today and thinking about the story of Drum Dream Girl?</i></p> <p>Record relevant ideas and highlight important vocabulary. Continue to underscore the notion that no one kind of instrument, music, or story defines a place for all who live or come from there.</p>
<p><b>Standards</b></p>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p> <p><b>L.6.2.a</b> Use words and phrases acquired through conversations, reading, and being read to, and responding to texts, including using adjectives and</p>

	<p>adverbs to describe (e.g., When other kids are happy, that makes me happy).</p> <p><b>SEL.</b>Self-Awareness</p>
<p><b>Ongoing assessment</b></p>	<p>Notice how children respond to the music and video.          Do children write or draw their responses?          Do children use the melody, rhythms, visuals, and own mental images to make meaning of the music and Cuban culture?          Make note of their comments and ideas that help them give meaning to Cuba and this musical selection.</p>

**Notes**

## Buena Vista Social Club Background Information

Note: This resource is intended for teachers to build their own background and thus facilitate deeper conversations about the Buena Vista Social Club, as appropriate for the classroom community.

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Abandoned building in Almendares, Marianao, that housed the Buenavista Social Club in the 1940s.



The Buenavista Social Club was a members-only club originally located in Buenavista (literally *good view*), a quarter in the current neighbourhood of Playa (before 1976 part of Marianao), one of the 15 municipalities in Cuba's capital, Havana. The original club was founded in 1932 in a small wooden venue at *calle Consulado y paisaje "A"* (currently *calle 29, n. 6007*).<sup>[3]</sup> In 1939, due to lack of space the club relocated to number 4610 on Avenue 31, between *calles 46 and 48*, in Almendares, Marianao.<sup>[3]</sup> This location is recalled by Juan Cruz, former director of the Marianao Social Club and *master of ceremonies* at the *Salón Rosado de la Tropical* (other nightclubs in Havana).<sup>[4]</sup> As seen in the *Buena Vista Social Club* documentary, when musicians Ry Cooder, Compay Segundo, and a film crew attempted to identify the location of the club in the 1990s, local people could not agree on where it had stood.<sup>[5]</sup>

At the time, clubs in Cuba were segregated; there were *sociedades del blancos* (white societies), *sociedades de negros* (black societies), etc. The Buenavista Social Club operated as a black society, which was rooted in a *cabildo*. Cabildos were *fraternities* organized during the 19th century by African slaves. The existence of many other black societies such as Marianao Social Club, Unión Fraternal, Club Atenas (whose members included doctors and engineers), and Buenavista Social Club, exemplified the remnants of *institutionalized* racial discrimination against *Afro-Cubans*.<sup>[4][6]</sup> These societies operated as recreational centers where workers went to drink, play games, dance and listen to music. In the words of Ry Cooder,

*Society in Cuba and in the Caribbean including New Orleans, as far as I know, was organized around these fraternal social clubs. There were clubs of cigar wrappers, clubs for baseball players and they'd play sports and cards—whatever it is they did in their club—and they had mascots, like dogs. At the Buena Vista Social Club, musicians went there to hang out with each other, like they used to do at musicians' unions in the U.S., and they'd have dances and activities.*<sup>[5]</sup>

As a music venue, the Buenavista Social Club experienced the peak of Havana's nightclub life, when *charangas* and *conjuntos* played several sets every night, going from club to club over the

course of a week. Often, bands would dedicate songs to the clubs where they played. In the case of the Buenavista Social Club, an eponymous danzón was composed by [Israel López "Cachao"](#) in 1938, and performed with *Arcaño y sus Maravillas*. In addition, [Arsenio Rodríguez](#) dedicated "Buenavista en guaguancó" to the same place. Together with Orquesta Melodías del 40, the Maravillas and Arsenio's conjunto were known as *Los Tres Grandes* (The Big Three), drawing the largest audiences wherever they played.<sup>[7]</sup> This vibrant time in Havana were described by pianist [Rubén González](#), who played in Arsenio's conjunto, as "an era of real musical life in Cuba, when there was very little money to earn, but everyone played because they really wanted to".<sup>[8]</sup>

### **After the Revolution**

Shortly after the [Cuban Revolution](#) of 1959, newly elected [Cuban President Manuel Urrutia Lleó](#), a devout Christian and [liberal](#), began a program of closing gambling outlets, nightclubs, and other establishments associated with Havana's hedonistic lifestyle. This had an immediate impact on the livelihoods of local entertainers.<sup>[9]</sup> As the Cuban government rapidly shifted towards the [left](#) in an effort to build a "classless and colourblind society", it struggled to define policy toward forms of cultural expression in the black community; expressions which had implicitly emphasized cultural differences.<sup>[10]</sup> Consequently, the cultural and social centers were abolished, including the Afro-Cuban mutual aid *Sociedades de Color* in 1962, to make way for racially integrated societies.<sup>[4][11]</sup> Private festivities were limited to weekend parties and organizers' funds were confiscated.<sup>[12]</sup> The measures meant the closure of the Buena Vista Social Club.<sup>[6]</sup> Although the Cuban government continued to support traditional music after the revolution, certain favor was given to the politically charged [nueva trova](#), and poetic singer-songwriters such as [Silvio Rodríguez](#) and [Pablo Milanés](#). The emergence of pop music and [salsa](#), a style derived from Cuban music but developed in the United States, meant that [son music](#) became even less common.<sup>[13]</sup>

Cuban music experienced quite radical change in the 1960s, as [National Geographic](#) notes:

Cuban dance music also witnessed dramatic change beginning in the late 1960s, as groups explored the fusion of Cuban son with American rock, jazz and funk styles. Groups such as Los Van Van and Irakere established modern forms of Cuban music, paving the way for new rhythms and dances to emerge as well as fresh concepts in instrumentation. ... Cuba's dance music had already inspired a change from the older son-style dances, as younger Cubans broke free of step-oriented dances...<sup>[14]</sup>

The occurrence of these closures and the change in traditions is the simplest explanation of why many musicians were out of work, and why their style of music had declined before the Buena Vista Social Club made it popular again.

Source: [https://en.wikipedia.org/wiki/Buena\\_Vista\\_Social\\_Club](https://en.wikipedia.org/wiki/Buena_Vista_Social_Club)

Unit 3: Connecting Places, Connecting People

WEEK 2 Day 4



**Text Talk**  
***Fin M'Couil***  
 Read 1 of 2

<b>Big Idea</b>	Every place has many stories.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objectives</b>	I can ask and answer who, what, where, when, why, and how questions. (R.4.2) I can identify Ireland on the map and share what I know about its characteristics.
<b>Language Objectives</b>	I can participate in collaborative conversations with my peers about grade 2 texts in small and large groups. (SL.1.2) I can compare formal and informal language using words and phrases from the text. (L.3.2.a)
<b>SEL Objective</b>	I can show respect for my peers as we work together to develop questions about the text. (Social Awareness)
<b>Vocabulary</b>	<b>beam:</b> to smile widely or happily <b>beating:</b> physical punishment <b>bother:</b> to annoy or give trouble to <b>brass:</b> a type of yellow metal <b>breadth:</b> the large size of something <b>causeway:</b> a raised road or path across water or wet land <b>coward:</b> a person who does not have courage <b>feat:</b> a big accomplishment <b>glutton:</b> a person who eats a lot of food

	<p><b>kin:</b> closely-related people, or people that have something in common</p> <p><b>lass:</b> a girl or woman</p> <p><b>settle:</b> to resolve a problem [differentiate from definition used Week 1, Day 3, <i>On My Block</i>, “to move to a new place and make it home”]</p> <p><b>swear:</b> to make a promise</p> <p><b>tremble:</b> to shake</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● <i>Fin M’Coul: The Giant of Knockmany Hill</i>, Tomie DePaola Pre-mark the pages in the book. Page 1 begins, “For Flossie and the rest of the Wallingford Downey clan...”</li> <li>● world map</li> <li>● whiteboards, one for each small group</li> <li>● whiteboard markers, one for each small group</li> <li>● chart paper, 2 pieces</li> </ul> <p>At the top of one piece of paper write, Questions from <u>Fin M’Coul</u>. Create the following chart, Questions.</p> <div data-bbox="591 879 1287 1396" style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <div style="display: flex; justify-content: space-between; align-items: center;"> <div style="border: 1px solid black; padding: 5px; width: 30px; text-align: center;">?</div> <div style="text-align: center;"><u>Questions</u></div> <div style="border: 1px solid black; padding: 5px; width: 30px; text-align: center;">?</div> </div> <ul style="list-style-type: none"> <li>● Who ____?</li> <li>● What ____?</li> <li>● Why ____?</li> <li>● Where ____?</li> <li>● How ____?</li> <li>● What would happen if ____?</li> </ul> <p style="text-align: center; margin-top: 10px;">[leave blank space to add more questions]</p> </div> <p>Children will work in groups of four. Plan groups strategically.</p>
<p><b>Opening</b> 5 minutes</p>	<p>Arrange children to sit with their assigned small groups in the whole group area. Distribute a whiteboard and marker to each group.</p> <p style="text-align: center;"><i>Today we will read this story from Ireland: Fin M’Coul: The Giant of Knockmany Hill, retold and illustrated by Tomie De Paola. Ireland is a country in Europe.</i></p> <p>Point to where Ireland is pinned on the map. Show its distance to Maine. Invite children to share what they already know about Ireland.</p> <p style="text-align: center;"><i>Fin M’Coul is a folktale. A folktale is a story that has been told and</i></p>

	<p><i>retold over many years. The same folktale might be told in different ways, by different people, at different times, in different places. Often these stories include a lesson to be learned.</i></p> <p>Set a purpose for reading. <i>Asking questions helps us understand a text. As readers, we can ask questions before reading, while reading, and after reading. We ask questions when we are confused about something or when we want more information.</i></p> <p>Refer to and read the Questions chart. <i>Questions often include these words: Who, What, Where, Why, How.</i></p> <p><i>As we read today, we'll stop to ask questions. When we finish reading, we will have a collection of questions about the book. For now, we might not find answers to all our questions, but asking the questions still helps us to think.</i></p>
<p><b>Text and Discussion</b> 20 minutes</p> <p>page 2</p>	<p>Note: At each pause while reading the text, provide thinking time, and then have children huddle in their small groups to brainstorm and record questions. As they do, circulate to support children in referring to the Question Sentence Frames.</p> <p>After two minutes of small group time, bring the group back together to harvest questions. Acknowledge and help refine questions that provoke different levels of thinking. Write some of the questions on the Questions from <u>Fin M'Coul</u> chart.</p> <p>Quickly define: <i><b>Lass</b> is another way to say a girl or woman. It's an informal word that's not commonly used in the United States.</i></p>
<p>page 4</p>	<p>Model thinking aloud and asking questions. <i>After reading this page, I have several questions: What does the word "kin" mean? Where is Scotland, and why are they building a path to it? Who is Cucullin? In this illustration it looks like Fin M'Coul is not so happy; why not?</i></p> <p><i>I'm going to choose and write these questions: "Who is Cucullin?" and "Why is Fin M'Coul unhappy?"</i></p>
<p>page 5</p>	<p>Quickly define the words "tremble" and "feat."</p>
<p>page 6</p>	<p><i>What is one question you would ask here?</i></p>

	<p>Have children formulate a question in small groups and write it on their whiteboard. Some questions may include:</p> <p><i>How do you flatten a thunderbolt?</i>  <i>Why does Cucullin want to beat everyone up?</i>  <i>Why hasn't Fin M'Coul been beaten by Cucullin?</i>  <i>How will Cucullin find Fin M'Coul?</i></p> <p>Gather a few questions, and record them on the chart paper.</p>
page 14	<p><i>What is one question you would ask here?</i></p> <p>Have children formulate a question in small groups, and have one child write it on their whiteboard.</p> <p><i>What does Oonagh have planned?</i>  <i>Why does she tie braids around her arm, heart, and ankle?</i>  <i>Why does Oonagh bake the bread and make cheese?</i>  <i>Why is dressing up like a baby important?</i>  <i>Why is the brass finger important?</i></p> <p>Gather a few questions, and record them on the chart paper.</p>
page 17	<p>Quickly define the word "breadth."</p>
page 24	<p><i>What is one question you would ask here?</i></p> <p>Have children formulate a question in small groups and write it on their whiteboard.</p> <p><i>What is Cucullin thinking?</i>  <i>Is Cucullin catching on to Oonagh's plan?</i>  <i>Will Oonagh's plan work?</i>  <i>After reading the text, do we have additional questions?</i></p> <p>Gather a few questions, and record them on the chart paper.</p> <p>Finish reading the text.</p>
<b>Key Activity</b> 14 minutes	<p>Gather a few more lingering questions. (For example: <i>I am still wondering about the braided woolen threads. How are they important to the story?</i>)</p> <p>Collect whiteboards and markers.</p> <p>Look over the questions on the chart. Select important questions that children can discuss in their small groups. Number the identified questions and assign each small group a question to address.</p> <p>Have children turn to face their small groups. Circulate with the book as children discuss their assigned questions, and encourage them to refer to</p>

