

<p>Weekly Question:  <b>What can we learn by exploring stories and music from different places?</b> (continued)</p>			
<p><b>Texts</b></p>    	<p><b>Vocabulary and Language</b>                  Days 1 &amp; 2: Introduce Weekly Words: <i>belief, compare, difference, emotion, faith, journey, similarity, worldview</i>                  Day 3: Root Words                  Day 4: Root Words                  Day 5: Making and Using New Words</p>		
	<p><b>Text Talk</b>                  Day 1: <i>Fin M'Couil</i>, Read 2                  Day 2: Music of Cape Verde (music and video)                  Day 3: <i>Seaside Dream</i>, Read 1                  Day 4: <i>Seaside Dream</i>, Read 2                  Day 5: Comparing Music from Three Countries (music and video)</p>		
	<p><b>Stations</b>                  Guided Independent Reading</p> <hr/> <p>Listening &amp; Speaking: Listen &amp; Respond (<i>Drum Dream Girl</i>)                  Science Literacy: How can you make something dry faster?                  Vocabulary: Choose 3!, Think About It                  Word Work: select from activities                  Writing: follows from Text Talk Week 3, Day 1</p>		
	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><b>Science and Engineering</b>                              Lessons 1 &amp; 2: Matter and Its Interactions: Reversible and Irreversible Changes (Evaporation)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><b>Studios</b>                              Children continue and add new elements to work begun in previous weeks: they write about their collages and built structures and extend investigations from Science lessons. In the Research Studio, children respond to music through drawing.</p> </td> </tr> </table>	<p><b>Science and Engineering</b>                              Lessons 1 &amp; 2: Matter and Its Interactions: Reversible and Irreversible Changes (Evaporation)</p>	<p><b>Studios</b>                              Children continue and add new elements to work begun in previous weeks: they write about their collages and built structures and extend investigations from Science lessons. In the Research Studio, children respond to music through drawing.</p>
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<p><b>Mentor text</b></p> 	<p><b>Writing: Autobiography</b>                  Day 1: Deconstruction and Individual Construction: Free Verse                  Day 2: Joint Construction and Individual Construction: Planning Autobiographical Poems                  Day 3: Individual Construction                  Days 4-5: Individual Construction; Individual/Small Group/Whole Group instruction</p>		

Unit 3: Connecting Places, Connecting People

WEEK 3 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>	<p><b>belief:</b> an idea that is accepted as true; a strong opinion</p> <p><b>compare:</b> to notice similarities and differences</p> <p><b>difference:</b> a way that things are not alike</p> <p><b>emotion:</b> feeling</p> <p><b>faith:</b> confidence and belief in</p> <p><b>journey</b> (n): long trip from one place to another; (v): to go on a trip, to travel</p> <p><b>similarity:</b> a way that things are alike</p> <p><b>worldview:</b> a way of thinking about the world, a person’s whole perspective</p>
<b>Materials and Preparation</b>	<p>Choose four words to teach each day, following the steps of the Weekly Words routine.</p> <ul style="list-style-type: none"> <li>● Week 3 Weekly Words cards</li> <li>● Week 3 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>
<b>Opening Day 1</b>	<p><i>This week’s Weekly Words are ones we can use to talk about how we understand people and places we are learning about, and what we already think about things based on our own experiences.</i></p> <p><i>Today’s words are: _____, _____, _____, and _____.</i></p>

	<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>
Teaching the words	<p><b>belief</b> (noun) Elaboration: <i>We hold our beliefs inside ourselves. We make decisions and act according to our beliefs. People in many communities hold the belief that the best way to solve problems is with cooperation; others hold the belief that each person needs to solve their own problems. Your teacher has a strong belief that _____ [all children can learn].</i></p> <p>Think, Pair, Share prompt: <i>What is one belief that is important to you? What do you think is true?</i></p> <hr/> <p><b>compare</b> (verb) Elaboration: <i>We can compare all kinds of things: foods, shoes, people, ideas, places, activities like sports, or works of art. When we compare, we notice both the qualities that are the same and those that are different. Here are two instruments, a tuba and a trumpet. Let’s listen. [Play each clip (each only a few seconds).]</i></p> <p>Think, Pair, Share prompt: <i>Compare these two instruments. Think about how they look and how they sound. Name the similarities and the differences you notice.</i></p> <hr/> <p><b>difference</b> (noun) Elaboration: <i>These are two of the same kind of bird; they are cardinals. The one on the left is a female and the one on the right is a male. That’s one difference, something that is not alike. What other differences can</i></p>

*we find?*

Think, Pair, Share prompt:

*What are some differences between you and your partner?*

**emotion** (noun)

Elaboration:

*We have many, many different emotions, or feelings, and we experience them in response to things that happen or things we are thinking about. I might have an emotion of sadness because my friend moved away; I might have an emotion of joy or excitement when we get to visit each other again! There are no emotions that are good or bad; they are just the ways we feel.*

Whole group prompt:

*Name one emotion, and say when you have felt that way.*

**faith** (noun)

Elaboration:

*Faith is related to “belief.” Having faith is about believing in something we cannot see. We can have faith in others, in ourselves, and in ideas.*

*These marks around the earth are symbols that represent different faiths. You might see one or more that you recognize.*

*This little one is just learning to walk independently. The grown up is letting the toddler go on their own, with faith that they will do it!*

Think, Pair, Share prompt:

*What connections do you make to this word? What do you have faith in—what do you believe in?*

**journey** (noun and verb)

Elaboration:

*This word can be used as a noun—a long trip from one place to another—or as a verb—to travel.*

*The people on this bus are taking a journey in South America. It looks like they are journeying through mountains.*

Think, Pair, Share prompt:

*Try to use the word as both a noun and a verb!*

*If you were to go on a journey, where might you go?*

*How would you journey to that place?*

**similarity** (noun)

	<p>Elaboration:  <i>These are two different kinds of butterflies: a monarch on the top, and a viceroy on the bottom. There are things about them that are alike. Let's name some of these similarities</i></p> <p>Think, Pair, Share prompt:  <i>What are some similarities between you and your partner?</i></p> <hr/> <p><b>worldview</b> (noun)  Elaboration:  <i>Worldview is a compound word—two smaller words put together: “world” and “view.”</i>  <i>This person is looking out to a wide environment, and maybe also having thoughts about the places they see, communities, and ideas, and how they all go together and make sense. Part of my worldview is appreciating what different people can learn from each other.</i></p> <p>Think, Pair, Share prompt:  <i>Think back to the drum dream girl. Can you describe her worldview? What did she believe about how things could be?</i></p>
<b>Closing</b>	<p><i>This week we are continuing to think about places around the world and how we can learn about them. 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>
<b>Ongoing assessment</b>	<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?</p>

	<p>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?</p> <p>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>
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**Notes**



belief

noun

<https://www.headteacher-update.com/best-practice-article/religion-culture-and-diversity/185375/>



compare

verb

<https://www.thomann.de/blog/en/7-brass-instruments-differences-in-sound-and-playing-style/>

Weekly Words U3 W3

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

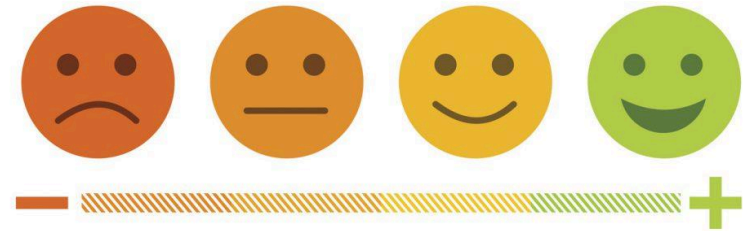
Maine Department of Education



# difference

noun

<https://www.wildaboutbirds.com/read/backyard-birds/northern-cardinal>



# emotion

noun

<https://www.psychologicalscience.org/news/releases/the-emotions-we-feel-may-shape-what-we-see.html>

Weekly Words U3 W3

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



faith

noun

[https://billtammeus.typepad.com/my\\_weblog/2020/04/4-22-20.html](https://billtammeus.typepad.com/my_weblog/2020/04/4-22-20.html),  
[https://www.babycenter.com/baby/baby-development/baby-milestone-walking\\_6507](https://www.babycenter.com/baby/baby-development/baby-milestone-walking_6507)



journey

noun, verb

<https://jessieonajourney.com/tips-for-bus-travel-in-south-america/>

Weekly Words U3 W3

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

Maine Department of Education



similarity

noun

<https://science-u.org/experiments/magnificent-mimicry.html>



worldview

noun

<https://www.visitnorway.com/places-to-go/fjord-norway/northwest/andalsnes/>

Weekly Words U3 W3

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

Maine Department of Education

# Weekly Words

Unit 3, Week 3

# belief

noun

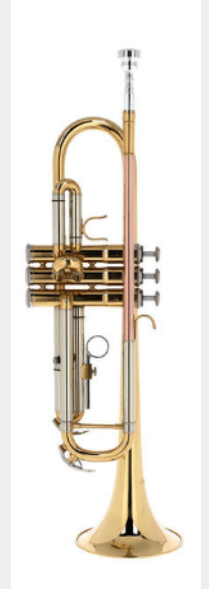
a strong opinion; an idea that is  
accepted as true



# compare

verb

to notice similarities and  
differences



# difference

noun

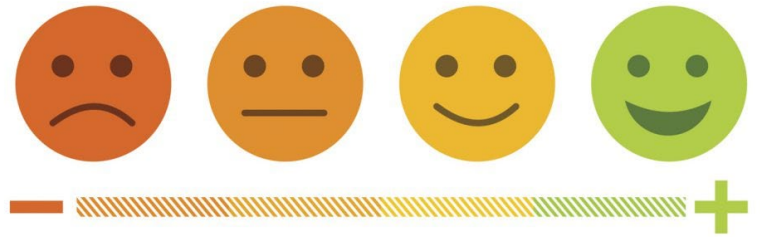
a way that things are not alike



# emotion

noun

feeling



# faith

noun

confidence and belief in



# journey

noun

long trip from one place to  
another

verb

to go on a trip, to travel



# similarity

noun

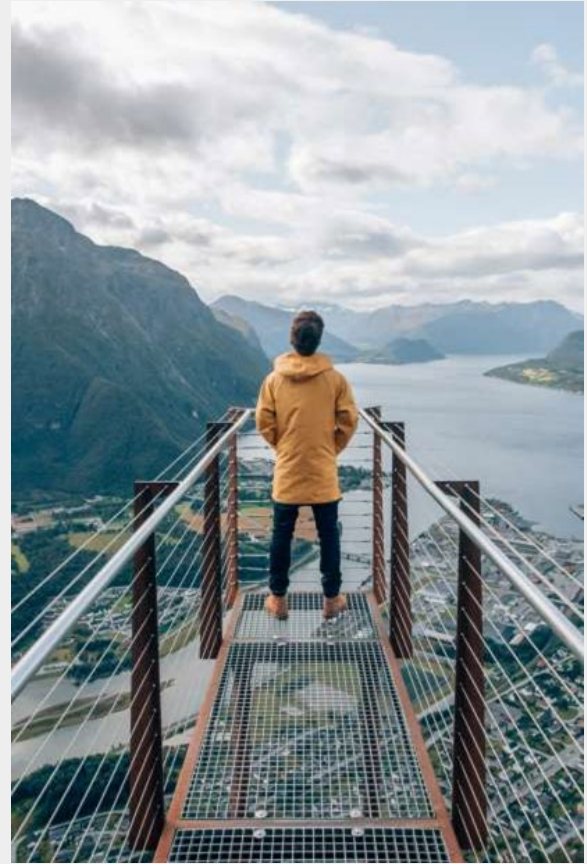
a way that things are alike



# worldview

noun

a way of thinking about the world,  
a person's whole perspective



Unit 3: Connecting Places, Connecting People

WEEK 3 Day 3

**Vocabulary & Language**  
Root Words

<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Language Objective</b>	I can use what I know about root words to determine the meaning of new words. (L.4.2.c)
<b>Materials and Preparation</b>	<ul style="list-style-type: none"><li>• Root Words slides</li></ul> Note: This lesson uses slides 1-7.
<b>Opening</b>	<i>When we read, we can use what we know about words to understand the meanings of new words. Today we are going to practice determining the meaning of new words by looking closely at their root words.</i>
<b>Discussion</b> slide 2	<i>Take a look at this word. Let's read it together. "Inference" might be a new word to you. But, the root word, "infer," is one of our Weekly Words. Let's review the meaning of the word "infer."</i>
slide 3	Review the meaning of "infer."
slide 4	<i>We know what the root word "infer" means, so let's figure out what "inference" means. What do you think it means?</i> Note that children might not exactly define the new word. Instead of looking for exact definitions, pay attention to the extent to which they make educated guesses about the meaning based on their knowledge of the root word.  Facilitate a discussion of the meaning of the word, based on the meaning of the root word. Discuss how adding the suffix changes the word from a verb to a noun. Make connections to the inferences children have made during Text Talk.
slide 5	<i>Let's try another word. Let's read this word together.</i>

	<i>“Rhythmic” might be a new word to you. But, the root word, “rhythm,” is one of our Weekly Words from last week. Let’s review the meaning of the word “rhythm.”</i>
slide 6	Review the meaning of “rhythm.”
slide 7	<i>We know what the root word “rhythm” means, so let’s figure out what “rhythmic” means. What do you think it means?</i> Facilitate a discussion of the meaning of the word, based on the meaning of the root word. Discuss how adding the suffix changes the word from a noun to an adjective that describes something as having rhythm.
<b>Closing</b>	<i>Today we used known root words to determine the meaning of unknown new words. Tomorrow we will continue this work.</i>
<b>Standards</b>	<b>L.4.2.c</b> Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., addition, additional).
<b>Ongoing assessment</b>	Reflect on the lesson. Do children accurately identify the meaning of new words? To what extent do they apply their knowledge of the meaning of the root word to determine the meaning of the new word?