	<p>the text for evidence.</p> <p>Bring children’s attention back to the whole group. Invite a few small groups to share important parts of their discussion.</p> <p>Then facilitate a discussion about the questions as a whole.</p> <p><i>What do you notice about these questions?</i></p> <p><i>Were we able to answer all of these questions based on what we already knew?</i></p> <p><i>Which questions require that we look back through the book or do more research?</i></p>
<p><b>Closing</b> 1 minute</p>	<p><i>Asking questions helps us to think more carefully about a text. We might be able to answer some more of our questions about Fin M’Coul the next time we read it.</i></p> <p>Quickly add any new ideas and words to the Weekly Question chart.</p>
<p><b>Standards</b></p>	<p><b>R.4.2</b> Ask and answer questions about who, what, when, where, how, and why.</p> <p><b>SL.1.2</b> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p><b>L.3.2.a</b> Compare formal and informal uses of English.</p> <p><b>SEL.</b>Social Awareness</p>
<p><b>Ongoing assessment</b></p>	<p>Do children ask Who, What, When, Where, Why, and How questions about the text?</p> <p>How do children approach the task of formulating questions?</p> <p>What types of questions do they ask?</p>

**Notes**



WEEK 2 Day 5

**Text Talk**  
**Celtic Sojourn**  
 (music, slides, and video)

<b>Big Ideas</b>	People and places around the world are linked. Different perspectives offer opportunities for understanding and inspiration.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objective</b>	I can identify how the melody, rhythm, and images give meaning to music and video. I can use the music, video, and my own mental images to begin to imagine Ireland. (R.7.2.a) I can identify characteristics of Ireland’s music and traditions.
<b>Language Objective</b>	I can use key unit vocabulary to describe what I hear and see and compare my impressions to those of my peers. (SL.2.2.a, L.6.2.a)
<b>SEL Objective</b>	I can appreciate the different characteristics of Irish music, dancing, and culture. (Social Awareness)
<b>Vocabulary</b>	<b>bodhran:</b> Irish frame drum <b>Celtic music:</b> music of Ireland, Scotland, and nearby countries <b>community:</b> a group of people who share space and ideas <b>fiddle:</b> violin <b>mandolin:</b> a stringed instrument played with a pick * <b>melody:</b> the main tune of the music * <b>rhythm:</b> a regular, repeated pattern of sound <b>Slip Jig:</b> a style of Irish music, and the Irish dance that goes with that music <b>sojourn:</b> to live or stay in a place for a short time
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● world map</li> <li>● Images and Music of Ireland slides, including videos</li> </ul>

	<ul style="list-style-type: none"> <li>● speakers, projector, and screen</li> <li>● Text Talk notebooks</li> <li>● pencils</li> </ul> <p>Set up for the lesson ensuring that all children can hear the audio recording as well as see the screen.</p>
<p><b>Opening</b> 1 minute</p>	<p><i>Today we will listen to music and watch videos. We will compare two different selections to see how they each and together help us understand a place.</i></p>
<p><b>Text and Discussion</b> 23 minutes</p> <p>slides 2-6</p>	<p><i>We'll begin by listening to some Celtic music. Celtic music is mostly from Ireland and Scotland. Our study will focus on Ireland. Ireland is where the story of Fin M'Coil takes place, an island country in Western Europe next to England, Scotland, and Wales. [Refer to Ireland on the map.] Before we listen, let's look at some images of Ireland.</i></p> <p>Show slides 2-6 with images of Ireland, reading the captions.</p> <p><i>Some people come from Ireland as immigrants to settle in the United States. Irish and Celtic music is played on the radio and performed as part of a project called Celtic Sojourn. A <b>sojourn</b> is a short time staying or living in a certain place. Listening to Celtic Sojourn is like being taken to Ireland or Scotland to stay there for a while.</i></p> <p><i>Today, we will watch two videos from performances of the Celtic Sojourn project. Let's listen and watch.</i></p>
<p>Video 1, slide 7</p>	<p>Play the video on slide 7, "A Christmas Celtic Sojourn: Overture, 2013," beginning at 4:50.</p> <p>After the video, distribute Text Talk notebooks for a Note Break. <i>How did the music and video help you imagine Ireland?</i></p> <p>Facilitate a whole group discussion using some of these guiding questions:</p> <ul style="list-style-type: none"> <li>● What instruments do you see? Are those instruments special to Ireland? Why do you think so?</li> <li>● How do you think the musicians are feeling? What makes you say that? Why does it matter?</li> <li>● How does the music connect the musicians and listeners to a place? What makes you say that?</li> <li>● How does music help the musicians and the listeners in the video feel connected to their home?</li> <li>● How is a <b>community</b> formed between musicians and listeners?</li> </ul>

	<ul style="list-style-type: none"> <li>● How do the dancers know what to do to go along with the music? How are the dancers adding to the music?</li> <li>● How is this music the same or different from the music we heard from Cuba?</li> <li>● How are the instruments being played similar to or different than ones we heard before? How is the way they are being played similar to or different from the way they were played in the music we heard from Cuba?</li> </ul>
<p>Video 2, slide 8</p>	<p><i>Now, let's listen to and watch a second video. This piece is called a Slip Jig, a particular kind of music and the dance that goes with it. What does the name "slip jig" make you think of?</i></p> <p>Play the full video on slide 8, "A Christmas Celtic Sojourn: Melissa McCarthy, Slip Jig" (1:30)</p> <p><i>How is this music the same and different from the previous video?</i></p> <p>Consider both videos to continue the conversation.  <i>What are some clues, from both videos, that this is Celtic or Irish music and dancing?</i>  <i>How is a community formed between musicians, dancers, and listeners?</i></p>
<p><b>Key Activity</b> 10 minutes</p>	<p><i>Now that we have watched two different videos of Irish music and dancing, we are going to take a Note Break. In your notebooks, write or draw about at least one new piece of information you learned about Ireland from these pieces of music and videos.</i></p> <p>Provide a few minutes for a Note Break.</p> <p>Think. Pair. Share.  <i>Think about one new piece of information you drew or wrote down about Ireland today. Share with your partner how you learned this information and why it helps you imagine Ireland.</i></p> <p>Harvest a few ideas.</p> <p><i>We listened to Celtic music and watched some traditional Irish dancing. This helps us learn more about Ireland. However, just like in the United States, there are many people with different cultures who live in Ireland. Also, many different kinds of music are popular in Ireland today.</i></p> <p>Turn and Talk.  <i>What would you still like to learn about Ireland?</i></p>

<p><b>Closing</b> 1 minute</p>	<p><i>Today we compared two different selections of Irish music to see how they each help us begin to imagine and understand Ireland.</i></p>
<p><b>Weekly Question Chart</b> 5 minutes</p>	<p>Refer to the Weekly Question Chart. <i>This week we have been thinking about this question: What can we learn by exploring stories and music from different places?</i></p> <p>Read the chart together. Add any essential ideas that may be missing. Identify and color-code 2-3 themes that emerge. Some themes might be: People create different kinds of music in different places. People tell and pass down stories to communicate about people and places. There are many kinds of music and many stories from each place.</p> <p>Save this chart for use in Week 5.</p>
<p><b>Standards</b></p>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text. <b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. <b>L.6.2.a</b> Use words and phrases acquired through conversations, reading, and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy, that makes me happy). <b>SEL.</b>Social Awareness</p>
<p><b>Ongoing assessment</b></p>	<p>Notice how children respond to the music and video. Do children compare the videos? How do children make meaning of the music and of Irish culture?</p>

# Images and Music of Ireland

Text Talk Week 2, Day 5



countryside



playing music



The Cliffs of Moher



buildings, Galway



dancing

# Overture



# Slip Jig



# Citations

Slide 2: <https://nature-other.ambient-mixer.com/irish-countryside>

Slide 3: [www.ireland.com](http://www.ireland.com)

Slide 4: [http://www.kinlaygalway.ie/things to do/199-2/](http://www.kinlaygalway.ie/things_to_do/199-2/)

Slide 5: <http://www.galwayhostel.ie/about.html>

Slide 6: <https://www.pinterest.com/pin/408279522441055377/>

Slide 7: <https://www.youtube.com/watch?v=8XPSjwL78tY&t=301s>

Slide 8: <https://www.youtube.com/watch?v=NACU8NPHoVE>

### Unit 3: Connecting Places, Connecting People

## WEEK 2

## Stations

Station	Activities	Materials
		Writing tools at each station
Guided Independent Reading		<ul style="list-style-type: none"> <li>individual book bags</li> </ul>
Teacher groups: strategic small group instruction		
<b>Listening &amp; Speaking</b>	Listen and Respond	<ul style="list-style-type: none"> <li>audio recording and technology</li> <li><i>Going Home, Coming Home</i> book</li> <li>conversation prompts</li> </ul>
<b>Science Literacy</b>	Write and draw about a time when you observed a solid melt into a liquid.	<ul style="list-style-type: none"> <li>Unit 3 Science and Engineering packets</li> <li>colored pencils</li> </ul>
<b>Vocabulary</b>	Choose 3!	<ul style="list-style-type: none"> <li><b>Week 1</b> Weekly Words cards</li> <li>Recording sheets</li> <li>Choose 3! menu</li> </ul>
	Talk About It: Imagine you are walking through a park and you hear music playing. How do you feel? What questions would you like to ask the musicians? What story could this music tell?	<ul style="list-style-type: none"> <li>Week 2 image, 2 copies cut apart</li> <li>Week 2 sheets</li> </ul>
<b>Word Work</b>  (align skills with literacy program)  Provide activity directions cards	Marking double vowels	<ul style="list-style-type: none"> <li>Week 2 Name It, Write It, Mark It sheets</li> </ul>
	Choosing homophones	<ul style="list-style-type: none"> <li>Week 2 Fill in the Word sheets</li> </ul>
	Matching homophones	<ul style="list-style-type: none"> <li>Week 2 Memory sheets</li> </ul>
<b>Writing</b>	Prompt from Text Talk Day 1: Responding to <i>Drum Dream Girl</i>	<ul style="list-style-type: none"> <li>Writing Station Response sheet</li> </ul>

Stations U3 W2

**Going Home, Coming Home** Conversation Prompts: Cut apart and provide with text and audio recording.

**Page 11:**

Describe Ami Chi's trip from the airport to her grandmother's house.  
What did she and her mother see?  
What were they thinking about?

*Going Home, Coming Home*

**Page 25:**

Describe what Ami Chi did with Thao.

*Going Home, Coming Home*

**After reading:**

How did Ami Chi's feelings about Vietnam change through the story?

Ami Chi and *Ba Ngoai* don't speak the same language. Have you spent time with someone who didn't speak the same language as you? What happened?

*Going Home, Coming Home*

I agree with you. I also think \_\_\_\_.

Why do you think that?

I don't think I agree with you because \_\_\_\_.

Writing Station Response: *Drum Dream Girl*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

What message does the author of *Drum Dream Girl* want us to understand? Use details from the text and illustration to support your thinking.



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Writing Station U3 W2 D1

Name: \_\_\_\_\_

Name It	Write It	Mark It
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Name the picture. Write the word. Circle and mark the double vowel.

Word Bank							
rain	day	pair	tray	train	paint	hay	crayon

 brain d	 _____ _____ _____	 _____ _____ _____
 _____ _____ _____	 _____ _____ _____	 _____ _____ _____
 _____ _____ _____	 _____ _____ _____	 _____ _____ _____

Skills: Know and apply grade-level phonics and word analysis skills in decoding words.

Name: \_\_\_\_\_

Fill in the Word

Homophones are words that sound the same but do not have the same spelling or meaning.

Choose the correct homophone and write it in the sentence.

The \_\_\_\_\_ ate the carrot. (hair/hare)

My mother is coming down the \_\_\_\_\_.  
(stairs/stares)

I want to get on the fastest ride at the \_\_\_\_\_.  
(fair/fare)

My father got me that sweater on \_\_\_\_\_.  
(sail/sale)

Clean up after yourself. I am not your \_\_\_\_\_.!  
(maid/made)

Is this cat \_\_\_\_\_ or female? (mail/male)

My dog wags her \_\_\_\_\_. (tail/tale)

Skills: Know spelling-sound correspondences for additional common vowel teams.

## Homophone Memory

Cut the cards apart. Turn them over on the table. Turn over two cards at a time to make a sound match.

hair

hare

stairs

stares

fair

fare

sail

sale

maid

made

mail

male

tail

tale

Skills: Know spelling-sound correspondences for additional common vowel teams.

Word Work Station U3 W2

**Talk About It**



**Eyal Vliner Big Band in Washington Square Park, New York**

[https://www.google.com/search?q=eyal+vliner+big+band++live+in+washington+square+park&source=Inms&tbn=isch&sa=X&ved=2ahUKEwikOGuhMH1AhWBzd8KHyaFB6UQ\\_AUoAXoECAIQAw&biw=1419&bih=668&dpr=2&safe=active&ssui=on#imgrc=LARVIKHtneFEoM&imgdii=W3b2Lewt3xyfaM](https://www.google.com/search?q=eyal+vliner+big+band++live+in+washington+square+park&source=Inms&tbn=isch&sa=X&ved=2ahUKEwikOGuhMH1AhWBzd8KHyaFB6UQ_AUoAXoECAIQAw&biw=1419&bih=668&dpr=2&safe=active&ssui=on#imgrc=LARVIKHtneFEoM&imgdii=W3b2Lewt3xyfaM)

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**Eyal Vliner Big Band in Washington Square Park, New York**

[https://www.google.com/search?q=eyal+vliner+big+band++live+in+washington+square+park&source=Inms&tbn=isch&sa=X&ved=2ahUKEwikOGuhMH1AhWBzd8KHyaFB6UQ\\_AUoAXoECAIQAw&biw=1419&bih=668&dpr=2&safe=active&ssui=on#imgrc=LARVIKHtneFEoM&imgdii=W3b2Lewt3xyfaM](https://www.google.com/search?q=eyal+vliner+big+band++live+in+washington+square+park&source=Inms&tbn=isch&sa=X&ved=2ahUKEwikOGuhMH1AhWBzd8KHyaFB6UQ_AUoAXoECAIQAw&biw=1419&bih=668&dpr=2&safe=active&ssui=on#imgrc=LARVIKHtneFEoM&imgdii=W3b2Lewt3xyfaM)

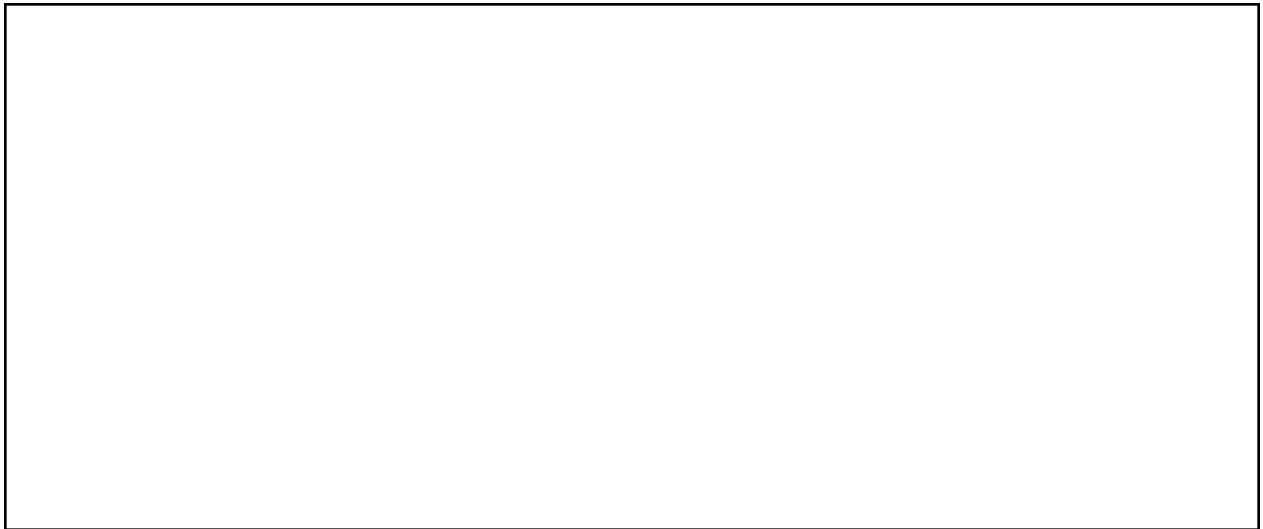
**Vocabulary Station U3 W2**

**Talk About It**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Imagine you are walking through a park and you hear music playing. How do you feel? What questions would you like to ask the musicians? What story could this music tell?

Look carefully at the image. **Talk** with your partner, **draw and write** about your ideas, and then **share** your writing. Use important vocabulary words as you talk and write. **Circle** the important words you use.



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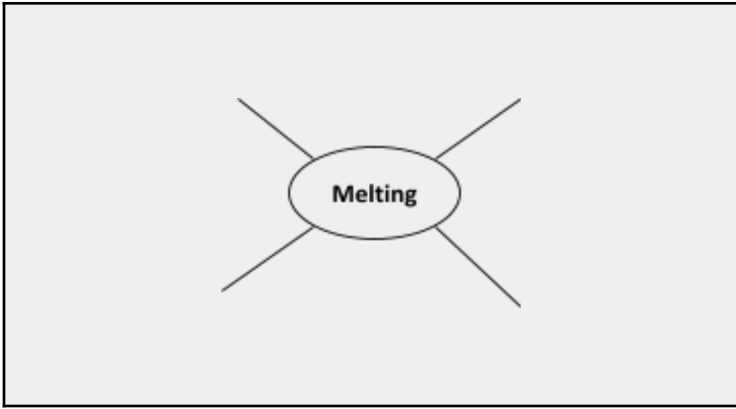
## Unit 3: Connecting Places, Connecting People

### WEEK 2 Lesson 1

#### Science and Engineering: Physical Science

##### Matter and Its Interactions: Reversible and Irreversible Changes (Melting)

<b>S &amp; E Big Ideas</b>	Matter changes states when we cool it or heat it. Some changes of matter are reversible, some are not.
<b>S &amp; E Guiding Questions</b>	How can water change? Can a solid be changed to a liquid?
<b>Content Objective</b>	I can make predictions and collect data about how long it will take a cube of ice to melt in different parts of the classroom. (2-PS1-4, Practice 3)
<b>Language Objective</b>	I can listen and add to my classmates' ideas about what makes a solid turn into a liquid. (SL.1.2.b)
<b>Vocabulary</b>	<b>melt:</b> to turn matter that is solid into a liquid
<b>Materials and Preparation</b>	<p>Children will work in groups of four to five. Strategically assign them.</p> <ul style="list-style-type: none"><li>● ice tray filled with ice cubes</li><li>● small ziplock plastic bag</li><li>● Science and Engineering packets</li><li>● writing tools</li><li>● Role Cards, one set for each group, cut apart</li><li>● Group Cards, one numbered pair for each group, cut apart</li></ul> <p>Clip the Role Cards and Group Cards together (or place sets in envelopes) for each group.</p> <p>Note: The roles are: Materials Manager A and B and Recorder A and B. In a group of 5, three children will share the two Materials Manager roles. The Materials Managers (A and B) will collect ice cubes and petri dishes for their groups.</p> <ul style="list-style-type: none"><li>● petri dishes, 2 for each group</li><li>● digital clock</li><li>● magnifiers (optional)</li><li>● chart paper and markers</li></ul> <p>Prepare the following two charts, Melting and Melting Ice Data.</p>



Melting Ice Data				
Group #	Location	Start Time	End Time	Elapsed Time <i>How long did it take to melt?</i>
1A				
1B				
2A				
2B				
3A				
3B				
4A				
4B				

**Opening**  
9 minutes

*Last week we learned that matter can exist in three different states: solid, liquid, and gas. Today, we will explore how one kind of matter that exists as a solid can change into a liquid. The solid we'll begin with is ice.*

Put an ice cube inside a bag and hold it up. Facilitate a conversation to elicit children's experiences with melting:

- Have you seen ice melting? What have you noticed?*
- Have you seen anything else melting? What can you tell us about what you observed?*
- How do you think melting happens?*

	<p>As children share their experiences, record them on the Melting web, organizing their ideas into categories, as appropriate.</p> <p><i>Today we will explore melting through an investigation. Your challenge is to get an ice cube to melt as quickly as possible by placing it in different areas of the classroom. Think silently for a moment about where you might put an ice cube to make it melt quickly.</i></p> <p><i>You can share your ideas once you get into your groups. Each group will experiment with two different locations in the classroom and record your findings in your packets.</i></p> <p>Show the corresponding page in the packet.</p> <p><i>Today, each person in your group will have a job, or role.</i></p> <p>Explain each role, and refer to the cards.</p> <p><i>Each group has <b>As</b> and <b>Bs</b> who will work together. <b>As</b> will set up one ice cube in a petri dish in one location, and <b>Bs</b> will set up the other ice cube in the other location. Each Recorder will tell the start time to record in your packets—the time when you put your ice cubes in their locations. [Indicate the clock children will use.]</i></p> <p><i>Stay by your petri dish and observe what happens to the ice cube. While your ice cube melts, talk about what you observe and make predictions. Sketch what is happening in your packet.</i></p> <p><i>When your ice cube has melted completely, Recorders will tell the end time to record in your packets and record that time on the chart.</i></p> <p>Assign children to their groups, distribute Group Cards and Roles Cards, and assign or have children choose roles. Send groups to their work spaces.</p>
<p><b>Investigation</b> 20 minutes</p>	<p>Once children are established in their work spaces, give directions to the whole group from a central location in the classroom.</p> <p><i>In your groups, discuss different locations in the classroom where you could put an ice cube so it melts as quickly as possible. Explain to your group why you think a certain location will work best.</i></p> <p><i>At the end of the investigation, Recorders will fill in each group’s data on the Class Data Chart, next to your group numbers.</i></p> <p>Note: If children don’t select the coolest and/or the warmest places in the classroom, set additional ice cubes in these places in order to have them available for comparison in the whole group discussion.</p>

	<p>As groups work, circulate to listen in to children’s discussions about how to melt the ice cube most quickly. Observe children’s process. Encourage children to consider a variety of locations based on the classroom’s most differing conditions: <i>What do you think might happen if you put it by the sunny window? By the open window? Next to the radiators?</i></p> <p>Support Recorders to record data on the class chart. Remind Materials Managers to put away all materials and pour the water in a sink or bowl.</p> <p>As children are finishing their investigations, refer them to the self-assessment questions in their packets. Support them in talking with group members about how they used the Science and Engineering Practices and identifying specific examples.</p> <p>Even though the ice cubes are quite small, some may fail to melt in the time allotted for the lesson. In this case, allow pairs of children to stay close to a given ice cube, if possible, to complete the observation.</p>
<b>Discussion</b>	<i>Discussion about this experience happens in Lesson 2.</i>
<b>Closing</b> 1 minute	<i>Today you tested how quickly you can change the state of matter from a solid to a liquid. Tomorrow we will discuss what you observed.</i>
<b>Standards and Practices</b>	<p><b>SL.1.2.b</b> Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p><b>2-PS1-1.</b> Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties.</p>
<b>Ongoing assessment</b>	<p>Observe and listen in as children work in their small groups.</p> <p>How do they talk about their ideas about different areas around the classroom?</p> <p>What reasoning do they give to convince their group members to use a particular location?</p> <p>What language do they use?</p> <p>What experiences do they draw upon?</p> <p>How do children consider the ideas expressed by group members?</p> <p>Observe how children work together. How do they take on the responsibilities of their various roles?</p>

## Materials Manager A



Collect and return materials

## Materials Manager B



Collect and return materials

## Recorder A



Record data on the class chart and report findings to the class

## Recorder B



Record data on the class chart and report findings to the class

Science and Engineering Group Cards

Group **1A**

Group **1B**

Group **2A**

Group **2B**

Group **3A**

Group **3B**

Group **4A**

Group **4B**

Group **5A**

Group **5B**

## Unit 3: Connecting Places, Connecting People

### WEEK 2 Lesson 2

#### Science and Engineering: Physical Science

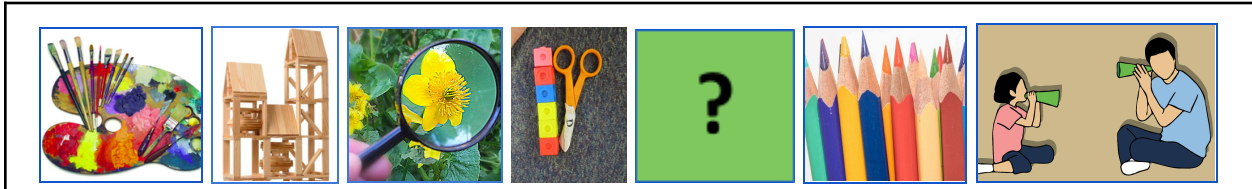
##### Matter and Its Interactions: Reversible and Irreversible Changes (Melting)