**Notes**

# Root Words

Vocabulary & Language Week 3, Days 3-4

**inference**

# infer

verb

to make a guess based on facts  
and observation



**inference**

**rhythmic**

# 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*

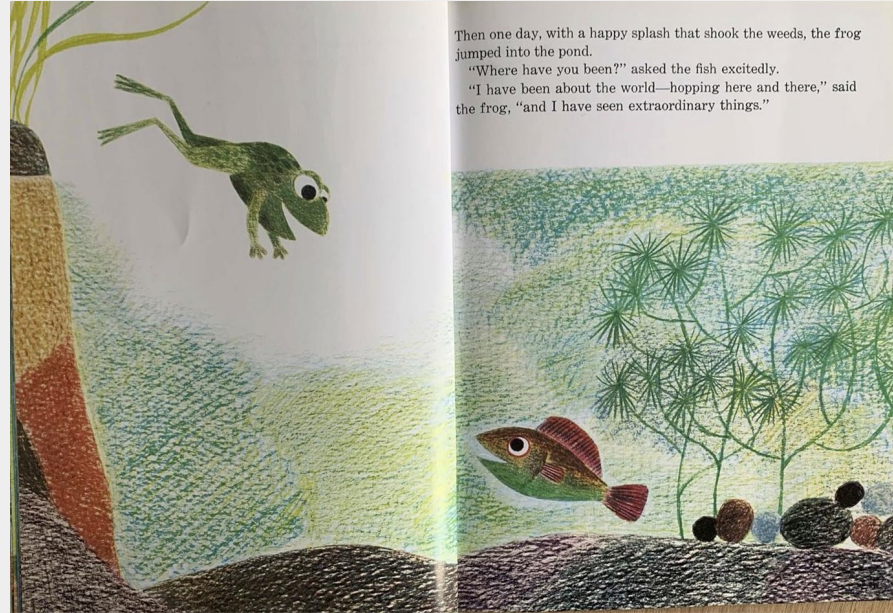
**rhythmic**

They made a **comparison**  
between two books.

# compare

verb

to notice similarities and  
differences



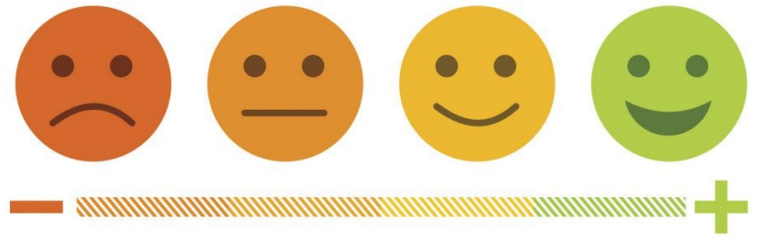
They made a **comparison**  
between two books.

The song made me feel  
**emotional.**

# emotion

noun

feeling



The song made me feel  
**emotional.**

Unit 3: Connecting Places, Connecting People

WEEK 3 Day 4

**Vocabulary & Language**  
Root Words

<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Language Objective</b>	I can use sentence context and what I know about root words to determine the meaning of new words. (L.4.2.a, L.4.2.b)
<b>Vocabulary</b>	<p><b>adjective:</b> a word or phrase used to describe a person, place, thing, or idea</p> <p><b>noun:</b> a word that names a person, place, thing, or idea</p> <p><b>verb:</b> a word that expresses a physical action, mental action, or state of being</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>Root Words slides, from Day 3</li> </ul>
<b>Opening</b>	<i>Yesterday we learned that we can use root words we know to determine the meaning of new words. Today we are going to continue that work as we look closely at new words in sentences.</i>
<b>Discussion</b>  slide 8	<p><i>Let’s read this sentence together.</i></p> <p><i>The new word here is “comparison.” If you already know what it means, don’t say it yet!</i></p> <p><i>Let’s look at the word “comparison” in this sentence. What part of speech is it? Is it a <b>noun</b> that names something, a <b>verb</b> that shows action, or an <b>adjective</b> that describes a noun?</i></p> <p><i>It’s a noun!</i></p> <p><i>Now let’s think more about the word. What root word sounds like “comparison,” that could help us figure out what “comparison” means?</i></p> <p><i>One of our Weekly Words this week is “compare.” Let’s review the definition of “compare” before we come back to the sentence to determine the meaning of “comparison.”</i></p>

slide 9	Review the definition of “compare.”
slide 10	<p><i>The root word “compare” is a verb. Now that we’ve reviewed the definition of “compare,” let’s think about the meaning of the noun “comparison.” What could it mean?</i></p> <p>Facilitate a discussion of the meaning of the word, based on the meaning of the root word and the sentence context.</p>
slide 11	<p><i>Let’s read another sentence together. The new word here is “emotional.” If you already know what it means, don’t say it yet! Let’s look at the word “emotional” in this sentence. What part of speech is it? Is it a <b>noun</b> that names something, a <b>verb</b> that shows action, or an <b>adjective</b> that describes a noun?</i></p> <p><i>It’s an adjective! Which noun or pronoun does it describe? [me] Now let’s think more about the word. What root word sounds like “emotional,” that could help us figure out what “emotional” means?</i></p> <p><i>One of our Weekly Words is “emotion.” Let’s review the definition of “emotion” before we come back to the sentence to determine the meaning of “emotion.”</i></p>
slide 12	Review the definition of “emotion.”
slide 13	<p><i>The root word “emotion” is a noun. Now that we’ve reviewed the definition of “emotion,” let’s think about the meaning of the adjective “emotional.” What could it mean?</i></p> <p>Facilitate a discussion of the meaning of the word, based on the meaning of the root word and the sentence context.</p>
<b>Closing</b>	<i>Today we used sentence context and root words to determine the meaning of new words.</i>
<b>Standards</b>	<p><b>L.4.2.a</b> Use sentence-level context as a clue to the meaning of a word or phrase.</p> <p><b>L.4.2.b</b> Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., happy/unhappy, tell/retell).</p>
<b>Ongoing assessment</b>	<p>Reflect on the lesson.</p> <p>Do children accurately identify the part of speech of the word in the sentence context?</p> <p>Do children accurately identify the meaning of new words?</p>



Unit 3: Connecting Places, Connecting People

WEEK 3 Day 5

**Vocabulary & Language**  
Making and Using New Words

<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Language Objective</b>	I can work with my classmates to make new words by identifying root words and changing or adding parts. I can use the words we make in a sentence. (SL.1.2, L.4.2.c)
<b>Vocabulary</b>	<p><b>belief:</b> an idea that is accepted as true; a strong opinion</p> <p><b>compare:</b> to notice similarities and differences</p> <p><b>difference:</b> a way that things are not alike</p> <p><b>emotion:</b> feeling</p> <p><b>faith:</b> confidence and belief in</p> <p><b>similarity:</b> a way that things are alike</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● Week 3 Making and Using New Words sheets, one for each small group</li> <li>● pencils, one or two for each small group</li> <li>● Week 3 Weekly Words cards, those listed above</li> <li>● chart paper and markers (2 different colors)</li> </ul>
<b>Opening</b>	<p><i>This week we are using the Making and Using New Words routine, using both suffixes and prefixes.</i></p> <p>Recall that suffixes change the end of a word, and prefixes change the beginning of a word. As useful, refer to slides from Language Unit 2, Week 5.</p>
<b>Key Activity</b>	Facilitate the Making and Using New Words routine, as in Week 1 and established in odd weeks since Unit 1.
<b>Closing</b>	<i>We can see that changing a word's ending changes its meaning and how it's used.</i>
<b>Standards</b>	<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><b>L.4.2.c</b> Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., addition, additional).</p>
<p><b>Ongoing assessment</b></p>	<p>Listen to children’s conversations as they work.  What knowledge do children demonstrate about parts of words?  What contributions do they make to the construction of a response to a specific question?</p> <p>Observe children’s interactions.  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 of how words’ meanings change according to their parts?</p> <p>Review each sheet. Use children’s answers to inform planning for successive lessons, revisiting words, prefixes, and suffixes, and informal conversations with individual children.</p>

**Notes**

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

Choose one Weekly Word. Underline the base word. Make new words by adding or changing prefixes or suffixes. Write the words. Check to make sure they make sense. What do the new words mean?

Weekly Words	Prefixes	Suffixes		New Words
belief compare difference emotion faith similarity	un - re - mis - dis - trans - non -	- s - ed - ing - es - er - est	- ful - ment - ness - less	 <hr/> <hr/> <hr/> <hr/>

Write a sentence with one of the new words.

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Unit 3: Connecting Places, Connecting People



WEEK 3 Day 1

**Text Talk**  
***Fin M'Coil***  
 Read 2 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>	<p>I can explain how a character responds to challenges. (R.6.2.a)</p> <p>I can infer some of Oonagh’s character traits from what she says and does. (R.9.2.a)</p> <p>I can describe the moral of a folktale. (R.5.2.a)</p>
<b>Language Objective</b>	I can participate in collaborative conversations with my peers about our texts. (SL.1.2)
<b>Vocabulary</b>	<p><b>beam:</b> to smile widely or happily</p> <p><b>beating:</b> physical punishment</p> <p><b>bother:</b> to annoy or give trouble to</p> <p><b>brass:</b> a type of yellow metal</p> <p><b>breadth:</b> the large size of something</p> <p><b>causeway:</b> a raised road or path across water or wet land</p> <p><b>coward:</b> a person who does not have courage</p> <p><b>feat:</b> a big accomplishment</p> <p><b>glutton:</b> a person who eats a lot of food</p> <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</li> <li>● Questions from <i>Fin M’Coul</i> chart, from Week 2, Day 4</li> <li>● <i>Fin M’Coul</i> excerpt slide Prepare to project the slide onto the whiteboard or chart paper, to model annotating</li> <li>● marker</li> <li>● <i>Fin M’Coul</i> excerpt sheets, one set for each pair of children</li> <li>● pencils</li> <li>● clipboards or other writing surfaces</li> <li>● Writing Response: <i>Fin M’Coul</i>, 1 copy for each pair of children On the whiteboard, write the Writing Response questions.</li> <li>● thin markers, a few different colors for each pair of children</li> </ul> <p>Children will work in pairs to read and annotate a text and write a response. Create pairs strategically.</p>
<p><b>Opening</b> 5 minutes</p>	<p>Have children sit in their preassigned pairs in the meeting area.</p> <p><i>We will continue to read this folktale from Ireland: Fin M’Coul: The Giant of Knockmany Hill, retold and illustrated by Tomie De Paola. It’s been a few days since we read Fin M’Coul; what is the folktale mostly about?</i></p> <p><i>We recorded some questions we had about this text.</i></p> <p>Refer to the chart and read a few of the questions generated during the previous lesson with this text.</p> <p><i>As we read today, let’s see if we can answer a few.</i></p> <p>Set a purpose for reading.</p> <p><i>Today we will consider how an important character, Oonagh, responds to challenges. A <b>challenge</b> is something that is hard or difficult, a problem. What challenge does Oonagh face in this story? (Cucullin is coming after Fin.)</i></p> <p><i>As we read, we will gather details about how this character responds to this challenge. We can use these details to infer about Oonagh’s character: How would we describe her as a person? What does she think, say, or do that tells us about who she is?</i></p> <p><i>We will work both in the whole group and in pairs to read the text and answer some questions.</i></p>
<p><b>Text,</b></p>	<p>Read to the end of page 18.</p> <p><i>Let’s pause here. Remember, when we read Drum Dream Girl, we</i></p>

<p><b>Discussion and Annotation</b> 12 minutes</p>	<p><i>annotated part of the text. Today, we'll annotate by underlining to help us organize our thinking while we read.</i></p>
<p>pages 19-22</p>	<p>Distribute excerpt clipboards, sheets, and pencils. Project the excerpt slide (page 19) for annotating.</p> <p><i>Remember, we are thinking about how the character Oonagh responds to a challenge: Cucullin is coming after Fin. As we read this part of the text together, let's underline only details that help us understand how Oonagh responds to this challenge.</i></p> <p>Model reading and annotating (underlining) important details, thinking aloud about how these particular details are important to understanding the character's response to the challenge.</p> <p>Have children work in pairs to continue reading and annotating the excerpts (pages 20-22).</p> <p><i>As you are reading the text, underline <u>four</u> details that are important in showing how Oonagh responds to Culcullin coming after Fin.</i></p> <p>Circulate to support children's work and to facilitate discussion between partners. Encourage children to describe why the details are important and what they tell the reader about Oonagh.</p>
<p><b>Key Writing Activity</b> 12 minutes</p>	<p>As pairs of children complete their annotation, distribute the Writing Response sheet. Read the questions to pairs or to the whole group.</p> <p><i>How does Oonagh respond to challenges? What do we infer about Oonagh? What do you find in the text that makes you think that?</i></p> <p>After 12 minutes, let children know that they can complete the writing activity at the Writing Station this week, and bring the group back together for a whole group discussion. Encourage children to refer to their work and conversations as they describe the details they identified and why.</p>
<p><b>Text and Discussion continued</b> 8 minutes</p> <p>page 23 - end</p>	<p>Finish reading the text, starting on page 23.</p> <p>Have children choose new partners. Think, Pair, Share.</p> <p><i>Fin M'Coul is a folktale. Folktales often have morals or lessons. What do you think is the moral or lesson of this folktale?</i></p>
<p><b>Closing</b></p>	<p><i>Today as we read we gathered details about how a character</i></p>

1 minute	<i>responds to this challenge. By looking at these key details, we made inferences about what she is like as a person as well as the moral of the story.</i>
<b>Weekly Question Chart</b> 2 minutes	<p>Introduce 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?</i></p> <p><i>We can record our ideas here.</i></p> <p><i>Fin M’Coul is a special kind of story—a folktale—that helps us imagine what one place, Ireland, is like. Let’s add this to our chart: Folktales can help us envision a place.</i></p> <p><i>We can add more to our chart during the week.</i></p>
<b>Standards</b>	<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.9.2.a</b> Acknowledge differences in the points of view of characters.</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>
<b>Ongoing assessment</b>	<p>Listen to children’s discussion, and review their written responses.</p> <p>What in the text’s story elements and vocabulary do children identify to help them describe how the character responds to challenges?</p> <p>What meaning do children make of the folktale, and where do they find it?</p> <p>Do children annotate meaningfully?</p>

**Notes**



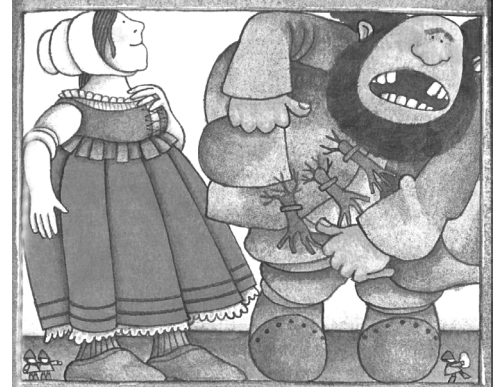
# Fin M'CouL

## The Giant of Knockmany Hill

text excerpt, page 19

Text Talk Week 3, Day 1


“That’s Fin’s bread,  
The only kind he eats,” said Oonagh.  
“Is it a bit too tough for you?”  
“Too tough for me?” shouted Cucullin.  
“I should say not. Just give me another.”  
Cucullin chomped into another loaf...  
And, into another frying pan.  
“I’ll not have a tooth left in my mouth, woman.  
There’s two more out!”  
Cucullin hollered even louder.



*Fin M’Coul: The Giant of Knockmany Hill* excerpts

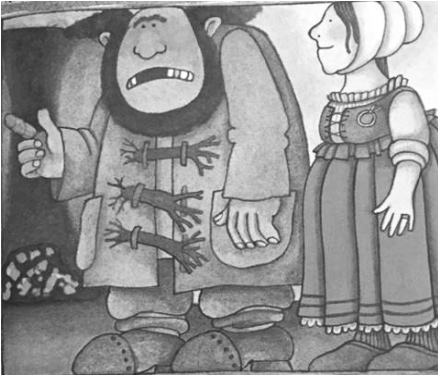
Names: \_\_\_\_\_


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

page	text
19	<p>“That’s Fin’s bread, The only kind he eats,” said Oonagh. “Is it a bit too tough for you?” “Too tough for me?” shouted Cucullin. “I should say not. Just give me another.” Cucullin chomped into another loaf... And, into another frying pan. “I’ll not have a tooth left in my mouth, woman. There’s two more out!” Cucullin hollered even louder.</p> 

page	text
20	<p>The baby began to holler too.</p> <p>“Hungry, hungry, hungry.”</p> <p>“Ah, sweet dumplin’,” said Oonagh, and she handed Baby-Fin a loaf.</p> <p>And because there was no frying pan in it, Fin ate it right down.</p> <p>“More,” said the baby, and he gobbled up another loaf.</p>



page	text
21	<p>He seems a strong lad,” said Cucullin, getting a little worried.</p> <p>If this was the a baby, the father must indeed be a bit stronger than Cucullin thought.</p> <p>“Ah, yes,” said Oonagh beaming.</p> <p>“Why, instead of dollies, he loves to play With those white stones there in his cradle. Show the nice man, baby dear.”</p> 

page	text
22	<p>Fin did as he was told.</p> <p>He picked up a stone that was really the cheese and squeezed all the water out of it and popped it into his mouth and ate it down.</p> <p>Cucullin was not to be outdone by a baby.</p> 

Writing Response: *Fin M’Coul: The Giant of Knockmany Hill*

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

Use details from the story to support your responses.

1. How does Oonagh respond to challenges?

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2. What do we infer about Oonagh? What do you find in the text that makes you think that?

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Draw a sequence of the events from the story.

A large, empty rectangular box with a thin black border, intended for a student to draw a sequence of events from a story.



WEEK 3 Day 2

**Text Talk**  
**Music of Cape Verde** (music and video)

<b>Big Ideas</b>	<p>People and places around the world are linked.</p> <p>Different perspectives offer opportunities for understanding and inspiration.</p>		
<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 Cape Verde. (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 appreciate the diversity of music and sentiments from Cape Verde and consider how this music affects me. (Self Awareness, Social Awareness)		
<b>Vocabulary</b>	<p><b>archipelago:</b> collection of islands</p> <p><b>community:</b> a group of people who share space and ideas, who feel connected</p> <p><b>melody:</b> the main tune of the music, different from harmony and rhythm (*Week 2)</p> <p><b>rhythm:</b> a regular, repeated pattern of sound (*Week 2)</p> <p><b>settle:</b> to move to a new place and make it home [differentiate from definition used Week 3, Day 1, <i>Fin M’Coul</i>, “to resolve a problem”]</p> <table border="1" style="width: 100%; margin-top: 10px;"> <tr> <th style="text-align: center;">Words in Kriolu</th> </tr> <tr> <td> <p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>Kriolu:</b> the language of Cape Verde, mixing Portuguese and native West African languages</p> </td> </tr> </table>	Words in Kriolu	<p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>Kriolu:</b> the language of Cape Verde, mixing Portuguese and native West African languages</p>
Words in Kriolu			
<p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>Kriolu:</b> the language of Cape Verde, mixing Portuguese and native West African languages</p>			

	<p><b>morna:</b> a kind of song, Cape Verdean ballad  <b>sodade:</b> a feeling of longing or missing home</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● world map</li> <li>● string or yarn and pushpins</li> <li>● Cape Verde slides, including videos  Note: The video on slide 7 is long (6:20); consider using a clip as appropriate.</li> <li>● speakers, projector, and screen</li> <li>● Text Talk notebooks</li> <li>● writing tools</li> </ul> <p>Read the background information on the music and history of Cape Verde. Consider adding more background to this introduction, or to the following discussion, based on the readiness of the classroom community. For example, discuss the issues Cape Verde faces, such as drought and emigration, and how these issues affect the music of Cape Verde—specifically the <i>morna</i> ballads and the concept of <i>sodade</i>.</p>
<p><b>Opening</b> 1 minute</p>	<p><i>Today we will listen to and compare two different pieces of music to see how they help us understand a place.</i></p>
<p><b>Text and Discussion</b> 28 minutes  slides 2-4</p>	<p><i>The music is from Cape Verde. Cape Verde is a collection of islands in the Atlantic Ocean off the coast of West Africa. A collection of islands is called an <b>archipelago</b>. [Point to where Cape Verde is pinned on the map.] People from Cape Verde have been coming to the United States for a long time.</i></p> <p>Show images of Cape Verde, reading the captions.</p>
<p>slides 5-6</p>	<p>Show slide 5.</p> <p><i>In recent years, one of the most famous singers from Cape Verde was named Cesária Évora. She sang in <b>Kriolu</b>, a Creole language mixing Portuguese with the West African languages of Cape Verdean ancestors. Cesária Évora often sang <b>morna</b> ballads—sad songs that are an important kind of song for people from Cape Verde. We are going to listen to one of her most famous songs, called “Sodade.” <b>Sodade</b> is a word that means missing home.</i></p> <p>Share more background information for this discussion as appropriate.</p> <p>Play the video on slide 6.  <i>Many songs, like “Sodade,” were composed to say goodbye to loved</i></p>

*ones. This tradition of singing songs to express feelings about people going away is very important to people from Cape Verde, since many people leave Cape Verde to settle somewhere else. [If needed, take a moment to differentiate the meanings of “settle” (see definition above).]*

Use some of these guiding questions to promote whole group conversation:

- What instruments do you see? Are those instruments special to the place? Why do you think so?
- How are the instruments being played similar or different from what we heard before? How is the way they are being played similar or different from the way they were played in the music we heard from Cuba or Ireland?
- How do you think the singer and musicians are feeling? What makes you say that? Why does it matter?
- Why does Cesária Évora sing barefooted? What do you think it means to her?
- How does the music connect the musicians and listeners to Cape Verde? What makes you say that?
- How does music help the musicians and the listeners in the video feel connected to their home?
- How is a community formed between musicians and listeners?
- How is this music the same or different from the music we heard from Cuba or Ireland?

slide 7

*Now, let’s listen to and watch a second video. This style of music and dance is called **batuku**. In a batuku session, a group of performers do different movements while players make a rhythm all together and a singer sings. Traditionally, women and girls have done the dancing in batuku. Batuku is probably the oldest form of music and dance from Cape Verde, and it is still performed today.*

Play all or a part of the video, gauging time and children’s engagement.

Use some of these guiding questions to promote whole group conversation:

- How is this music the same and different from the previous video?
- What are some clues, from both videos, that this is Cape Verdean music and dancing?
- Do you think this music and dance is happy or sad or another kind of feeling? What makes you think so?
- How is a community formed between musicians, dancers, and listeners?