<b>S &amp; E Big Ideas</b>	Matter changes states when we cool it or heat it. Some changes of matter are reversible, some are not.
<b>S &amp; E Guiding Questions</b>	How can water change? Can a solid be changed to a liquid?
<b>Content Objectives</b>	I can analyze the results of an experiment to turn a solid into a liquid. (Science 2-PS1-4.) I can explain that some solids melt when exposed to heat. (Science 2-PS1-4.) I can find patterns and connections in my data to answer the question, "How can water change?" (2-PS1-4, Practice 4)
<b>Language Objective</b>	I can listen and add to my classmates' ideas about what makes a solid turn into a liquid. (SL.1.2.b)
<b>Vocabulary</b>	<b>melt:</b> to turn matter that is solid into a liquid
<b>Materials and Preparation</b>	<ul style="list-style-type: none"><li>• Science and Engineering packets</li><li>• Melting Ice Data chart, from Lesson 1</li><li>• chart paper and marker</li></ul> Post the chart paper horizontally and write the title, Changing States of Matter.
<b>Opening</b> 1 minute	<i>Yesterday each group's Recorder wrote the data you gathered during your experiment on our Melting Ice Data chart. Today we will look at all the data to help us better understand how solid matter can change into liquid matter.</i>
<b>Discussion</b> 17 minutes	Refer to the Melting Ice Data chart. <i>Let's take a look at our class data. What do you notice?</i> Begin by harvesting only what children notice (as in Thinking and Feedback). Pay close attention to what they notice, and make notes to

	<p>support children’s thinking during the discussion.  <i>Now let’s think about what we can learn from this investigation.</i></p> <p>During the discussion, build in several opportunities for a Think, Pair, Share routine, perhaps having children change partners. Encourage children to refer to observational sketches in their packets to recall and explain their thinking.</p> <p>Possible questions for discussion include:</p> <ul style="list-style-type: none"> <li>• <i>What does this chart tell us about how to get ice to melt quickly?</i></li> <li>• <i>What were you thinking when you made the decision to place the ice cube where you did?</i></li> <li>• <i>What do you think makes ice melt?</i> [Confirm that among various other factors, it is <u>heat</u> that makes ice melt from a solid to a liquid.]</li> <li>• <i>Where did the heat in your investigation come from?</i></li> <li>• <i>Can you think of other heat sources that could help melt ice?</i></li> </ul> <p>Conclude by naming themes in children’s discoveries and processes and articulating lingering questions.</p>
<p><b>Closing</b> 3 minutes</p>	<p><i>Today we learned that heat can change a solid into a liquid by melting.</i></p> <p>Draw the following diagram on the Changing States of Matter chart. Leave space to add another square for gas in upcoming lessons.</p> <div data-bbox="516 1131 1344 1367" data-label="Diagram"> </div> <p><i>Next week we will continue to investigate changes in state of matter.</i></p>
<p><b>Standards and Practices</b></p>	<p><b>SL.1.2.b</b> Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p><b>2-PS1-1.</b> Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties.</p>
<p><b>Ongoing assessment</b></p>	<p>Reflect on the class discussion.  How do children listen to and build on each other’s ideas?  How do they reference the text (data) to support their ideas?  What questions do they ask? What misconceptions remain?</p>

Unit 3: Connecting Places, Connecting People

WEEK 2 Studios



**Learning About and Representing Places**

Children continue and add new elements to work begun in Week 1. In the Writing and Storytelling Studio, children begin writing poems.

<p><b>Big Ideas</b></p>	<p>Every place has many stories.</p> <p>Different perspectives offer opportunities for understanding and inspiration.</p>
<p><b>Weekly Question</b></p>	<p>What can we learn by exploring stories and music from different places?</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● new studios prompts</li> <li>    Cut apart and replace studios prompts.</li> <li>● Unit 3 Observation Sheet</li> </ul> <p><u>For the Art Studio:</u></p> <ul style="list-style-type: none"> <li>● all materials from Week 1</li> <li>● markers</li> </ul> <p><u>For the Building Studio:</u></p> <ul style="list-style-type: none"> <li>● all materials from Week 1</li> </ul> <p><u>New for the Discovery Studio:</u></p> <ul style="list-style-type: none"> <li>● ice cubes</li> <li>● petri dishes</li> <li>● Science and Engineering packets</li> <li>● writing tools</li> </ul> <p><u>For the Math Studio:</u></p> <ul style="list-style-type: none"> <li>● dry erase markers</li> <li>● sheet protectors</li> <li>● <a href="#">Number Cards 0 – 10</a></li> </ul>

Studios U3 W2

Remove the cards that show 10.

- [Get Your Numbers in Order Gameboard](#)

For the Research Studio:

- all Unit 3 texts
- chart paper
- writing tools

Prepare the chart, Where do we find music in our new books?

Where do we find music in our new books?			
Musicians	Instruments	What happens with music	Connections we are making

New for the Writing and Storytelling Studio:

- standard number die
- Word Cards and/or Roll a Story dice  
Copy word cards onto stiff paper and cut apart. Create extra cards for words that are important to the classroom community or that have come up in previous studios work. Place all word cards in a container or upside down on a tray.
- Writing and Storytelling Books
- writing and drawing tools

Decide which studios need particular attention, and bring those bins to the whole group. **Include examples of children’s work in progress from Week 1** to relaunch the work in those studios and encourage thoughtful continuation of longer processes.

In the Opening Basket, place the Studios Planner and a few sample materials from each studio. Include prompts, and review them, as needed, as those studios are introduced.

Have sufficient copies of the Observation Sheet on clipboards.

Decide which day(s) to host a Thinking and Feedback meeting, and plan Studios time accordingly.

**Opening**

*This week in Studios, you will continue the work you started last*

Studios U3 W2

*week, and add to it.*

Briefly introduce each studio, emphasizing the goal of communicating ideas about the weekly question or other unit ideas through the tools and materials available at each studio. Remind children that they can work with the same idea in different ways across studios.

*In the Art Studio, you can revisit the collages you made last week. Look at your collages and at your pencil sketches. We are adding markers to the studio so you can add some details that you were not able to make with paper. You can also start a collage if you have not done so already.*

*In the Building Studio, keep working on representing the area where you live or the community here at school. Now, think about adding a space for to gather to listen to music together. It might be an inside space, like a concert hall, or it might be an outside space, like a park. While you are building, you can think about what kind of music might be heard in your area.*

*In the Research Studio, you'll keep looking at our new books. This time, look carefully for evidence of music. There is a new chart for you to record what you find.*

*We have new activities in two studios.*

*In the Discovery Studio, you'll set up a Melting Race. During our Science lessons, you worked with your group to set up ice in different locations to see where the ice melts most quickly. Is there something you can do using your body to make it melt even faster? That's what you will investigate. As always, record what you discover in your Science and Engineering packets.*



*Finally, in the Writing and Storytelling Studio, you will begin writing poems. You can write any kind of poem you'd like, about any topic. The challenge will be to use some of our important vocabulary words in your poem. How many words you use depends on what you roll on the number die. Roll this one [the number die] first to find out how many words to choose. Then you can use these word cards or the Roll a Story dice to find your words. The words on the cards are ones you have seen before in the texts we've read together.*


Demonstrate rolling for a number of words and then choosing words with word cards or Roll a Story dice, without looking at the words first.


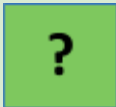

*When you have your words, try to write them into your poem!*

Studios U3 W2

	<p>Refer to the Studios Planner.  <i>What will you work on today in Studios?</i>          After this longer introduction, quickly dismiss children to work.</p>
<p><b>Facilitation</b></p>	<p>Circulate through studios and check in with children about what they are pursuing. Refer to the Weekly Question and to studio-specific prompts and resources.</p> <p>Direct children’s attention to each other’s work. Encourage them to ask each other for help and collaboration.</p> <p>Identify a piece of work for use during Thinking and Feedback and/or for planning purposes.</p> <p><b>Note:</b> In anticipation of the Our Neighborhood Project (beginning in Week 6), be sure to document and/or collect artifacts of work specific to the school neighborhood.</p>

<p><b>Art</b></p> 	<p><b>In My Neighborhood/My School’s Community</b>  <i>Continues and extends from Week 1</i>  <u>Content Objective:</u>          I can identify and add important details to my visual work.</p> <p><u>Process:</u>          Children who have not yet visited the Art Studio begin collages. Children who have already made collages revisit them, referring to their pencil sketches and using markers to add important details to their collages.</p> <p><u>Facilitation:</u>  <i>What details are very important to include in your artwork?</i>  <i>How do those details help a viewer understand what’s important in your area?</i>  <i>How are you thinking about color?</i></p>
<p><b>Building</b></p> 	<p><b>Music In my Neighborhood/My School’s Community</b>  <i>Continues and extends from Week 1</i>  <u>Content Objective:</u>          I can represent important places with building materials and record these structures in maps.</p> <p><u>Process:</u></p>

	<p>Children continue to represent important places with building materials and record their structures in maps. They are encouraged to consider adding a place for community members to gather, such as for musical performances.</p> <p><u>Facilitation:</u></p> <p><i>Why might it be important to have a place for community members to gather?</i></p> <p><i>How does your design work to include anyone in the community who wants to come?</i></p> <p><i>What kinds of music might I hear if I walked through this neighborhood?</i></p>
<p><b>Discovery</b></p> 	<p><b>Melting Race</b></p> <p><u>Content Objective:</u></p> <p>I can design an experiment to turn a solid into a liquid.</p> <p><u>Process:</u></p> <p>Children set up investigations as in the lessons, with ice cubes in petri dishes. They set one aside in a chosen location. Then they try to melt other ice cubes, one at a time, faster than the one in the petri dish. Children consider ways of using their bodies to accomplish this [holding an ice cube in their hands, breathing on it, waving hands over it, etc.]. Children record their investigation setups and findings in their packets.</p> <p><u>Facilitation:</u></p> <p><i>Tell me about your experiment. Why are you setting it up in this way?</i></p> <p><i>What do you predict will happen? Why do you think that?</i></p> <p><i>What happened? Why do you think you got the result that you did?</i></p> <p><i>Can you think of something you could do to make the liquid (water) become a solid (ice) again? Why? Why not?</i></p> <p><i>Is there something else you'd like to try next?</i></p> <p><u>Ongoing Assessment:</u></p> <p>Review children's entries in their Science and Engineering packets. Use the observation sheet to record what children are working on, what understandings and misconceptions are revealed in their work, and how they are interacting.</p>
<p><b>Math</b></p>	<p><b>Get Your Numbers in Order (1–5)</b></p> <p><u>Objective:</u></p>

	<p>I can use my understanding of relative magnitude to order numbers.</p> <p><u>Process/Directions:</u> Children take turns placing numbers on the board and must make sure that the numbers across the board go from least to greatest. If a number cannot be placed on the game board, children “pass” and get one point. Then it is their partner’s turn. The player with the fewest points when all the boxes on the board are filled is the winner.</p> <p><u>Facilitation:</u> <i>How are you making decisions about where to place your numbers?</i> <i>What is your next step?</i> <i>What is challenging about this game?</i></p>
<p><b>Research</b></p> 	<p><b>Where do we find music in our new books?</b> <i>Continues and extends from Week 1</i></p> <p><u>Content Objective:</u> I can read for specific information and record what I find.</p> <p><u>Process:</u> Children browse books for evidence of music and how it contributes to community identities, and record what they find on a class chart.</p> <p><u>Facilitation:</u> <i>What are you looking for?</i> <i>What evidence of music do you find?</i> <i>What does that make you think about?</i></p>
<p><b>Writing and Storytelling</b></p> 	<p><b>Writing Poems</b></p> <p><u>Content Objective:</u> I can compose a poem.</p> <p><u>Process:</u> Children use number dice and word cards or Roll a Story dice to inspire short poems on any topic. The number die indicates how many, and the word cards or Roll a Story dice indicate which words to include. Children are encouraged to use poetic devices as they learn about them in Writing and Text Talk lessons (repetition, rhyme, rhythm).</p> <p><u>Facilitation:</u> <i>Why is this topic important to you?</i> <i>What decisions are you making about repetition/rhyme/rhythm</i></p>

	<p><i>in your poem?</i>  <i>Are there any words that are very tricky to include? What help could you use?</i></p> <p><u>Thinking and Feedback Possibilities:</u>  Invite children to bring their poems and to describe their process in using words assigned by the word cards/Roll a Story dice.  Prompt children to notice, describe, and offer feedback on the use of repetition, rhyme, and/or rhythm.</p> <p><u>Ongoing Assessment:</u>  Use the observation sheet to record what children are working on, what understandings and misconceptions are revealed in their work, and how they are interacting.</p> <p>How do children incorporate unit vocabulary?  Which poetic devices do children incorporate?  What topics do they write about?  What resources do children use when they feel stuck?</p>
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<b>Standards</b>	<p>Some standards addressed will depend on the studios in which children work. Some possibilities include work towards those listed in the Studios Introduction (Part 1) and the following studio-specific standards.</p> <p><u>Discovery:</u>  <b>Science 2-PS1-4.</b> Construct an argument with evidence that some changes to materials caused by heating or cooling can be <b>reversed</b> and some cannot.</p> <p><u>Research:</u>  <b>R.8.2.b</b> Explain how various text features (e.g., headings, bold print, indexes, graphics, tables of contents, glossaries, links, icons) are used to locate key facts or information in a text efficiently.</p> <p><u>Math:</u>  <b>QR.C.5</b> Understand place value. <a href="#">2.NBT.A.4</a></p> <p><u>Writing and Storytelling:</u>  <b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p>
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## **Art Studio**

*While you are working, think about:*

What is important to me, near where I live?