<b>Key Activity</b> 10 minutes	<i>Let's take a Note Break. Choose one of these pieces of music to write and draw about. How does this music make you feel? What makes you say that?</i>
<b>Closing</b> 1 minute	<i>Today we compared two different selections of music from Cape Verde to see how they each help us begin to imagine and understand Cape Verde.</i>
<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.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 adverbs to describe (e.g., When other kids are happy, that makes me happy).</p> <p><b>SEL.</b> Self Awareness</p> <p><b>SEL.</b> Social Awareness</p>
<b>Ongoing assessment</b>	<p>Listen to children's comments and questions. Notice how children respond to the music and video.</p> <ul style="list-style-type: none"> <li>What connections do they make?</li> <li>What questions do they articulate?</li> <li>What meaning are they making about how music reflects and defines a place and its culture?</li> </ul> <p>Collect and review the Text Talk notebooks.</p> <ul style="list-style-type: none"> <li>How are children responding to the music?</li> <li>How do they explain their responses?</li> </ul>

**Notes**

# Images and Music of Cape Verde

Text Talk Week 3, Day 2

# Map of Cape Verde





Tarrafal Beach



Valley in Santo Antao



Cesária Évora





# Citations

Slide 2: <https://www.pinterest.co.uk/explore/cape-verde-map/>

Slide 3: <http://www.classic-sailing.co.uk/destinations/cape-verde-sailing>

Slide 4: <http://caboverdesite.com/santo-antao/en/index.php>

Slide 5: <http://www.electrovoice.com/news-details.php?id=234>

Slide 6: [Cesaria Evora - Sodade](#) (<https://www.youtube.com/watch?v=dNVrdYGiULM>)

Slide 7: [Varela Monteiro Bodinho Ft Batucaderas"tradicao](#) ([https://www.youtube.com/watch?v=yjP9yk\\_qvEg](https://www.youtube.com/watch?v=yjP9yk_qvEg))

**Resource for Teachers: Background on Cape Verde (/ˌkeɪp ˈvɜːrd/) or Cabo Verde (/ˌkɑːboʊ ˈvɜːrdeɪ/) and its music**

Read Author's Note at the end of *Seaside Dream*.

Consider this document on batuku music: [Batuku Dance as Resistance](#).

**Country Profile**

Source: <http://www.bbc.com/news/world-africa-13148486>

Poor in natural resources, prone to drought and with little arable land, the Cabo Verde islands have won a reputation for achieving political and economic stability.

Also known as Cape Verde, the former Portuguese colony comprises 10 islands and 5 islets, all but three of which are mountainous. The archipelago lies around 500 km off the west coast of Africa. It was at one time an important centre of the slave trade.

During the 20th century severe droughts caused the deaths of 200,000 people and prompted heavy emigration. Today, more people with origins in Cabo Verde live outside the country than inside it. The money that they send home brings in much-needed foreign currency.

**Timeline:**

**1462** - Portuguese settlers land on São Tiago. Cabo Verde becomes a centre for the trade of cheap manufactured items such as firearms, rum, and cloth, in exchange for enslaved people, ivory, and gold.

**1495** - Cabo Verde becomes a Portuguese crown colony.

**1960** - Many Cabo Verdeans join the liberation war against Portuguese rule in Guinea-Bissau. The struggle is led by the African Party for Independence of Guinea and Cape Verde (PAIGC).

**1975** - Cabo Verde becomes independent.

**1981** - African Party for the Independence of Cabo Verde (PAICV) becomes the country's sole party.

**1992** - A new constitution brings in a multi-party system.

**Césaria Évora Obituary** (This article describes the life of Cesária Évora and also includes information about Cape Verde.)

Source: <https://www.theguardian.com/music/2011/dec/17/cesaria-evora>

The singer Cesária Évora, who has died aged 70 after a long period of ill-health, rose from poverty on the Cape Verde archipelago to achieve worldwide fame in her later years. She put the islands – off the coast of west Africa – on the world music map by performing their distinctive "morna" ballads with a mix of sweetness and melancholy.

When she first came to European attention in 1988, Évora appeared an unlikely candidate for international stardom, yet within five years she was selling hundreds of thousands of CDs, with concert audiences to match. Grammy nominations, critical adulation and the praise of famous singers quickly surrounded the chain-smoking, barefoot grandmother, yet Évora remained remarkably blasé about her newfound celebrity.

She was, she always emphasised, a good singer, and thus it was natural that people would enjoy hearing her. That she had had to endure decades of obscurity was, she would add, frustrating. Eschewing false humility and proud of her heritage, Évora knew her own standing among the world's greatest vocalists.

She was born in Mindelo, a port city on the island of São Vicente. Her family was musical: her uncle B Leza was a noted morna composer. After becoming an orphan, Évora made a living from the age of 15 by singing in bars. By 1960, she was singing on local radio stations and for the Portuguese cruise ships that docked at Mindelo. On those ships she gained a certain celebrity for refusing to wear shoes and performing barefoot. This was natural enough, since she had grown up without shoes, but it became her trademark. Évora sang in Kriolu, a Creole language mixing Portuguese with the west African dialects of her enslaved ancestors. The minor-key morna ballads she sang with such stoic feeling reflected themes of loss, poverty and immigration – all constants to Cape Verdeans.

Portugal's neglect of its colony and the resulting struggle for independence, which came in 1975, provided an unpromising backdrop for Évora's early career. She raised three children largely by herself. In 1985, the Lisbon-based Cape Verdean singer Bana invited Évora to Portugal to perform.

This was the first time Évora had had the opportunity to leave the islands. Her Lisbon performances were well received by its immigrant population, and José da Silva, a young Parisian musician of Cape Verdean origin, was extremely impressed. He invited Évora to record for his tiny Lusafrika label.

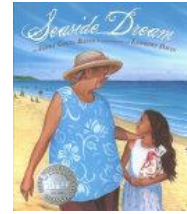
Her 1988 debut album, *La Diva aux Pieds Nus* (The Barefoot Diva), and a 1990 follow-up featured an electronic pop sound unsuited to Évora. For her 1991 album *Mar Azul* (Blue Sea), Da Silva recorded Évora singing morna numbers backed by a small acoustic group. This allowed her limpid vocal style to shine, and French media began championing her. The international record company BMG signed a deal with Da Silva to distribute Évora's albums. *Miss Perfumado* (1992) was backed by a BMG campaign that helped it sell more than 300,000 copies in France.

Évora, for so long resident only on São Vicente, took to the road for the next three years, touring all over the world and establishing herself as one of Africa's most internationally successful artists. A love of rum and cigarettes – part of her performance involved taking a break on stage for a smoke and drink while the band played an instrumental – alongside a no-nonsense approach to both audiences and media helped ensure her formidable reputation. Her anti-diva behaviour was no affectation: when asked if she was impressed by performing at concert halls in the world's greatest cities, Évora shrugged and replied that if [Cape Verde](#) had access to the same resources, it too would have such venues. From 1995 to 2009, Évora recorded an album every two to three years and undertook long tours. Da Silva remained her producer and manager, and the standard of the material she recorded, almost always Cape Verdean in origin, remained very high. She was one of the few singers in a foreign language to win a large US audience.

Though success brought Évora considerable wealth, she remained a chain-smoking stoic who shrugged off fame's affectations and retained São Vicente as her home. Even after her health began to decline in 2005, she continued to work hard. Three years later, a minor stroke before a Melbourne concert caused the tour to be curtailed. In 2010, a heart attack after a Paris concert necessitated open-heart surgery, and last September she retired from performing.

Évora's voice – silky, weary, supple yet never showy, rich with her extraordinary presence – remains compelling. She is survived by two of her children.

Unit 3: Connecting Places, Connecting People



WEEK 3 Day 3

**Text Talk**  
***Seaside Dream***  
 Read 1 of 2

<b>Big Ideas</b>	Every place has many stories. People and places around the world are linked.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objectives</b>	I can describe what is happening in the story. (R.4.2)  In conversation and writing, I can describe the structure of the story from beginning to end. (R.8.2.a, W.1.2.b)
<b>Language Objective</b>	Using key unit vocabulary, I can describe what I hear and see and compare my impressions to those of my peers. (SL.2.2.a, L.6.2.a, L.5.2.a)
<b>SEL Objective</b>	I can share ideas about Cape Verde with curiosity and appreciation. (Social Awareness)
<b>Vocabulary</b>	<p><b>brimming:</b> overflowing</p> <p>* <b>faith:</b> confidence and belief in</p> <p><b>gaze:</b> to look at for a long time</p> <p>* <b>journey:</b> long trip from one place to another</p> <p><b>lull:</b> to soothe to sleep</p> <p><b>overflowing:</b> so much that it's spilling out</p> <p><b>parade of presents:</b> continuing flow of gifts</p> <p><b>pebbles:</b> small rocks</p> <p><b>skim:</b> to lightly touched the top</p> <p><b>swoosh:</b> rustling sound</p>

	<b>Words in Kriolu</b>
	<p><b>Kriolu:</b> the language of Cape Verde, mixing Portuguese and native West African languages</p> <p><b>Kachupa/Manchupa:</b> a dish from Cape Verde</p> <p><b>mantenha:</b> a verbal greeting sent between Cape Verde and the United States</p>

<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● <i>Seaside Dream</i>, Janet Costa Bates</li> <li>● established classroom Discussion Prompts</li> <li>● Text Talk notebooks</li> <li>● pencils</li> </ul> <p>On the whiteboard, write the following questions.</p> <p>Who are the important characters?</p> <p>Where does the story take place?</p> <p>What is going on?</p> <p>What is the problem?</p> <ul style="list-style-type: none"> <li>● chart paper</li> </ul> <p>Prepare the chart, Learning about a Place: Cape Verde.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <th colspan="2" style="text-align: center;">Learning about a Place: Cape Verde</th> </tr> <tr> <td style="text-align: center;">What we know from background</td> <td style="text-align: center;">What we learn from the story</td> </tr> <tr> <td style="height: 100px;"></td> <td style="height: 100px;"></td> </tr> </table> <p>Review the glossary at the front of the book for pronunciation guidance and read the Author’s Note at the back of the book.</p>	Learning about a Place: Cape Verde		What we know from background	What we learn from the story		
Learning about a Place: Cape Verde							
What we know from background	What we learn from the story						

<b>Opening</b> 5 minutes	<p>Introduce the book and purpose for reading.</p> <p style="text-align: center;"><i>Today we’ll read Seaside Dream by Janet Costa Bates. In this story, a Cape Verdean family gets together to celebrate the</i></p>
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	<p><i>grandmother’s birthday. This first time we read, we’ll pay attention to the structure of the story—the characters and setting; the beginning, middle, and end—as well as the problems in the story and how they get resolved.</i></p> <p><i>Today we will also read to learn more about Cape Verde.</i></p> <p><i>Before we start reading, let’s fill in how our personal connections and interpretations of music have given us ideas about Cape Verde.</i></p> <p>Add to the left side of the Learning about a Place: Cape Verde.</p>
<p><b>Text and Discussion</b> 22 minutes  page 3</p>	<p><i>This book has some words that are not in English. Cape Verdeans speak <b>Kriolu</b>, a language developed from a mixture of Portuguese and West African languages. When we come to those words, give a thumbs up and we can talk about what they mean.</i></p> <p>Read aloud, stopping at the points below to recall and analyze story structure, to go over words in Kriolu, and to add to the chart.</p> <p>Read through the first three pages, and then stop. Refer to the board. Think, Pair, Share.</p> <p><i>Who are the important characters?</i> <i>Where does the story take place?</i> <i>What is going on?</i> <i>What is the problem?</i></p> <p>Harvest three ideas.</p>
<p>page 12</p>	<p>Continue reading. Stop briefly at the end of page 12 to explain <b>mantenhas</b>, a key concept in the book.</p> <p><i>The book says <b>mantenhas</b> are messages. These messages are like letters that you say out loud instead of writing them down. You send a <b>mantenha</b> with someone who is traveling between Cape Verde and the United States. <b>Mantenhas</b> are ways to keep families and friendships strong despite long distances.</i></p>
<p>page 16</p>	<p>Continue reading through the end of page 16.</p> <p><i>This is the middle of the story. Let’s check in.</i></p> <p>Refer again to the questions on the board.</p> <p><i>What’s happening now?</i> <i>What is important about the story so far?</i> <i>Do we still think the problem is....? [that Cora doesn’t have a present for her grandmother]</i></p> <p><i>Turn to a partner to talk about the questions. Use our discussion</i></p>

	<p><i>prompts to let each other know when you agree, disagree, or want to add on.</i></p> <p>As a whole group, add to the chart.  <i>What do we know now from the text that we can add to our chart about Cape Verde? Let's use just a few words or phrases. [Give an example, such as "across the ocean."]</i></p>
page 18	<p>Continue reading through the end of page 18. Stop to recall and analyze Cora's dream. Briefly define vocabulary such as "lulled" and "skimmed."</p> <p>Facilitate a brief conversation.  <i>Is this really happening? What in the text tells us that?  What <u>is</u> happening?  Who is the woman with silver hair like Grandma's?  What is important about the shell she tosses in the water?</i></p>
end	<p>Read the rest of the story.</p>
<p><b>Key Writing Activity</b>  12 minutes</p>	<p>Take a Note Break.  <i>How does the story end?  How are the problems resolved?</i></p> <p>Remind children to use details from the text as they write.</p> <p>Bring the group together for a final discussion. If not already surfaced, consider these questions:</p> <ul style="list-style-type: none"> <li>● What is the problem that Grandma faces?</li> <li>● What is the meaning of Cora's birthday present to Grandma?</li> <li>● How does Cora's dream influence Cora's present and the end of the story?</li> <li>● How does Cora solve her own problem and Grandma's problem?</li> </ul> <p>Turn back to the Learning About a Place: Cape Verde chart and add any new ideas.</p>
<p><b>Closing</b>  1 minute</p>	<p><i>Today as we read we paused to understand the structure of the story and how it develops from beginning to end. We paid attention to characters and setting. When you read, think about large chunks of the story, tracking the problems and solutions, to get a sense of the whole book.</i></p> <p><i>Tomorrow we will see how <b>dialogue</b>—when people talk in the book—reveals more information.</i></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>R.8.2.a</b> Describe the overall structure of a text, including describing how the beginning introduces the story and the ending concludes the action.</p> <p><b>W.1.2.b</b> Gather information from provided sources and/or recall information from experiences in order to answer questions.</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.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>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> <p><b>SEL.</b> Social Awareness</p>
<p><b>Ongoing assessment</b></p>	<p>Listen carefully to children’s contributions to the group discussion and writing.</p> <p>What are children’s strategies for following the story? What important story structures do they name?</p> <p>What vocabulary do children use to discuss the text?</p> <p>How well do they listen and respond to peers’ ideas?</p> <p>Observe children’s additions to the Learning about a Place chart.</p> <p>How are their descriptions of Cape Verde becoming more complicated based on the story?</p>

**Notes**

Unit 3: Connecting Places, Connecting People



WEEK 3 Day 4

**Text Talk**  
***Seaside Dream***  
 Read 2 of 2

<b>Big Ideas</b>	Every place has many stories. People and places around the world are linked.
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?
<b>Content Objective</b>	I can explain characters’ thoughts and feelings by paying attention to dialogue. (R.9.2.a)
<b>Language Objective</b>	During conversation, I can build on the ideas of my peers. (SL.1.2.b)
<b>Vocabulary</b>	<p><b>brimming:</b> overflowing  <b>faith:</b> confidence and belief in  <b>gaze:</b> to look at for a long time  <b>* journey:</b> long trip from one place to another  <b>lull:</b> to soothe to sleep  <b>overflowing:</b> so much that it’s spilling out  <b>parade of presents:</b> continuing flow of gifts  <b>pebbles:</b> small rocks  <b>skim:</b> to lightly touched the top  <b>swoosh:</b> rustling sound</p> <div style="background-color: #d9d9d9; text-align: center; padding: 5px; margin: 5px 0;"><b>Words in Kriolu</b></div> <p><b>Kriolu:</b> the language of Cape Verde, mixing Portuguese and native West African languages</p>

	<p><b>Kachupa/Manchupa:</b> a dish from Cape Verde</p> <p><b>mantenha:</b> a verbal greeting sent between Cape Verde and the United States</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● <i>Seaside Dream</i>, Janet Costa Bates</li> <li>● established classroom Discussion Prompts</li> </ul> <p>On the whiteboard, write the following questions.</p> <p>What do you notice about the dialogue on this page?</p> <p>What do we infer now about Cora? How does she feel, and what kind of person is she?</p> <p>What about her grandmother?</p> <p>What can we infer about their relationship?</p> <ul style="list-style-type: none"> <li>● Learning about a Place: Cape Verde chart, from Day 3</li> </ul>
<p><b>Opening</b> 1 minute</p>	<p>Reintroduce the book, and set the purpose for reading.</p> <p><i>Today we'll read Seaside Dream by Janet Costa Bates for the second time. As we will read, we'll infer the characters' thoughts and feelings by paying attention to dialogue. Remember that <b>inferring</b> is reading between the lines—the text might not say it in an obvious way, but we can understand the author's meaning from clues in the text and illustrations. <b>Dialogue</b> is one of the clues an author uses: it shows that people are talking.</i></p>
<p><b>Text and Discussion</b> 20 minutes</p> <p>page 9</p>	<p>Pause at the end of page 9. Think aloud.</p> <p><i>On this page, Grandma and Cora are talking about taking a beach walk. We know from the beginning of the page that Cora and Grandma take a walk on the beach every day together, which must mean they like to do it. But here, Cora says, "But it's nighttime... it might be scary out there by yourself." Let's read between the lines.</i></p> <p><i>I don't think Cora actually thinks it's scary; I think she wants to go with Grandma. I think so because they go every day and also because Cora also says, "maybe someone could" hold Grandma's hand. "Someone" is herself, Cora.</i></p> <p><i>I also infer that Cora and Grandma are very close and understand each other well.</i></p>
<p>page 14</p>	<p>Continue reading through the end of page 14.</p> <p><i>What are some reasons people might leave Cape Verde?</i></p> <p><i>What are some reasons people might choose to stay?</i></p>

	<p>Harvest children’s ideas, recognizing their own experiences of family members staying in or leaving a place.</p> <p>Add to the Learning about a Place: Cape Verde chart, as it makes sense to do so.</p>
page 16	<p>Continue reading, stopping at the end of page 16. Reread the page, emphasizing the dialogue.</p> <p>Think, Pair, Share.</p> <p><i>What does this dialogue tell us about Cora? What can we infer?</i>          [She is persistent; she loves her grandmother; she wants her grandmother to be with her sister so that they both can be happy again.]</p>
page 27	<p>Continue reading through page 27.</p> <p><i>What is happening on these pages?</i>  <i>Does Cora really believe that her shells were from Aura?</i>  <i>What does she mean when she says, “I think Aura sent you a mantenha in my dream last night?”</i></p>
<b>Key Discussion and Activity</b> 18 minutes	<p>Finish reading the book. Focus attention on the final page.</p> <p>Think, Triad, Share.</p> <p><i>What do you notice about the dialogue on this page?</i> [It’s similar to dialogue from the middle of the book.]  <i>What do we infer now about Cora? How does she feel? What kind of person is she?</i>  <i>What do we infer about her grandmother?</i>  <i>What can we infer about their relationship?</i></p> <p>Turn back to the Learning About a Place: Cape Verde chart, and add any new information.</p>
<b>Closing</b> 1 minute	<p><i>Today we read to see how dialogue can reveal information about the characters’ feelings and thoughts that’s not obvious from the other words in the text. We also added a little more information to our chart about Cape Verde.</i></p>
<b>Standards</b>	<p><b>R.9.2.a</b> Acknowledge differences in the points of view of characters.  <b>SL.1.2.b</b> Build on others' talk in conversations by linking their comments to the remarks of others.  <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>





WEEK 3 Day 5

**Text Talk**  
**Comparing Music from Three Countries** (music and video)

<b>Big Ideas</b>	<p>People and places around the world are linked.</p> <p>Different perspectives offer opportunities for understanding and inspiration.</p>		
<b>Weekly Question</b>	What can we learn by exploring stories and music from different places?		
<b>Content Objective</b>	I can compare music and video from different places by paying attention to things like rhythm, melody, and instrumentation. (R.7.2.a)		
<b>Language Objective</b>	I can use key vocabulary to discuss and write about a question and present briefly to my peers. (SL.3.2.a, W.1.2.b)		
<b>Vocabulary</b>	<p><b>community:</b> a group of people who share space and ideas, who feel connected</p> <p>* <b>compare:</b> to make note of similarities and differences</p> <p><b>melody:</b> the main tune of the music, different from harmony and rhythm (*Week 2)</p> <p><b>reel:</b> a kind of Irish folk music and dance</p> <p><b>rhythm:</b> a regular, repeated pattern of sound (*Week 2)</p> <table border="1" style="width: 100%; margin-top: 10px;"> <thead> <tr style="background-color: #d9d9d9;"> <th style="text-align: center;">Words in Kriolu</th> </tr> </thead> <tbody> <tr> <td> <p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>morna:</b> Cape Verdean ballad</p> </td> </tr> </tbody> </table>	Words in Kriolu	<p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>morna:</b> Cape Verdean ballad</p>
Words in Kriolu			
<p><b>batuku:</b> type of music and dance in Cape Verde, traditionally performed by women and girls</p> <p><b>morna:</b> Cape Verdean ballad</p>			
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● Comparing Music slides, including videos</li> <li>● speakers, projector, and screen</li> <li>● Comparing Music from Three Countries sheet, one copy for each pair of children</li> <li>● chart paper</li> </ul>		

Prepare the following chart, Comparing Music from Three Countries.

Comparing Music from Three Countries			
	We see and hear	It makes us think	We wonder
Music from Cuba			
Music from Ireland			
Music from Cape Verde			
Music from all three places			

**Opening**  
2 minutes

*Today we will listen to and watch three clips of music. The types of music represented here are special to many people in Cuba, Ireland, and Cape Verde. Of course, people in those places listen to all kinds of music, just like we do! What is one kind of music you listen to?*

Harvest a few ideas, drawing on children’s experience at the Research Studio, as appropriate.

*Today, you will work with a partner to compare what you have been exploring about Cuba, Ireland, and Cape Verde, inspired by the music that you hear. Then, you will present what you are learning and wondering to your classmates.*

**Text and Discussion**  
15 minutes

Refer to the chart, Comparing Music from Three Countries.

*You and your partner will have a sheet that looks like this. It’s called a graphic organizer, because it helps organize our thinking in a way that is clear. In each section, you will write one sentence in response to music. In the first column, you will write what you see and hear; in the second, you will write what it makes you think about; and in the last column, you will write a question you still have. You will do this for the music from each country. When you notice something that all three types of music have in common, you will write that in the section that says “Music from all three places.”*

Play the three clips in succession, sharing brief context before or after each.

Text Talk U3 W3 D5

	<p>Notes:</p> <ul style="list-style-type: none"> <li>• All are different samples than music previously heard from Cuba, Ireland, and Cape Verde:</li> <li>• The first selection is by Anacaona, the actual band that <i>Drum Dream Girl</i> is based on. (The best image of Millo Castro Zaldarriaga is at 1:25. Play the entire video.)</li> <li>• The duo in the second video played for President Barack Obama at the White House on St. Patrick’s Day. (This video is clipped; to continue watching/listening, play the video on YouTube.)</li> <li>• The third selection shows another kind of traditional Cape Verdean music. (This video is clipped; to continue watching/listening, play the video on YouTube.)</li> </ul>
<p><b>Key Writing Activity and Discussion</b> 17 minutes</p>	<p>Assign partners. Distribute a sheet to each pair. <i>Now you will complete the graphic organizer with your partner. After we are finished working, some of you will present your work to the class to get our class discussion going.</i></p> <p>Have children work at the meeting area or dismiss them to other areas.</p> <p>As children work, circulate to take notes, paying attention to the different approaches children take. Choose three pairs with divergent ideas and perspectives to share their work with the whole class.</p> <p>Have the children bring their work as they gather back with the whole class. As the selected pairs present their work, add their comments to the class Comparing Music chart.</p> <p>Then, open the discussion further. Consider the following prompts.</p> <ul style="list-style-type: none"> <li>• What do we notice about the music from each place?</li> <li>• What do we learn by exploring the music from each place?</li> <li>• What ideas might we have about that place and the people who are connected to that place, just from listening to music?</li> <li>• What do we wonder about the music from each place?</li> <li>• What do we still want to learn by exploring music from different places?</li> </ul>
<p><b>Closing</b> 1 minute</p>	<p><i>Today we organized and compared our thinking about music from Cuba, Ireland, and Cape Verde. Music is one thing that’s important to the identity of those and many other places.</i></p>
<p><b>Weekly Question Chart</b> 5 minutes</p>	<p>Refer to the Weekly Question Chart.</p> <p>Read the chart together. Add any essential ideas that may be missing. Identify and color-code two or three themes that emerge. Some themes</p>

	<p>might be: Music and stories can help describe missing our countries of origin, or countries we are connected to, when we move to a new place.</p> <p>Save this chart for use in Week 5.</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.1.2.b</b> Gather information from provided sources and/or recall information from experiences in order to answer questions.</p> <p><b>SL.3.2.a</b> Describe people, places, and things, tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</p>
<b>Ongoing assessment</b>	<p>Notice how children respond to the music and video. Collect and analyze their graphic organizers.</p> <p>What comparative language do they use? What impressions and new questions do they articulate?</p> <p>Collect and analyze children’s graphic organizers.</p> <p>How effectively do they use this tool? How do children present their writing to the group? How do children describe the music and how music enriches places we live?</p>