What details can I add to show what is important to me?

Are the colors I am using realistic or imagined?

---

## **Building Studio**

*While you are working, think about:*

What kind of space would be good for the community to gather in?

How does this design include everyone in our community?

What kinds of music would we hear in this neighborhood?

## **Discovery Studio**

*While you are working, think about:*

What do we notice about the melting ice?

How can we describe the conditions we have set up for melting ice?

Why do we think it will work?

How can we record what we have done?

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## **Math Studio**

*While you are working, think about:*

How are you making decisions about where to place your numbers?

What is your next step?

What is challenging about this game?

## **Research Studio**

*While you are working, think about:*

What are we looking for?

What evidence of music do we find?

What does this make us think about?

---

## **Writing and Storytelling Studio**

*While you are working, think about:*

What is the most important idea to communicate in this poem?

What feeling do I want to communicate?

How am I using repetition, rhyme, or rhythm?

How do these words help convey my message?

Writing and Storytelling

**Word Cards**

countryside

community

maze

beat

pebbles

home

brave

journey

transportation

tune

overflowing

celebrate

melody

plenty

fiddle

drum

expand

delicious

need

escape

attract

immigrant

route

ripe

location

rattle

pound

tower

image

island

cradle

weak

tremble	manutenha	compare
ruby red		



Number Cards (0-10)

1

2

3

4

5

6

Number Cards (0-10)

7

8

9

1

2

3

Number Cards (0-10)

4

5

6

7

8

9

Number Cards (0-10)

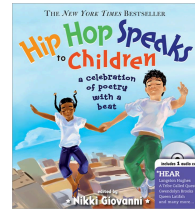
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0

10

10

Unit 3: Connecting Places, Connecting People



WEEK 2 Day 1

## Writing Autobiography

Deconstruction and Individual Construction: Repetition

<b>Content Objective</b>	I can write an autobiographical poem using repetition. (W.3.2)
<b>Language Objective</b>	I can describe how repetition adds meaning to a poem. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>autobiography:</b> a genre of writing whose purpose is to retell the events of the author’s life and to entertain</p> <p><b>poetic device:</b> a tool poets use</p> <p><b>repetition:</b> using the same sound, word, phrase, line, or stanza more than once</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● <i>Hip Hop Speaks to Children</i>, Nikki Giovanni</li> <li>● “Things” slides Note: This lesson uses slides 1-3.</li> <li>● Poetry chart, from Week 1, Day 3</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, copies available as needed for children who want to use them</li> <li>● writing tools</li> <li>● writing folders</li> <li>● writing notebooks</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minute	<p><i>Last week you began writing your own autobiographical poems. Today we are going to read a new poem. You’ll notice that it is not an autobiography, but we will use it to learn strategies poets use.</i></p>
<b>Deconstruction</b> 12 minutes  slide 1	<p>Show <i>Hip Hop Speaks to Children</i>.</p> <p><i>The poem we will listen to and read today is from the same collection as “Music for Fun and Profit.” The poem is “Things” by Eloise Greenfield. We will first listen to the poet reading it. As you listen, you may want to close your eyes. Notice what you imagine</i></p>

	<p><i>and feel as you listen to the poem.</i></p> <p>Play the track on slide 1.</p> <p><i>What did you hear?</i>  <i>What did you imagine?</i>  <i>How did hearing this poem make you feel?</i></p> <p>Harvest the children’s ideas and record them on the Poetry chart.</p> <p><i>What do you think this poem is about?</i></p>
slide 2	<p><i>One tool poets use is repetition. <b>Repetition</b> means doing something more than once. In writing it means using the same sound, word, phrase, line, or stanza more than once. We are going to listen to the poem again. This time while you listen, think about what in the poem is repeated, and why Eloise Greenfield chooses to repeat that part.</i></p> <p>Play the track. Then harvest the children’s ideas and record them on the Poetry chart.</p>
slide 3	<p><i>Poets use repetition to create an effect or emphasize a point. In this poem, Eloise Greenfield uses repetition to emphasize that while the candy and sandhouse disappeared, her poem lasts.</i></p>
<b>Individual Construction</b> 12 minutes	<p><i>As we continue writing poetry, you will get a chance to try the tools that poets use. These tools are called <b>poetic devices</b>. Today you will try repetition. You may choose to go back to the poem you wrote last week and add repetition, or you may choose to write a new autobiographical poem that uses repetition. Think about an important line, phrase, or word that you want to communicate and repeat it at least three times. There are planning sheets available for those who would like to use them before writing.</i></p> <p>Send the children to their seats. As they write, circulate to support their work. Choose one child who successfully incorporated repetition to share their poem.</p>
<b>Closing</b> 5 minutes	<p>Have the identified child read their poem and briefly share how they made decisions about how to include repetition.</p> <p><i>Today we practiced one tool poets use: repetition. Tomorrow we will read another poem with repetition and continue writing poems.</i></p>
<b>Standards</b>	<b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.

	<p><b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>
<b>Ongoing assessment</b>	<p>As children write, circulate and take notes on the Autobiography Observation Tool, focusing on Repetition.</p> <p>After Writing, gather children’s notebooks. Analyze their work and note any trends that are emerging. Plan to address these trends in future lessons or when planning for revisions in Week 4.</p>

**Notes**



# “Things”

by Eloise Greenfield

Writing Unit 3 Week 2 Days 1 and 4



# Things

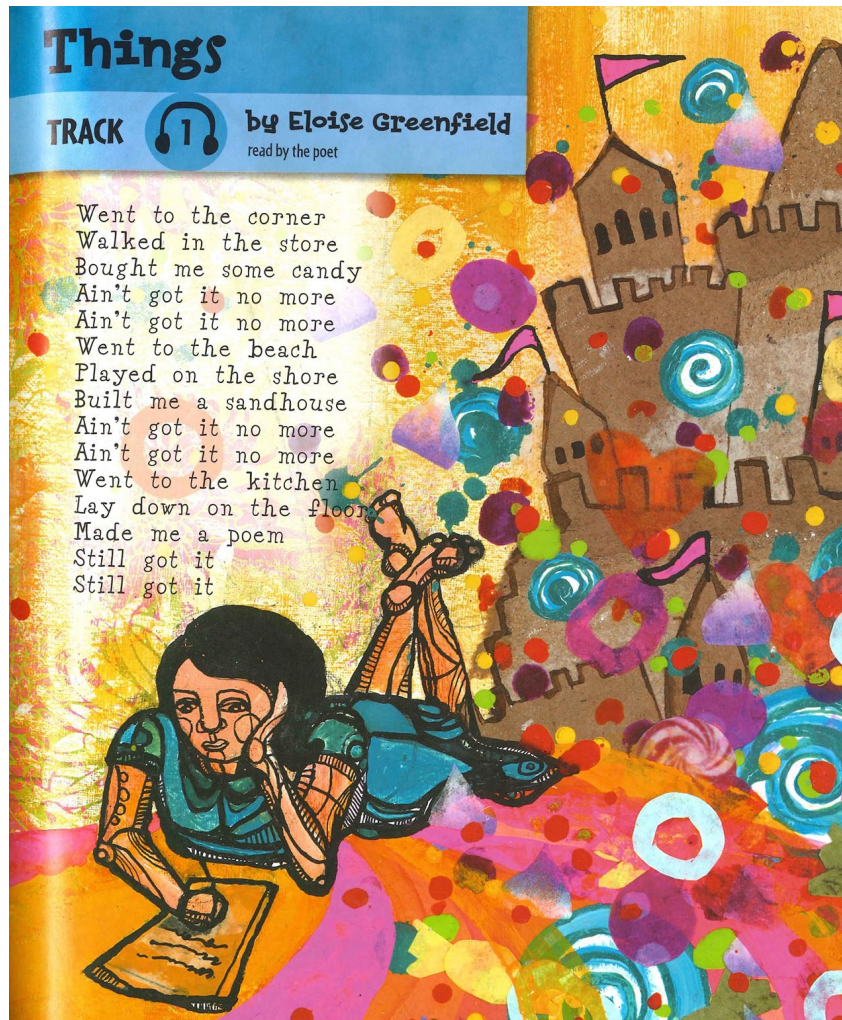
by Eloise Greenfield

Went to the corner  
Walked in the store  
Bought me some candy  
Ain't got it no more  
Ain't got it no more  
Went to the beach  
Played on the shore  
Built me a sandhouse  
Ain't got it no more  
Ain't got it no more  
Went to the kitchen  
Lay down on the floor  
Made me a poem  
Still got it  
Still got it



Ain't got it no more  
Ain't got it no more

Still got it  
Still got it



# Things

TRACK



by Eloise Greenfield

read by the poet

Went to the corner  
Walked in the store  
Bought me some candy  
Ain't got it no more  
Ain't got it no more  
Went to the beach  
Played on the shore  
Built me a sandhouse  
Ain't got it no more  
Ain't got it no more  
Went to the kitchen  
Lay down on the floor  
Made me a poem  
Still got it  
Still got it

The first five lines talk about buying candy at the store.

1	Went to the corner
2	Walked in the store
3	Bought me some candy
4	Ain't got it no more
5	Ain't got it no more

The next five lines talk about building a sandhouse.

6	Went to the beach
7	Played at the shore
8	Built me a sandhouse
9	Ain't got it no more
10	Ain't got it no more

The last five lines talk about writing a poem.

11	Went to the kitchen
12	Lay down on the floor
13	Made me a poem
14	Still got it
15	Still got it



# Things

by Eloise Greenfield

Went to the corner

Walked in the store

Bought me some candy

Ain't got it no more

Ain't got it no more

Went to the beach

Played on the shore

Built me a sandhouse

Ain't got it no more

Ain't got it no more

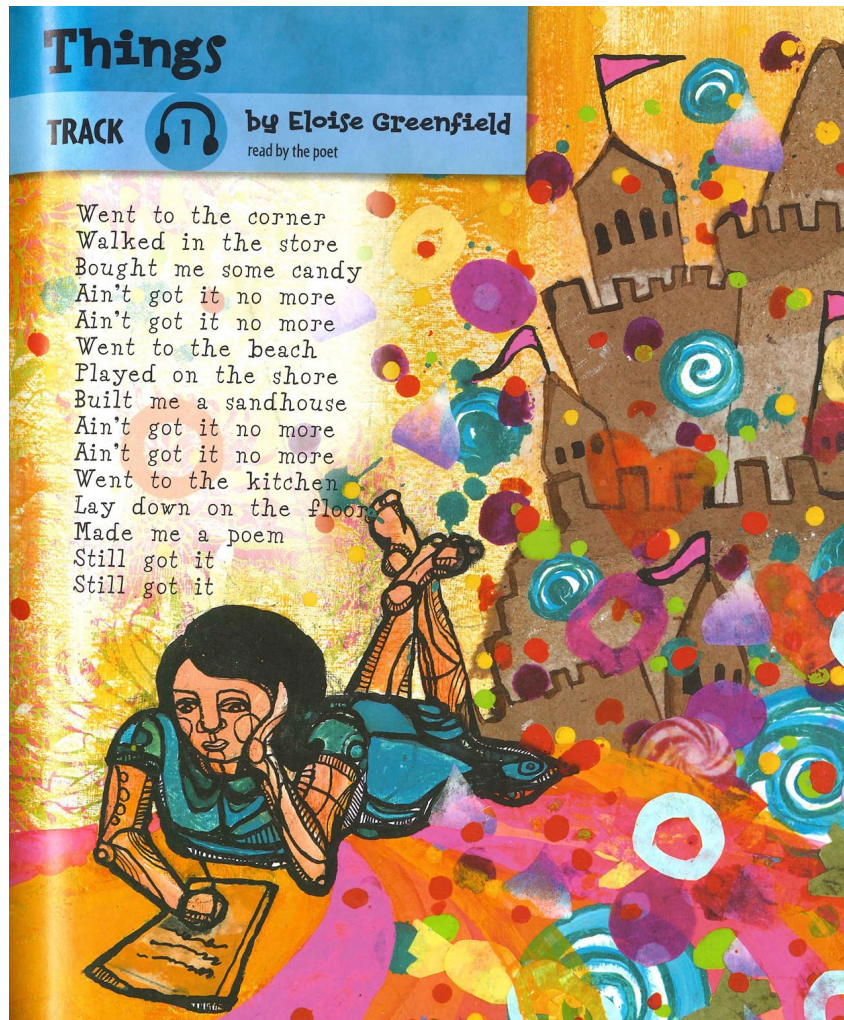
Went to the kitchen

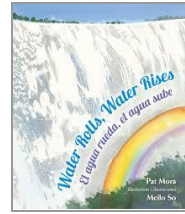
Lay down on the floor

Made me a poem

Still got it

Still got it





WEEK 2 Day 2

## Writing Autobiography

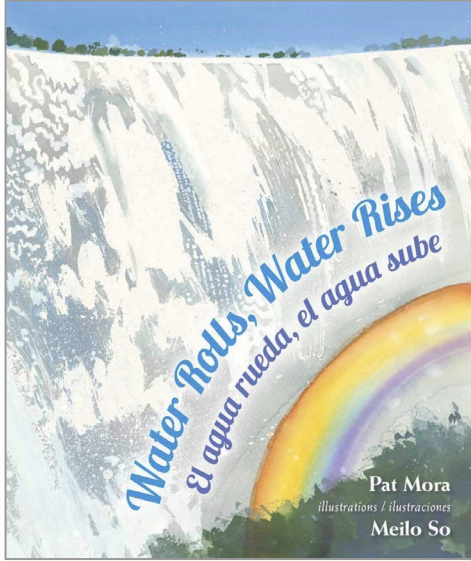
Deconstruction and Individual Construction: Repetition

<b>Content Objective</b>	I can write an autobiographical poem using repetition. (W.3.2)
<b>Language Objective</b>	I can describe how repetition adds meaning to a poem. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>poetic device:</b> a tool poets use</p> <p><b>repetition:</b> using the same sound, word, phrase, line, or stanza more than once</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● <i>Water Rolls, Water Rises</i> slides</li> <li>● <i>Water Rolls, Water Rises</i>, Pat Mora, for reference</li> <li>● Poetry chart, from previous lessons</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, copies available as necessary for children who want to use them</li> <li>● writing tools</li> <li>● writing folders</li> <li>● writing notebooks</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minute	<p><i>Yesterday we began learning about poetic devices, the tools poets use. We read a poem that includes repetition, and you tried it in your own writing. Today we will read and listen to another poem that includes repetition.</i></p>
<b>Deconstruction</b> 12 minutes	<p>Show the book <i>Water Rolls, Water Rises</i>.</p> <p><i>We read Water Rolls, Water Rises during our last unit of study, the Forces of Wind and Water. Pat Mora wrote about water through poetry. Today we will listen to and discuss just a few pages of the book. As I read, you may want to close your eyes as you listen for repetition.</i></p>

slides 2-4	<p>Read slides 2-4, emphasizing the repeated sounds on each page (/ur/, /s/, /l/).</p> <p><i>What do you notice about the repetition in this poem?</i> Record children’s ideas on the Poetry chart.</p>
slide 2	<p>Reread the page. <i>Which sound repeats on this page? [/ur/]</i> <i>Why does Pat Mora repeat that sound? What effect does it create?</i> [water bubbling up in one place]</p>
slide 3	<p>Reread the page. <i>Which sound repeats on this page? [/s/]</i> <i>Why is this sound repeated? What effect does it create?</i> [water moving fast through the canyon]</p>
slide 4	<p>Reread the page. <i>Which sounds repeat on this page? [/l/ and /s/]</i> <i>Why are these sounds repeated? What effects do they create?</i> [the /l/ sound evokes water leaping and falling; the /s/ sound here evokes the splashing water]</p>
<p><b>Individual Construction</b> 12 minutes</p>	<p><i>Today you will continue writing poetry with repetition. You may choose to go back to a poem you have been working on, or you may choose to write a new autobiographical poem. You can continue working on repeating lines, or use repeating sounds.</i></p> <p>Send the children to their seats. As they write, circulate to support their work. Choose one child who successfully incorporated repetition to share their poem.</p>
<p><b>Closing</b> 5 minutes</p>	<p>Have the identified child read their poem and briefly share how they made decisions about how to include repetition.</p> <p><i>Today we practiced one tool poets use: repetition. Tomorrow we will explore another poetic device.</i></p>
<p><b>Standards</b></p>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.</p> <p><b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>

<b>Ongoing assessment</b>	<p>As children write, circulate and take notes on the Autobiography Observation Tool, focusing on Repetition.</p> <p>After Writing, gather children’s notebooks. Analyze their work and note any trends that are emerging. Plan to address these trends in future lessons or when planning for revisions in Week 4.</p>
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**Notes**

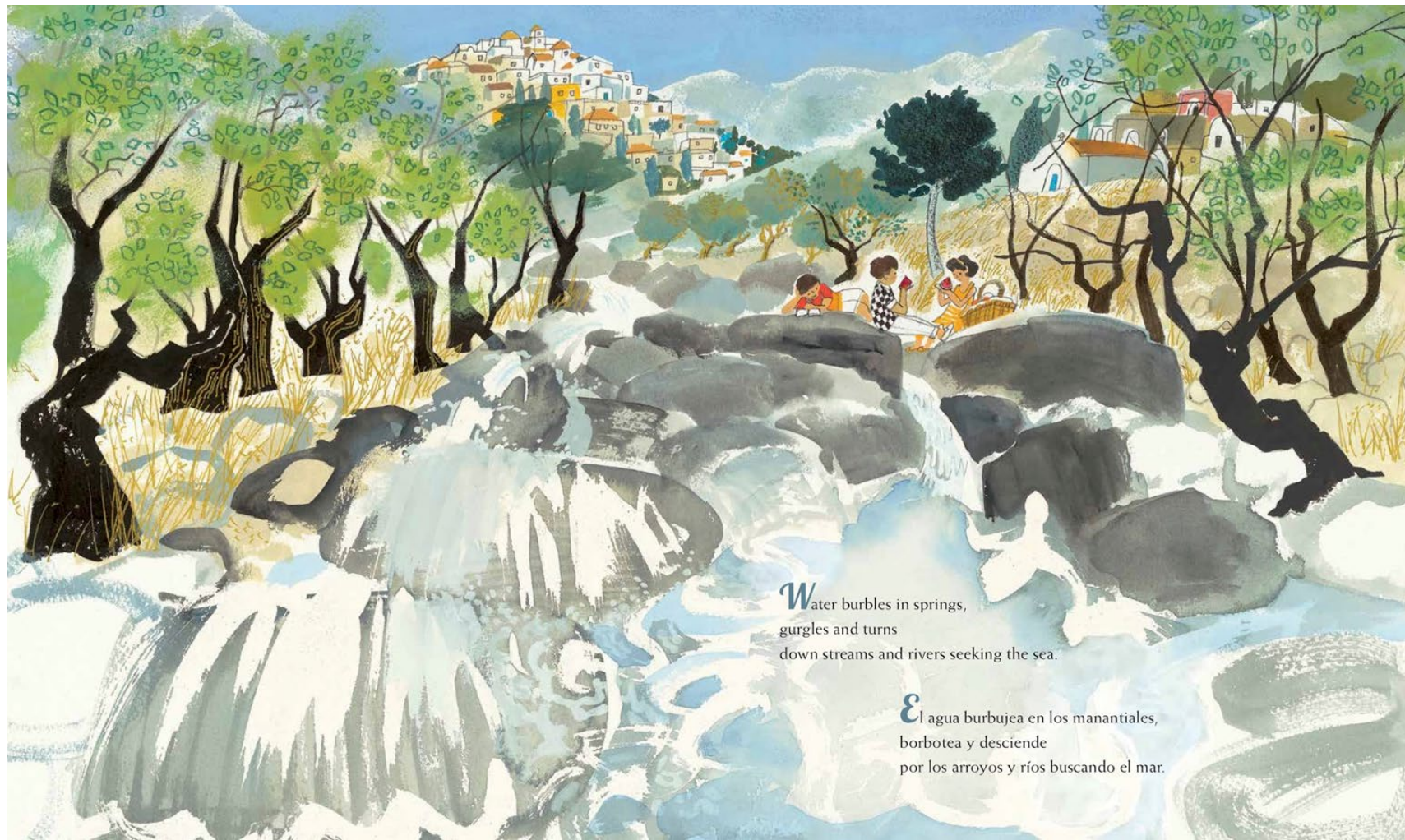


# *Water Rolls, Water Rises*

excerpt

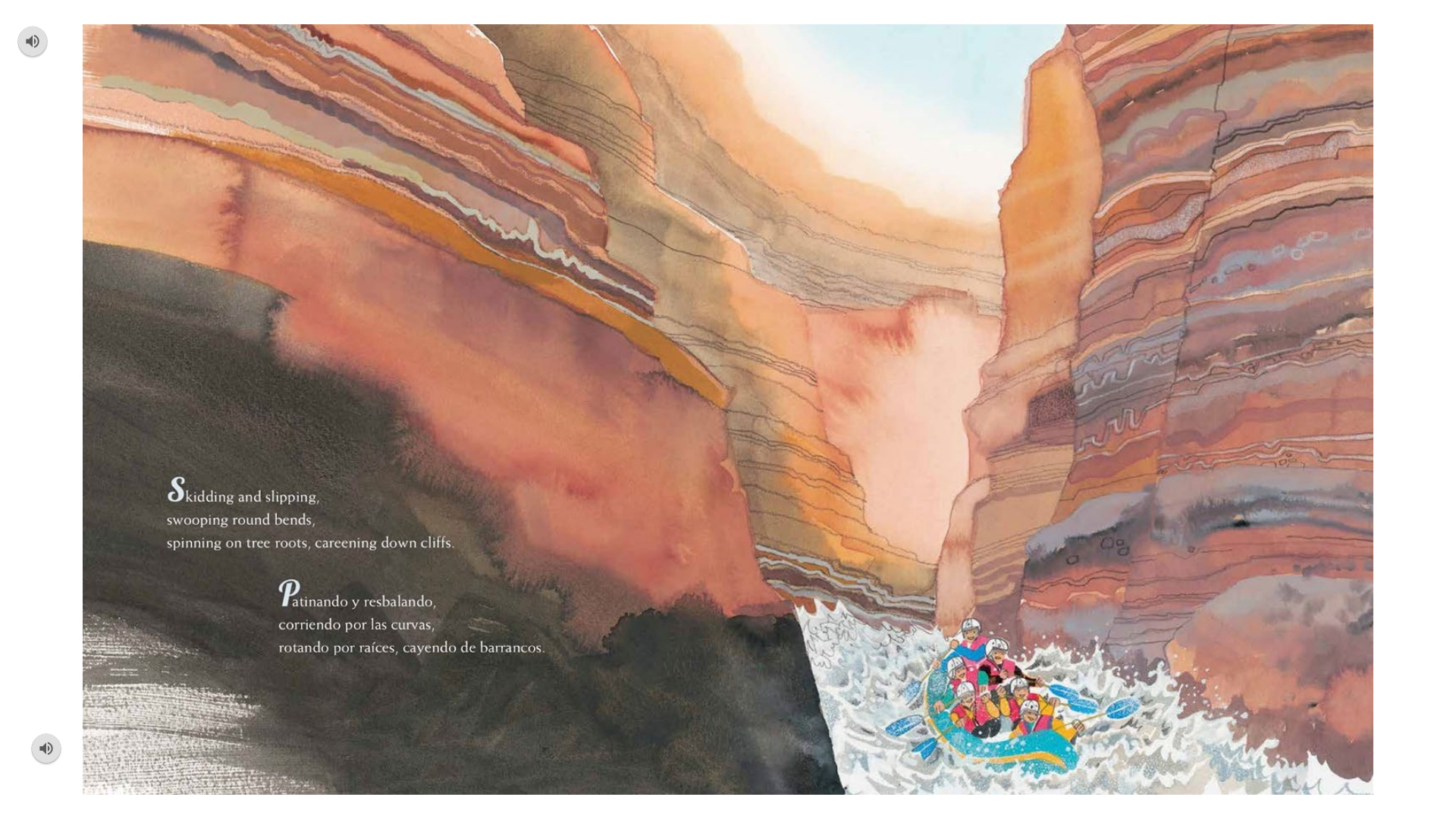
by Pat Mora

Writing Unit 3 Week 2 Day 2



Water bubbles in springs,  
gurgles and turns  
down streams and rivers seeking the sea.