**Notes**

# Comparing Music

Text Talk Week 3, Day 5

Anacaona  
The Buena Vista  
Sisters Club

“Mambo Mambi”



Liz Carroll &  
John Doyle

“Tuttle’s Reel”



**Liz Carroll & John Doyle**  
**Acadia Trad School 2016**

Tradison di Terra

“Mora na Fora”



# Citations

Slide 2: <https://www.youtube.com/watch?v=NvjdJw1Aj10>

Slide 3: <https://www.youtube.com/watch?v=5U2Mcpt7WNY>

Slide 4: <https://www.youtube.com/watch?v=sD8QBh-NiG8>

Comparing Music from Three Countries

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

Use at least 3 of these words: **rhythm, community, settle, home, identity**

	We see and hear	It makes us think	We wonder
Music from  Cuba			
Music from  Ireland			

	We see and hear	It makes us think	We wonder
Music from  Cape Verde			
Music from  all three places			

Unit 3: Connecting Places, Connecting People

WEEK 3

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>Drum Dream Girl</i> book</li> <li>conversation prompts</li> </ul>
<b>Science Literacy</b>	How can you make something dry faster?	<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 2</b> Weekly Words cards</li> <li>Recording sheets</li> <li>Choose 3! menu</li> </ul>
	Talk About It: This instrument is called a <b>tamburello</b> . Have you seen an instrument like this before? What do you imagine it sounds and feels like?	<ul style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=eqzwd0XitjY">Dumbrekki - Tamburello solo</a> (3:18) (https://www.youtube.com/watch?v=eqzwd0XitjY) and technology to play it</li> <li>Or: Week 3 image, 2 copies cut apart</li> <li>Week 3 sheets</li> </ul>
<b>Word Work</b> (align skills with literacy program)  Provide activity directions cards	Finding words with ai/ay vowel teams, using them in sentences	<ul style="list-style-type: none"> <li>Week 3 Find Them! sheets</li> </ul>
	Choosing vowel teams (ai/ay)	<ul style="list-style-type: none"> <li>Week 3 Name Choose Read sheets</li> </ul>
	Writing words, using them in sentences	<ul style="list-style-type: none"> <li>Week 3 Look Cover Write Check sheets</li> </ul>
<b>Writing</b>	Prompt from Text Talk Day 1: Responding to <i>Fin M’Coul</i> , with partners	<ul style="list-style-type: none"> <li>Writing Station Response sheet</li> </ul>

*Drum Dream Girl* Conversation Prompts: Cut apart and provide with text and audio recording.

**Page 7:**

What did the drum dream girl do when other people believed that only boys could play drums?

How would you feel if you were not allowed to do something that you wanted to do?

*Drum Dream Girl*

**Page 15:**

Where did the drum dream girl hear music?

*Drum Dream Girl*

**Page 27:**

What if the drum dream girl had quit when her father told her that girls couldn't play drums?

*Drum Dream Girl*

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

Why do you think that?

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

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

**Find Them!**  
Vowel Teams

Look through your books to find words with the vowel teams **ai** and **ay**. Write the words you find. Circle the vowel teams.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

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

Use them in Sentences

Choose four words from the list above. Use each one in a sentence.

1. \_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

2. \_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

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3. \_\_\_\_\_

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\_\_\_\_\_

4. \_\_\_\_\_

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\_\_\_\_\_

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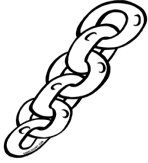
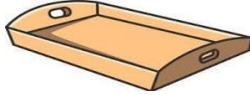




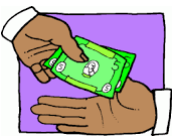

\_\_\_\_\_

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

Name	Choose	Read
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Name the picture. Choose the vowel team that completes the word, and write it in the space. Read the word.

## ai or ay

	ch___n		tr _____
	sn___l		n___l
	spr_____		m___l
	p_____		p___l

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

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

Look	Cover	Write	Check ✓
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America	<hr/> <hr/> <hr/>	
country	<hr/> <hr/> <hr/>	
away	<hr/> <hr/> <hr/>	
thought	<hr/> <hr/> <hr/>	
school	<hr/> <hr/> <hr/>	
great	<hr/> <hr/> <hr/>	

Skills: Recognize and read grade-appropriate irregularly spelled words.

Use it in a Sentence

America

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country

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away

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thought

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school

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great

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**Talk About It**



Fabio Pirozzolo plays the tamburello

Screenshot from <https://www.youtube.com/watch?v=eqzwd0XitjY>

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Fabio Pirozzolo plays the tamburello

Screenshot from <https://www.youtube.com/watch?v=eqzwd0XitjY>

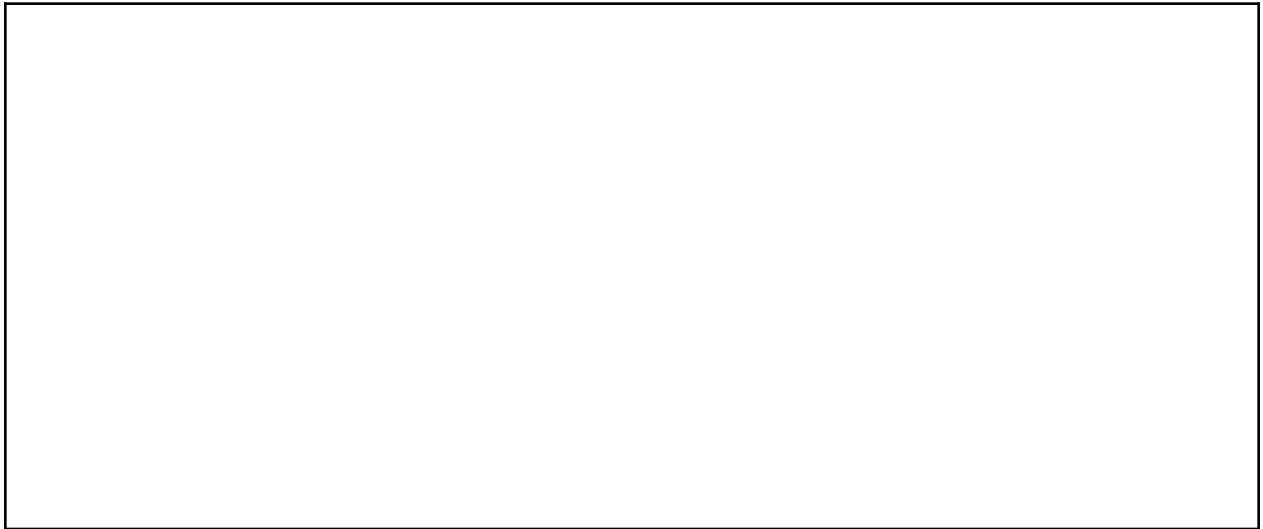
**Vocabulary Station U3 W3**

**Talk About It**

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

Fabio Pirozzolo is a musician from Italy. He plays percussion instruments by tapping, beating, and pounding. This instrument is called a **tamburello**. Have you seen an instrument like this before? What do you imagine it sounds and feels like?

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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Writing Response: *Fin M’Coul: The Giant of Knockmany Hill*

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

Use details from the story to support your responses.

1. How does Oonagh respond to challenges?

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2. What do we infer about Oonagh? What do you find in the text that makes you think that?

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Draw a sequence of the events from the story.

A large, empty rectangular box with a thin black border, intended for a student to draw a sequence of events from a story. The box occupies most of the page's vertical space.

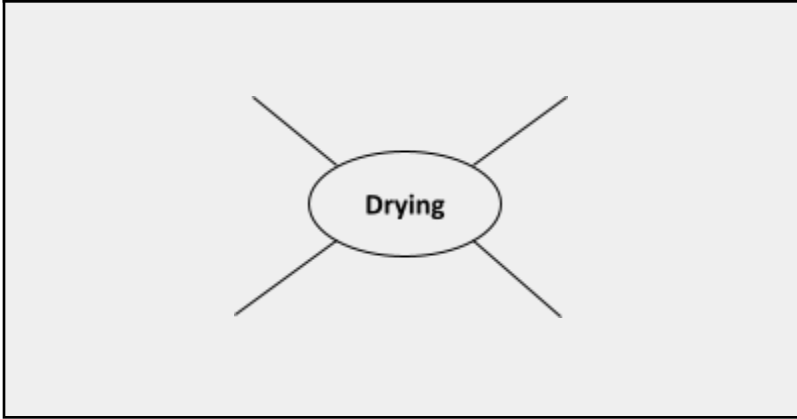
## Unit 3: Connecting Places, Connecting People

### WEEK 3 Lesson 1

#### Science and Engineering: Physical Science

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

<b>S &amp; E Big Ideas</b>	Matter changes states when it is cooled or heated. Some changes of matter are reversible and some are not.
<b>S &amp; E Guiding Questions</b>	How can water change? Can a liquid be changed into a gas?
<b>Content Objective</b>	I can make a prediction about what will happen to water when I leave it out in a certain spot in the classroom. (2-PS1-4, Practice 3)
<b>Language Objectives</b>	I can ask and answer questions to find out about my classmates' ideas about what happens when water is exposed to air. (SL.2.2.b) I can explain the reasons for our group's decision. (SL.3.2.a)
<b>Vocabulary</b>	<b>evaporation:</b> the process of turning from liquid into gas <b>exposed:</b> left uncovered
<b>Materials and Preparation</b>	Unless specific changes are indicated, children will work in the same small groups of 4-5 children as in Week 2. Consider whether they will benefit from continuing in the same roles or choosing different ones. <ul style="list-style-type: none"><li>● <a href="https://www.youtube.com/watch?v=Aenwt7pQFNE">Time-lapse of water evaporation</a> video (https://www.youtube.com/watch?v=Aenwt7pQFNE)</li><li>● projector and screen</li><li>● Role Cards, from Week 2</li><li>● Group Cards, from Week 2</li><li>● Science and Engineering packets</li><li>● writing tools</li><li>● petri dishes without lids, one for each group</li><li>● container of water, about one pint</li><li>● tablespoon measure</li><li>● chart paper and markers</li></ul> Prepare the following chart, Drying.

	
<p><b>Opening</b> 9 minutes</p>	<p><i>Last week we learned that a solid can change to a liquid: the ice cube—a solid—melted and turned into water—a liquid. We discovered that the warmer the location of the ice cube, the faster it melted. Today we are going to think about and investigate another change in states of matter.</i></p> <p><i>Let’s watch a video to start thinking about another way that matter changes.</i></p> <p>Show the video.</p> <p><i>Talk to your partner about what you noticed in the video. What did you see happening? What do you think was happening? Have you ever seen something like this before?</i></p> <p><i>This video shows someone dumping a cup of water on bricks in the sun. Then it looks like the water goes away. Where does it go?</i></p> <p>Harvest children’s ideas. Offer a clarifying explanation for evaporation, as needed. <b>Evaporation</b> happens when a liquid is heated up enough to change into a gas. In this case, we can assume the liquid was water. What was the source that heated the water? [the sun]</p> <p>Continue the discussion: <i>Along with puddles, what have you ever noticed that dries or dries up?</i></p> <p>As children share their experiences, record them on the Drying chart, organizing ideas into categories, as appropriate. Ideas may include clothes in a dryer or on a clothesline, classroom paintings, paint on a wall, clay when it is not covered, hair after a bath or shower, nail polish, food on dishes.</p>

	<p><i>Today we are going to investigate what happens when we leave water in a container <b>exposed</b> to, or left uncovered in, the air in our classroom.</i></p> <p>Remind children of their groups from the previous week, distribute Group Cards and Role Cards, and send groups to their work spaces. Assign or have children choose roles. Note that Recorders will not have a specific role until Lesson 2.</p>
<p><b>Investigation</b> 10 minutes</p>	<p>Have Materials Managers collect one petri dish for each group.</p> <p><i>First, you will add water to your petri dishes. Then you will place your dishes in different locations around the classroom, like you did for melting ice. Before we do this, talk with your group about this question:</i></p> <p><i>What do you think will happen to the water in a petri dish when we leave it exposed to air, without putting a lid on it?</i></p> <p><i>Explain your idea to your group, and listen to each other’s ideas.</i></p> <p>Allow children time to discuss their ideas.</p> <p><i>Now, decide together on a location in our classroom where your group will place your petri dish to test your idea. As you talk with your group, make a prediction of what will happen to the water in this location. Will it dry? Will it stay the same?</i></p> <p>Each group decides on an interesting place to set up the petri dish and places it there, labeled with the group number.</p> <p>Once petri dishes are in place, fill each with two tablespoons of water; this will fill the dishes to the rim, allowing for experimental control.</p> <p>Direct children to fill in the first table in their Drying Observations in their packets. Allow time for them to discuss and record their predictions. Children will only fill in the top table and Prediction lines in this lesson; the second table and Observation lines will be completed in Lesson 2.</p>
<p><b>Discussion</b> 10 minutes</p>	<p>Facilitate a whole group conversation, inviting each group to share their decisions about location. Encourage them to give reasons for the decisions they have made and to share their predictions about what will happen next.</p> <p>Children may or may not use the word “evaporate.” Introduce the ideas that will feature in Lesson 2:</p> <p><i>In the same way that we observed water changing from a solid state</i></p>







	<p><i>to a liquid state, water can also change from a liquid to a gas, called <b>water vapor</b>. This process is called <b>evaporation</b>. Remember that many gases are hard to see, so this is a complicated idea that we are exploring in this investigation.</i></p>
<p><b>Closing</b> 1 minute</p>	<p><i>Today we talked about situations in our everyday life when water dries up, disappears, or goes away. We also set up an investigation to learn more about what happens to water when this happens. Tomorrow you will make observations and discuss them.</i></p>
<p><b>Standards and Practices</b></p>	<p><b>SL.2.2.b</b> Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.</p> <p><b>SL.3.2.a</b> Describe people, places, and things, tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.</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>Consider the children’s decisions and the ideas and experiences on which these decisions are based. What understandings are they drawing on to design this investigation?</p> <p>Reflect on the class discussion.</p> <p>What questions do children ask in order to clarify their understanding of each other’s ideas?</p> <p>What language do they use to explain or clarify their own thinking?</p> <p>How do children explain and defend their decisions?</p> <p>How do they regard other groups’ decisions?</p>



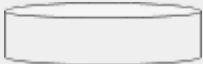


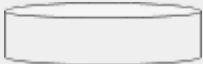


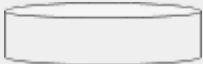
**Notes**

Unit 3: Connecting Places, Connecting People

WEEK 3 Lesson 2

**Science and Engineering: Physical Science**  
 Matter and Its Interactions: Reversible and Irreversible Changes (Evaporation)

<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 liquid be changed into a gas?												
<b>Content Objectives</b>	I can observe and record what happens to water when left exposed to air. (2-PS1-4) I can write and draw about what I observed in my group’s petri dish and compare that observation to what I predicted. (2-PS1-4, Practice 4)												
<b>Language Objective</b>	I can use appropriate words to describe what happens to water when it is left exposed to air. (L.6.2.a)												
<b>Vocabulary</b>	<b>evaporation:</b> the process of turning from liquid into gas <b>vapor:</b> gas <b>water vapor:</b> water that is in the form of a gas												
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● Science and Engineering packets</li> <li>● writing tools</li> <li>● chart paper and markers</li> </ul> <p>Prepare the following chart, leaving the title blank.</p> <table border="1" style="margin-left: auto; margin-right: auto; border-collapse: collapse; text-align: center;"> <thead> <tr style="background-color: #f2f2f2;"> <th colspan="3" style="height: 30px;"> </th> </tr> <tr style="background-color: #f2f2f2;"> <th style="width: 15%;">Group #</th> <th style="width: 40%;">Location</th> <th style="width: 45%;">Drawing</th> </tr> </thead> <tbody> <tr> <td style="width: 15%;">1</td> <td style="width: 40%;"></td> <td style="width: 45%;"></td> </tr> <tr> <td>2</td> <td></td> <td></td> </tr> </tbody> </table>				Group #	Location	Drawing	1			2		
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<p><b>Opening</b> 5 minutes</p>	<p><i>Today you will observe, record, and discuss what happened to the water in the petri dishes you set up in our last lesson.</i></p> <p><i>After you have made your observations and recorded them, discuss these questions in your group.</i></p> <p>Read the questions on the whiteboard. Answer any clarifying questions. Dismiss children to work in their established small groups.</p>									
<p><b>Investigation</b> 10 minutes</p>	<p>Children discuss their observations in small groups and record observations in their packets. Recorders also add to the class chart.</p>									
<p><b>Discussion</b> 14 minutes</p>	<p>Invite each group to share highlights from their observations and discussions.</p> <p>Then, direct children’s attention to the class chart and facilitate discussion of findings. Affirm children’s observations and thinking, using their own descriptive language, clarifying as needed, and modeling use of precise language.</p> <p><i>At which locations did more water disappear, dry up, go away, or evaporate? Where is there less water in the petri dishes?</i></p> <p><i>Where did less water disappear, dry up, go away, or evaporate?</i></p>									

*Where is there more water remaining?  
Why do you think it happened this way?*

Note:

The idea of heat/a warmer location will likely arise in discussion. The higher the temperature, the faster the water “dries up.” However, evaporation takes place even when the air is cold, because water molecules are moving at different speeds and some are always being bumped out (evaporated) unless the surrounding air is saturated. Thus, the rate of evaporation is related both to temperature and humidity. While a full explanation of the variables of evaporation is likely too complicated for second graders, instructional language should not be so simple as to preclude a deeper understanding later on.

Make connections to the previous experience with melting.

*How are these conditions similar to the ones that made the ice cube melt?*

*Where do you think the water went?*

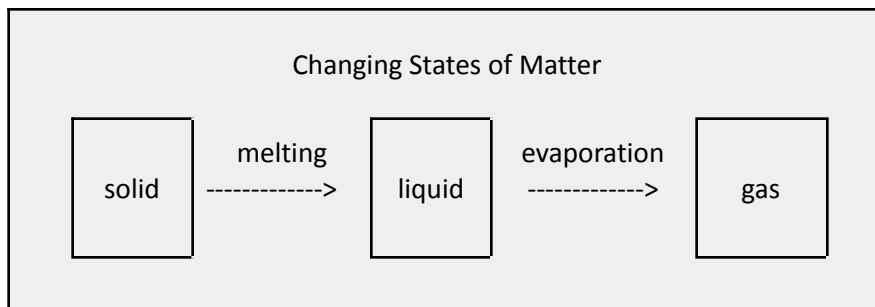
*Why do you think this?*

If children have not done so already, explicitly introduce the word “evaporation.”

*Just as you observed that water can change from a solid state to a liquid state, it can change from a liquid to a gas. This is called **evaporation**. The water exists as water vapor; **vapor** is a synonym for gas. Remember, gas can be hard or impossible to see.*

Add the title, Evaporation Observations, to the chart.

Add to the Changing States of Matter chart begun in Week 2:



**Closing**  
1 minute

Refer to the self-assessment questions in the Science and Engineering packets. Have children turn and talk in small groups or with partners.

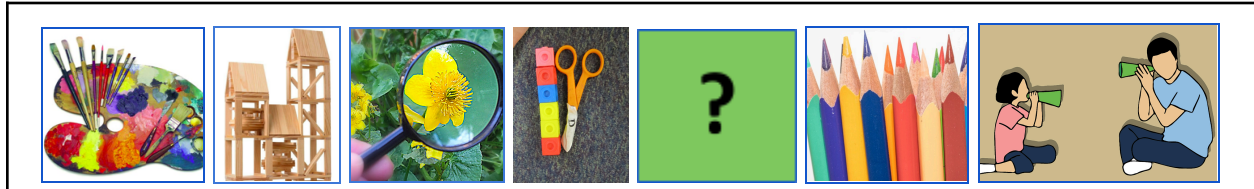
*In our two lessons this week, did you ask a question that could be*

	<p><i>answered by conducting a science investigation? What was that question, and how did you answer it?</i></p> <p><i>Today, we learned that when water dries up we call that process <b>evaporation</b>. When water changes states from liquid to gas, we call that gas <b>water vapor</b>. You will continue to investigate evaporation at the Discovery Studio this week.</i></p>
<p><b>Standards and Practices</b></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>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>
<p><b>Ongoing assessment</b></p>	<p>Reflect on the class discussion.</p> <p>How do children describe their observations and thinking?</p> <p>What questions do they ask?</p> <p>What misconceptions remain?</p>

**Notes**

Unit 3: Connecting Places, Connecting People

WEEK 3 Studios




**Continuing to Learn About and Represent Places**


Children continue and add new elements to work begun in previous weeks: they write about their collages and built structures and extend investigations from Science lessons. In the Research Studio, children respond to music through drawing.


<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>New for the Art Studio:</u></p> <ul style="list-style-type: none"> <li>● children’s collages, completed and in process</li> <li>● My Area is Important sheets (Art and Building), multiple copies</li> </ul> <p><u>New for the Building Studio:</u></p> <ul style="list-style-type: none"> <li>● children’s maps of previous buildings</li> <li>● children’s constructed buildings, or photos of them</li> <li>● My Area is Important sheets (Art and Building), multiple copies</li> </ul> <p><u>New for the Discovery Studio:</u></p> <ul style="list-style-type: none"> <li>● paper towels</li> <li>● shallow bowl of water, or other way to moisten paper towels</li> <li>● Science and Engineering packets</li> </ul> <p><u>New for the Research Studio:</u></p> <ul style="list-style-type: none"> <li>● Research Studio slides</li> </ul>



	<ul style="list-style-type: none"> <li>● technology for playing slides with music, 2 devices, if possible</li> <li>● drawing paper</li> <li>● oil pastels</li> </ul> <p><u>For the Writing and Storytelling Studio:</u></p> <ul style="list-style-type: none"> <li>● materials from Week 2</li> </ul> <p>Decide which studios need particular attention, and bring those bins to the whole group. <b>Include examples of children’s work in progress from Weeks 1 and 2</b> to relaunch the work in those studios and encourage thoughtful continuation of longer processes.</p> <p>In the Opening Basket, place the Studios Planner, a few sample materials from each studio, and prompts.</p> <p>Have sufficient copies of the Observation Sheet on clipboards.</p> <p>Decide which day(s) to host a Thinking and Feedback meeting, and plan Studios time accordingly.</p>
<p><b>Opening</b></p>	<p><i>This week in Studios, you can continue work you have already started and expand it. We have new activities in two studios:</i></p> <p><i>In the Research Studio, you can listen to different kinds of music from different places and draw something to represent what the music makes you think about or feel. For example, when I listen to lively fiddle music from Ireland, I start tapping my foot and feeling a little bit bouncy. What would that look like on paper? What colors might I use, and what kinds of marks might I make?</i></p> <p><i>In the Discovery Studio, you will set up an Evaporation Race. You’ll use wet paper towels to see which one has the quickest evaporation. Here’s how it works: [Describe the investigation as outlined in Discovery Studio below, according to the specific parameters of the classroom space.]</i></p> <p><i>You can also do some writing about your collages and buildings, to communicate what is important about features of nearby where you live. You can do this with poetry, if you’d like!</i></p> <p>Show and briefly describe the My Area is Important sheet.</p> <p>Refer to the Studios Planner.</p> <p><i>What will you work on today in Studios?</i></p>

	Give children time to share their plans with a partner and to arrange to collaborate. Dismiss children to work.
<b>Facilitation</b>	<p>Observe children’s use of space and materials.</p> <p>Observe children’s interactions with each other and their habits of asking for and offering help and feedback.</p> <p>Use the Studios Guiding Questions and refer to the Weekly Question to understand and extend children’s thinking.</p> <p>Collect samples of children’s work for use during Thinking and Feedback and/or for planning purposes.</p> <p><b>Note:</b> In anticipation of the Our Town Project (beginning in Week 6), be sure to document and/or collect artifacts of work specific to the school neighborhood.</p>