El agua burbujea en los manantiales,  
borbotea y desciende  
por los arroyos y ríos buscando el mar.

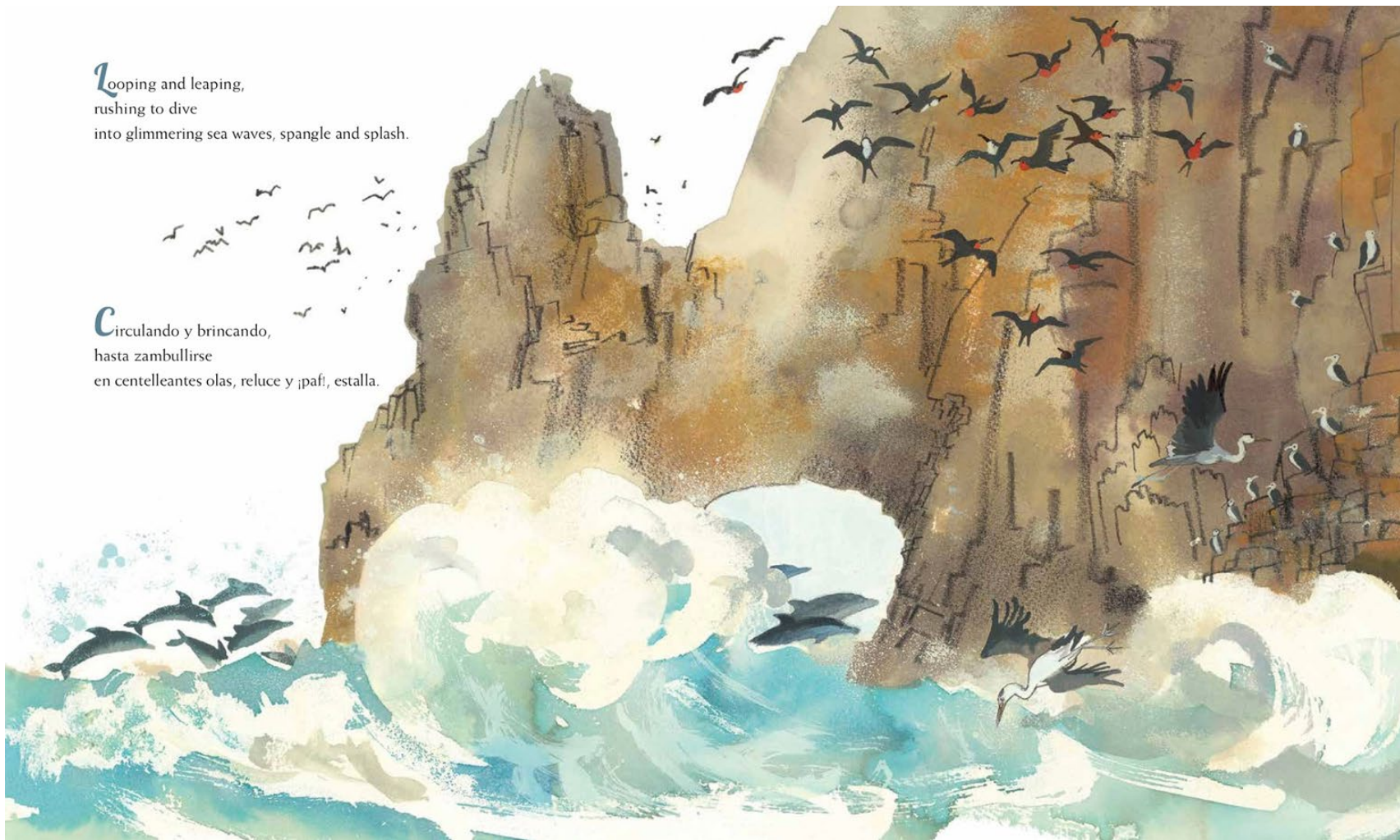


**S**kidding and slipping,  
swooping round bends,  
spinning on tree roots, careening down cliffs.

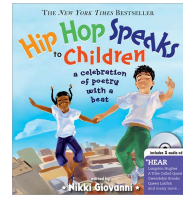
**P**atinando y resbalando,  
corriendo por las curvas,  
rotando por raíces, cayendo de barrancos.

Looping and leaping,  
rushing to dive  
into glimmering sea waves, spangle and splash.

Circulando y brincando,  
hasta zambullirse  
en centelleantes olas, reluce y ¡paf!, estalla.



Unit 3: Connecting Places, Connecting People



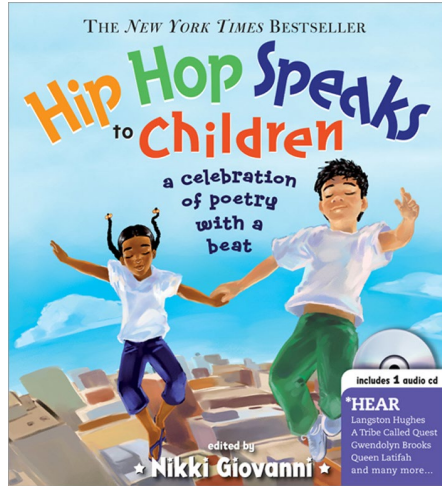
WEEK 2 Day 3

**Writing Autobiography**  
Deconstruction and Individual Construction: Rhyme

<b>Content Objective</b>	I can write an autobiographical poem using rhyme. (W.3.2)
<b>Language Objective</b>	I can describe how songwriters use rhyme. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>lyrics:</b> the words of a song</p> <p><b>poetic device:</b> a tool poets use</p> <p><b>repetition:</b> using the same sound, word, phrase, line, or stanza more than once</p> <p><b>rhyme:</b> words with the same ending sound</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● <i>Hip Hop Speaks to Children</i>, Nikki Giovanni</li> <li>● “Ham ‘N’ Eggs” slides</li> <li>● Poetry chart, from previous lessons</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, copies available as necessary for children who want to use them</li> <li>● writing tools</li> <li>● writing folders</li> <li>● writing notebooks</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minute	<i>We learned so far about one <b>poetic device</b>, or tool poets use: repetition. Today we are going to discuss and try another poetic device.</i>
<b>Deconstruction</b> 18 minutes  slide 1	<p>Show <i>Hip Hop Speaks to Children</i>.</p> <p><i>Today we will listen to a selection from a song called “Ham ‘N’ Eggs,” by a Tribe Called Quest. Song <b>lyrics</b> are poetry set to music. As you listen to the song, you may want to close your eyes. Notice what you imagine and feel as you listen.</i></p>

	<p>Play the track on slide 1.</p> <p><i>What did you hear? What did you imagine? How did hearing this poem make you feel?</i></p> <p>Harvest the children’s ideas and record them on the Poetry chart.</p> <p><i>What do you think this poem is about? [wanting to eat healthy foods, and being surrounded by foods that may not be as healthy]</i></p> <p><i>Another tool poets, and especially songwriters, use is rhyme. We know that <b>rhyming</b> words are words that have the same sound at the end. Why do you think many songs have rhyming words?</i></p>
slide 2	<p><i>This time as you listen, think about the rhyming words.</i></p> <p>Play the track on slide 2. Then harvest the children’s ideas and record them on the Poetry chart.</p> <p><i>Usually we listen to songs and don’t read the <b>lyrics</b>, or words of the song. Rhyming words help the listener pay attention and connect the ideas to each other.</i></p>
slide 3	<p><i>Now let’s read the <b>lyrics</b>. As I read, pay attention to where the songwriters put the rhymes.</i></p> <p>Read from “Ham ‘N’ Eggs,” stopping after each stanza to discuss the rhyming words and their placement in the lines in stanzas.</p>
<b>Individual Construction</b> 10 minutes	<p><i>Today you have a chance to try rhyming words in your poem. You may choose to go back to a poem you’ve been working on and revise it to include rhyming words, or you might choose to write a new poem. It might help to think of your poem like a song.</i></p> <p>Send the children to their seats. As they write, circulate to support their work. Choose one child who successfully incorporated rhyme to share their poem.</p>
<b>Closing</b> 1 minute	<p><i>Today we practiced another poetic device: rhyme. Tomorrow we will read another poem with rhyme and continue writing poems.</i></p>
<b>Standards</b>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.</p> <p><b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>





# “Ham ‘N’ Eggs” by A Tribe Called Quest

Writing Unit 3 Week 2 Day 3



# from lam 'N' Eggs

Davis / Shaheed / Shider / Marshall / Clinton Jr. / Mossom)

TRACK 3



by A Tribe Called Quest

performed by the artist

A-tisket, a-tasket  
What's in mama's basket?  
Some veggie links  
And some fish that stinks  
why just the other day  
I went to grandma's house  
Smelled like she conjured up a mouse

Eggs was fryin'  
Ham was smellin'  
In ten minutes  
She started yellin'  
"Come and git it"  
And the gettin' looked good  
I said, "I shouldn't eat it"  
She said, "I think ya should"  
But I can't

I'm plagued by vegetarians  
No cats and dogs  
I'm not a veterinarian  
Strictly collard greens  
And an occasional steak  
Goes on my plate

Asparagus tips looked  
yummy yummy yummy  
Candy yams inside my tummy  
A collage of good eats  
A snack, some nice treats

Applesauce and some nice red beets  
This is what we snack on when we're questin'  
No second guessin'



## from "Ham 'N' Eggs"

A Tribe Called Quest

A-tisket, a-tasket

What's in mama's basket?

Some veggie links

And some fish that stinks

why just the other day

I went to grandma's house greens

Smelled like she conjured up

a mouse

Eggs was fryin'

Ham was smellin'

In ten minutes

She started yellin'

"Come and git it"

And the gettin' eats

looked good

shouldn't eat it"

should"

But I can't

I'm plagued by vegetarians

No cats and dogs

I'm not a veterinarian

Strictly collard

And an occasional

steak

Goes on my plate

Asparagus tips looked

yummy yummy yummy

Candy yams inside my tummy

A collage of good

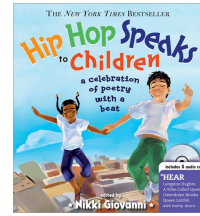
A snack,

I said, "I some nice treats

Applesauce and some nice red beets



Unit 3: Connecting Places, Connecting People



WEEK 2 Day 4

## Writing Autobiography

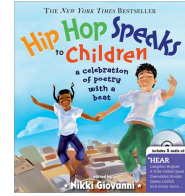
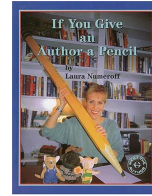
Deconstruction and Individual Construction: Stanzas and Rhyme

<b>Content Objective</b>	I can write an autobiographical poem using rhyme. (W.3.2)
<b>Language Objective</b>	I can describe the tools poets use to create structure. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>poetic device:</b> a tool poets use</p> <p><b>repetition:</b> using the same sound, word, phrase, line, or stanza more than once</p> <p><b>rhyme:</b> words with the same ending sound</p> <p><b>stanza:</b> a group of lines</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● “Things” slides, from Day 1</li> <li>● Poetry chart, from previous lessons</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, copies available as needed for children who want to use them</li> <li>● writing tools</li> <li>● writing folders</li> <li>● writing notebooks</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minute	<i>Today we will reread “Things” by Eloise Greenfield to discover another poetic device she uses.</i>
<b>Deconstruction</b> 14 minutes  slide 2	<p><i>When we first read “Things” we talked about how Eloise Greenfield uses repetition to emphasize how other things disappeared, but her poem lasts. Eloise Greenfield also uses patterns in her poem to give it structure. Listen to the poem and see if you can figure out the patterns that she uses.</i></p> <p>Play the track.</p>

	<p><i>What patterns did you notice?</i> [rhyming words, regular beats, repeated lines, stanzas]</p> <p>Record the children’s ideas on the Poetry chart.</p> <p>Skip slide 3.</p>
slides 4-6	<p><i>The patterns Eloise Greenfield uses helps to break up “Things” into <b>stanzas</b>, or groups of lines.</i></p> <p>Show slide 4.  <i>The first five lines talk about buying candy at the store;</i>  ...show slide 5.  <i>the next five lines talk about building a sandhouse;</i>  ...show slide 6  <i>and the last five lines talk about writing a poem. Creating stanzas that are five lines long is one pattern, or structure, Eloise Greenfield uses.</i></p>
slide 4	<p><i>Another poetic device she uses is rhyme.</i></p> <p>Return to slide 4.  <i>Listen for the rhyme in the first stanza of “Things.”</i>  Read lines 1-5.  <i>Which rhyming words does she use?</i> [store, more]  <i>Where are they found?</i> [at the end of lines 2, 4, and 5]</p>
slide 5	<p><i>Now listen for the rhyme in this stanza.</i></p> <p>Read lines 6-10.  <i>Which rhyming words does she use?</i> [shore, more]  <i>Where are they found?</i> [at the end of lines 7, 9, and 10]  <i>What do you notice?</i> [shore and more rhyme with store and more; the rhyming words are found on the same lines as in the first section]</p>
slide 6	<p><i>Now listen for the rhyme in this stanza.</i></p> <p>Read lines 11-15.  <i>What do you notice?</i> [“floor” follows the same rhyme and pattern as earlier in the poem, but the last two lines change and do not follow the same pattern]  <i>Why do you think she changes the rhyme pattern at the end?</i> [the poem changes here; it is the place where she tells the reader that the poem stays]</p>
slide 7	<p>Review the rhyme pattern in the poem.</p>

<p><b>Individual Construction</b> 10 minutes</p>	<p><i>Today as you write, think about the patterns you want to include in your writing. You might decide to add structure to your poem by separating it into stanzas. You might also continue to include rhyming words. You may choose to go back to a poem you've been working on and revise it to include rhyming words, or you might choose to write a new poem. It might help to think of your poem like a song.</i></p> <p>Send the children to their seats. As they write, circulate to support their work. Choose one child who successfully incorporated stanzas and/or rhyme to share their poem.</p>
<p><b>Closing</b> 5 minutes</p>	<p>Have the identified child read their poem and briefly share how they made decisions about how to include stanzas and/or rhyme.</p> <p><i>Today we discussed stanzas and continued working with rhyme. Tomorrow we will explore another poetic device.</i></p>
<p><b>Standards</b></p>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.</p> <p><b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>
<p><b>Ongoing assessment</b></p>	<p>As children write, circulate and take notes on the Autobiography Observation Tool, focusing on Rhyme.</p> <p>After Writing, gather children's notebooks. Analyze their work and note any trends that are emerging. Plan to address these trends in future lessons or when planning for revisions in Week 4.</p>

Unit 3: Connecting Places, Connecting People



WEEK 2 Day 5

## Writing Autobiography

Deconstruction and Individual Construction: Rhythm

<b>Content Objective</b>	I can write an autobiographical poem with rhythm. (W.3.2)
<b>Language Objective</b>	I can describe how poets create rhythm. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>poetic device:</b> a tool poets use</p> <p><b>repetition:</b> using the same sound, word, phrase, line, or stanza more than once</p> <p><b>rhyme:</b> words with the same ending sound</p> <p><b>rhythm:</b> regular, repeated pattern of sound</p> <p><b>stanza:</b> a group of lines</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● Rhythm slides</li> <li>● Poetry chart, from previous lessons</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, copies available as necessary for children who want to use them</li> <li>● writing tools</li> <li>● writing folders</li> <li>● writing notebooks</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minute	<i>Today we will take a look at a few poems and discuss rhythm, another poetic device.</i>
<b>Deconstruction</b> 20 minutes  slide 2	<p><i>So far we have discussed how Eloise Greenfield uses repetition and rhyme in her poem “Things.” Another poetic device she uses is rhythm. Her poem has a beat that is easy to clap along to. Let’s listen and clap along.</i></p> <p>Play the track, and clap along to the beats.</p>

	<p><i>What did you notice about the rhythm of the poem? [it stays the same until the end of the poem, where it slows down and the lines have fewer beats]</i></p> <p><i>Yesterday we began discussing the patterns Eloise Greenfield uses. Remember, her poem contains three stanzas of five lines each, and each stanza talks about something different. Another structure she uses in her poem is to have about the same number of beats on each line. We can clap the syllables to get the beats.</i></p>
slide 3	<i>Let's clap the first line. How many beats does it have? [5]</i>
slide 4	<i>Now let's clap the rest of the lines in the first stanza.</i>
slide 5	<i>The lines in the first stanza have either four or five beats each.</i>
slide 6	<i>The lines in the second stanza follow the same pattern of having either four or five beats each.</i>
slide 7	<p><i>The rhythm changes in the last stanza, in line 14.</i></p> <p><i>Why do you think the rhythm changes there? [this is the part where she talks about the poem staying, while the other things disappeared; it's the most important part of the poem]</i></p>
slide 2	<p>Return to slide 2.</p> <p><i>Poets make choices about the number of syllables or beats they will include in each line. They also decide when to move to a new line. You'll notice that the lines in "Things" are not complete sentences. Eloise Greenfield helped create rhythm by deciding where to break up the sentences into lines. We naturally pause between the lines, instead of just at the periods.</i></p>
slide 8	<p><i>Let's take a look at another poem and think about its rhythm.</i></p> <p>Read the poem.</p> <p><i>What is this poem about? What is Francisco X. Alarcón trying to communicate?</i></p> <p><i>Why do you think Francisco X. Alarcón chose to put breaks between these lines? How does that help create rhythm?</i></p> <p><i>Let's count the beats in each line. How do those beats create rhythm?</i></p> <p>Record the children's ideas about rhythm in poetry on the Poetry chart.</p>

<p>slide 9</p>	<p><i>Laura Numeroff sometimes uses rhythm in her books as well.</i> Read the slide.</p> <p><i>Laura Numeroff gives some of her books structure by adding rhyme, rhythm, and stanzas. She keeps track of the rhythm by marking the number of syllables in each line.</i></p>
<p><b>Individual Construction</b> 8 minutes</p>	<p><i>Today as you write, think about the rhythm of your poem. Decide where you want to end each line. Try breaking up your lines in different places. Read each version out loud and think about which way sounds the best to you and creates the effect you want to create for your reader. You may choose to go back to a poem you've been working on and revise, or you might choose to write a new poem.</i></p> <p>Send the children to write. As they write, circulate to support their work.</p>
<p><b>Closing</b> 1 minute</p>	<p><i>Today we discussed how poets use beats and line breaks to create rhythm. Next, we will continue discussing rhythm and writing poems.</i></p>
<p><b>Standards</b></p>	<p><b>R.7.2.a</b> Describe how words and phrases supply rhythm and meaning in a text.  <b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.  <b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>
<p><b>Ongoing assessment</b></p>	<p>As children write, circulate and take notes on the Autobiography Observation Tool, focusing on Rhythm.</p> <p>After Writing, gather children's notebooks. Analyze their work and note any trends that are emerging. Plan to address these trends in future lessons or when planning for revisions in Week 4.</p>

# Rhythm

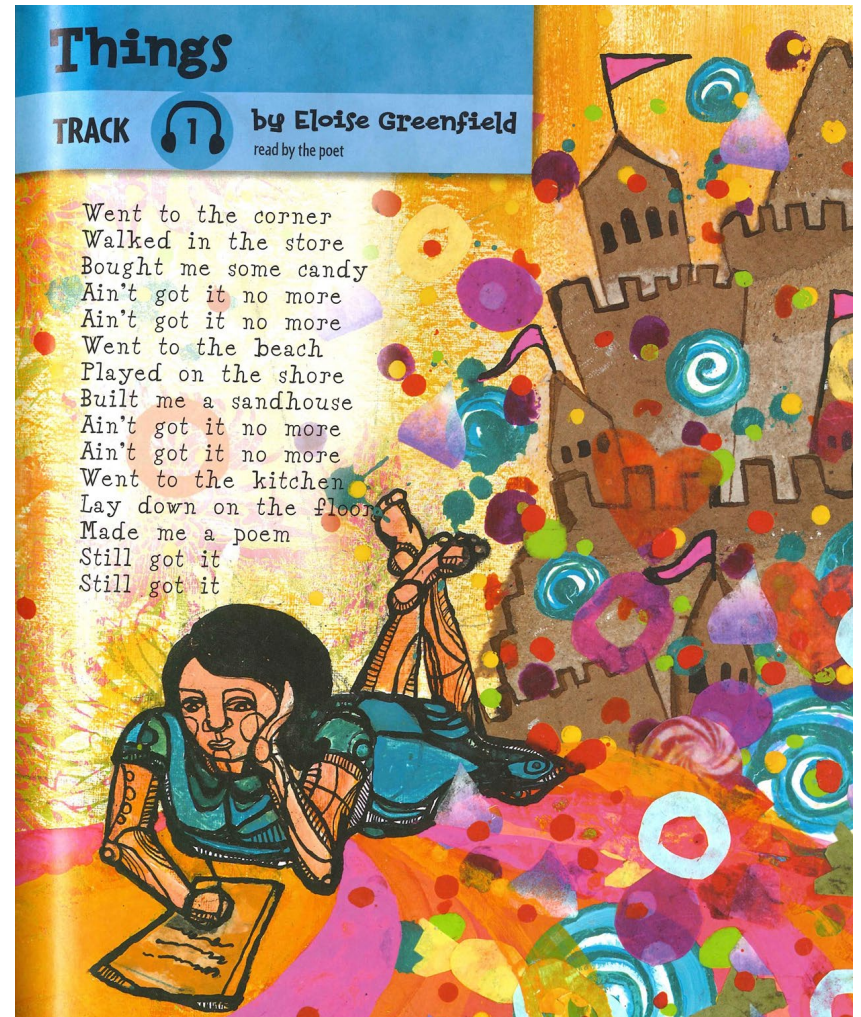
Writing Unit 3 Week 2 Day 5



## Things

by Eloise Greenfield

Went to the corner  
Walked in the store  
Bought me some candy  
Ain't got it no more  
Ain't got it no more  
Went to the beach  
Played on the shore  
Built me a sandhouse  
Ain't got it no more  
Ain't got it no more  
Went to the kitchen  
Lay down on the floor  
Made me a poem  
Still got it  
Still got it



1	Went to the corner	
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1	Went to the corner	<b>5</b>
2	Walked in the store	
3	Bout me some candy	
4	Ain't got it no more	
5	Ain't got it no more	

In the first stanza each line has 4 or 5 beats.

1	Went to the corner	5
2	Walked in the store	4
3	Bought me some candy	5
4	Ain't got it no more	5
5	Ain't got it no more	5

In the second stanza each line has 4 or 5 beats.

6	Went to the beach	<b>4</b>
7	Played at the shore	<b>4</b>
8	Built me a sandhouse	<b>5</b>
9	Ain't got it no more	<b>5</b>
10	Ain't got it no more	<b>5</b>

The rhythm changes in the last stanza. The last two lines have only 3 beats.

11	Went to the kitchen	<b>5</b>
12	Lay down on the floor	<b>5</b>
13	Made me a poem	<b>5</b>
14	Still got it	<b>3</b>
15	Still got it	<b>3</b>

# **A Blank White Page**

by Francisco X. Alarcón

is a meadow  
after a snowfall  
that a poem  
hopes to cross

I had to figure out the exact number of beats in each line of verse that I was rhyming.

My trick was to make dashes on a piece of paper for each beat, which was equal to one syllable.

“Dogs don’t wear sneakers” is five beats long,  
“and pigs don’t wear hats” is another five beats,  
“and dresses look silly on Siamese cats” is eleven beats. That makes one verse.

This became my formula for the rest of the book. It’s like doing a puzzle; that’s why I love to rhyme.