<p style="text-align: center;"><b>Art</b></p> 	<p><b>Writing About My Area</b></p> <p><u>Content Objective:</u></p> <p>I can write about an important place, inspired by my experiences and artwork.</p> <p><u>Process:</u></p> <p>Children reflect on the collages they have created and consider the qualities that describe important features of their neighborhood or how they have represented them. Children write in prose or poetic form to add another dimension to their collage representations of their home or school. In addition, children evaluate, revise, and continue work on their collages.</p> <p><u>Facilitation:</u></p> <p><i>What is important to you, near where you live?</i></p> <p><i>What adjectives help your reader understand what is important and special about this place?</i></p> <p><i>Why have you decided to arrange your words on the page in this way?</i></p> <p><i>What poetic devices are you using?</i></p> <p><i>Why have you decided to write in poetry/prose?</i></p> <p><i>What title will you give this writing?</i></p> <p><u>Thinking and Feedback Possibilities:</u></p> <p>Children present their writing and collages together. Peers offer</p>
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	<p>feedback about how the writing and artwork together provide a sense of the special qualities or identity of this place.</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>What kinds of descriptive language do children use to describe a place and their feelings about it? In writing poetry, how are children making decisions about the arrangement of words on the page? What poetic devices do they choose to use?</p>
<p><b>Building</b></p> 	<p><b>Writing About My Area</b></p> <p><u>Content Objective:</u> I can write about an important place, inspired by my experiences and constructions.</p> <p><u>Process:</u> As in the Art Studio, children turn to writing to expand their thinking about and representation of their home or school. Working independently or collaboratively, they use their own built structures, or photographs of them, and drawn maps to inspire descriptive writing about important features and qualities of their home or school. Children may write in prose or poetic form, composing on My Area is Important sheets, or directly onto their maps, as space permits. In addition, children evaluate, revise, and continue work on their structures.</p> <p><u>Facilitation:</u></p> <p><i>What aspects of your area will you focus on in your writing?</i> <i>What adjectives help your reader understand what is important and special about this place?</i> <i>Why have you decided to arrange your words on the page in this way?</i> <i>What poetic devices are you using?</i> <i>Why have you decided to write in poetry/prose?</i> <i>What title will you give this writing?</i></p> <p><u>Thinking and Feedback Possibilities:</u> Consider projecting photos of children’s structures as they present their writing, if possible. Peers offer feedback about how the writing provides an added sense of the special qualities or identity of this place.</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>What kinds of descriptive language do children use to describe a place and their feelings about it?</p> <p>In writing poetry, how are children making decisions about the arrangement of words on the page? What poetic devices do they choose to use?</p>
<p><b>Discovery</b></p> 	<p><b>Evaporation Race</b></p> <p><u>Content Objective:</u> I can collaborate to design an investigation about the rate of evaporation, make predictions, and record the results.</p> <p><u>Process:</u> Working in small groups, children set up at least three wet paper towels in different conditions around the classroom. Once the paper towels are wet, children disperse to place them in different conditions (so that evaporation begins at roughly the same time for all paper towels). Then, children regroup to discuss predictions and write and sketch them in their packets. After 10-15 minutes, children check on the paper towels. They compare, discuss, and record results. They may decide to leave the towels in place and check them again after another period of time.</p> <p>Some possibilities for different conditions for evaporation include:</p> <ul style="list-style-type: none"> <li>● flat</li> <li>● bunched up</li> <li>● hanging</li> <li>● on a hard surface</li> <li>● by a windowsill</li> <li>● near blowing air</li> <li>● near a heat source</li> <li>● in a closed space, such as a closet</li> <li>● in an open plastic bag</li> <li>● in a closed plastic bag</li> </ul> <p><u>Facilitation:</u> <i>What conditions have you set up? Why did you choose those conditions?</i> <i>What predictions are you making? What makes you think that?</i></p>

	<p><i>What do you notice?</i>  <i>What ideas do you have about why the water from this paper towel is evaporating more/less quickly than this one?</i></p> <p><u>Ongoing Assessment:</u>          What kinds of predictions do children make? Are they well-informed, or random guesses?          How varied are the conditions children set up; do children understand the nature of the investigation?          In what ways do children record the set up and results of their investigations?</p>
<p><b>Math</b></p> 	<p><b>Get Your Numbers in Order (1–5)</b></p> <p><u>Objective:</u>          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><b>Research</b></p> 	<p><b>What do I hear?</b></p> <p><u>Content Objective:</u>          I can listen carefully to music and create visual representations of what I hear.</p> <p><u>Process:</u>          Children sample musical selections, and choose one. Then, while listening, children draw with pastels to communicate the feelings or impressions the music offers. Encourage children to first listen with eyes closed, considering mood, movement, color, and energy of the music. Encourage them to move their bodies, and then to think about translating their movements and feelings to the page.</p> <p><u>Facilitation:</u></p> <p><i>What do you hear? What feeling does the music give you?</i>  <i>What do you imagine as you listen?</i>  <i>How does your body want to move as you listen?</i>  <i>If you were to draw a picture that goes along with this music, what colors would you use? What kinds of lines or shapes would you include?</i>  <i>Does this music remind you of anything that is familiar to you?</i></p>

	<p><i>How would you describe this music with words? Do you and your classmate “see” the music in the same ways?</i></p> <p><u>Thinking and Feedback Possibilities:</u> If children’s music-inspired drawings are shared with the group, emphasize the personal nature of connecting with music and the range of interpretations that are possible. Underscore that there is no “right way” to interpret a piece of music.</p> <p><u>Ongoing Assessment:</u> How do children translate music into drawing? What does this reveal about how they are listening? What connections do children make to texts and class discussions? Do children name specific places or experiences as they consider their connections to the music? Do many children connect to the same piece or genre of music?</p>
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<p><b>Writing and Storytelling</b></p> 	<p><b>Writing Poems</b> <i>Continues from Week 2.</i> <u>Content Objective:</u> I can compose a poem.</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 are children incorporating unit vocabulary? How are children practicing poetic devices as they learn them? What topics are children writing about? What resources do children use when they feel stuck?</p>
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<p><b>Standards</b></p>	<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>Art and Building:</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> <p><u>Discovery:</u> <b>2-PS1-4.</b> Construct an argument with evidence that some changes to materials caused by heating or cooling can be reversed and some cannot.</p>
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	<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, where I live?

What adjectives can help someone understand what is special about this place?

How can I arrange the words on the page?

What poetic devices can I use?

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## **Building Studio**

*While you are working, think about:*

What is important where I live?

What adjectives can help someone understand what is special about this place?

How can I arrange the words on the page?

What poetic devices can I use?

## **Discovery Studio**

*While you are working, think about:*

What do I predict will happen?

Why do I think this will happen?

How do I think evaporation happens?

What other idea could we try out?

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## **Math Studio**

*While you are working, think about:*

How are you making decisions about where to put your number?

Where will you put this number? Why?

What is hard about this game?

## **Research Studio**

*While you are working, think about:*

What do I hear?

How does this music make me feel?

What does it make me think about?

How does my body move with the music?

How can I show this music on paper?

## **Writing and Storytelling Studio**

*While you are working, think about:*

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

What feeling do I want to communicate?

How does repetition, rhyme, or rhythm work in my poem?

How do these words help convey my message?

**Think about:**

What is important, near where you live? Why is it important?

Who is important, near where you live? Why are they important?

What happens, where you live?? Why is this important?

**Adjectives** to describe things in my area

noun

is/are...

---

---

noun

is/are...

---

---

noun

is/are...

---

---

My Area is Important: **Start writing!**

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

---

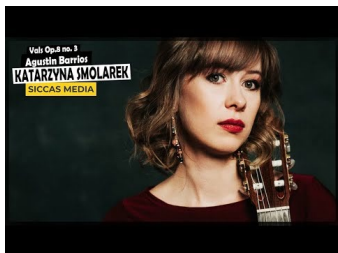
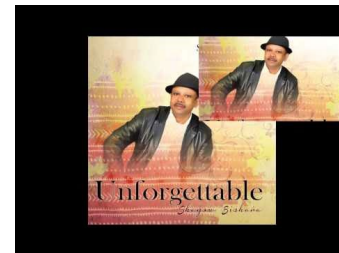
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# Research Studio: Music

Unit 3, Week 3

Listen to some music.  
Choose one to represent through drawing.

?





Number Cards (0-10)

1

2

3

4

5

6

Number Cards (0-10)

7

8

9

1

2

3

Number Cards (0-10)

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Number Cards (0-10)

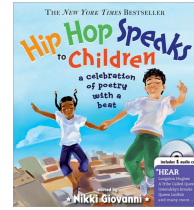
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0

10

10

Unit 3: Connecting Places, Connecting People



WEEK 3 Day 1

## Writing Autobiography

Deconstruction and Individual Construction: Free Verse

<b>Content Objective</b>	I can write an autobiographical poem in free verse. (W.3.2)
<b>Language Objective</b>	I can describe how line breaks create rhythm and add meaning to a poem. (R.7.2.a, SL.2.2.a)
<b>Vocabulary</b>	<p><b>free verse:</b> poetry that does not rhyme or have regular beats</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> <p><b>rhythm:</b> a regular, repeated pattern of sound</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● “Music for Fun and Profit” slides, from Week 1, Day 3</li> <li>● Poetry chart, from Weeks 1 and 2</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 take another look at Gary Soto’s poem “Music for Fun and Profit” and discuss the rhythm in that poem.</i>
<b>Deconstruction</b> 8 minutes  slide 2	<p><i>Last week we discussed the poem “Things,” which includes a lot of poetic devices that give it structure. As you listen to “Music for Fun and Profit,” think about the rhythm of the poem and how it compares to the rhythms of “Things” and “A Blank White Page.”</i></p> <p>Play the track.</p> <p><i>What did you notice about the rhythm of this poem? [there is</i></p>

	<p>rhythm, but it does not have a regular beat; the rhythm is created through the pauses between lines and stanzas] Record the children’s ideas on the Poetry chart.</p> <p><i>“Music for Fun and Profit” sounds more like speaking and less like a song. It is written in free verse. Gary Soto does not use rhyme or regular beats or repetition. Instead, he uses breaks between lines and stanzas to create rhythm. The rhythm here sounds like the flow of someone speaking; you can’t clap and count the beats.</i></p> <p><i>Poets make different choices as they write, based on what they want to communicate and how they want their readers and listeners to feel. Sometimes they choose to create patterns and use a lot of poetic devices, like Eloise Greenfield does in “Things,” and sometimes they choose to write a poem that sounds more like natural speech, like “Music for Fun and Profit.” As a poet, you get to decide which tools will best help you express your ideas.</i></p>
<p><b>Individual Construction</b> 20 minutes</p>	<p><i>Today as you write, try using <b>free verse</b>—breaking up each line of your poem to sound like you’re talking, without worrying about rhyming or having a regular beat.</i></p> <p>Send the children to their seats to write. As they work, circulate to support their work.</p>
<p><b>Closing</b> 1 minute</p>	<p><i>Today we discussed free verse. Tomorrow you will plan for the autobiographical poem you will write and publish.</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 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>

Unit 3: Connecting Places, Connecting People

WEEK 3 Day 2

**Writing Autobiography**  
 Joint Construction and Individual Construction:  
 Planning Autobiographical Poems

<b>Content Objectives</b>	<p>I can write an autobiographical poem. (W.3.2)</p> <p>I can choose poetic devices to help communicate my message. (W.3.2)</p>
<b>Language Objective</b>	I can identify verbs that relate to a topic. (W.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>free verse:</b> poetry that does not rhyme or have regular beats</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> <p><b>rhythm:</b> regular, repeated beats</p>
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● filled in Autobiographical Poem Planning sheet, from Week 1, Day 4</li> <li>● Poetic Devices Planning sheet, one copy for each child and one for the class</li> <li>● Sample Poetic Devices Planning sheet, for teacher reference Review this sheet ahead of the lesson.</li> <li>● Autobiographical Poem Planning sheets, from Week 1, Day 4, one for each child</li> <li>● writing tools</li> <li>● writing notebooks</li> <li>● writing folders</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 1 minutes	<i>Today you are going to use what we’ve been learning about poetry to plan for writing the autobiographical poem you will publish.</i>

<p><b>Joint Construction</b> 18 minutes</p>	<p>Show the Autobiographical Poem Planning sheet. <i>A few weeks ago, I modeled how to fill in this sheet to plan an autobiographical poem. This planning sheet helped me think about the parts of autobiography I wanted to include in my poem.</i></p> <p>Review the information on the sheet.</p> <p>Show the Poetic Devices Planning sheet. <i>When I plan my poem, I also want to think about the poetic devices I will use. We learned about different tools, or poetic devices, poets use, like repetition, rhyme, and rhythm.</i></p> <p><i>When I decide which poetic devices to include, I first need to think about my audience and what I want them to think and feel when reading my poem.</i></p> <p>Model filling in the first box. The effect on the reader will depend on the chosen trait. For example, a person expressing themselves as a musician will want the reader to experience the poem as a song, feeling the rhythm. Someone who loves to be outside may choose to include repeated sounds to evoke images of wind and waves.</p> <p><i>Now that I have decided what I want my audience to think and feel, I need to decide which poetic devices will help me do that. I can choose to write a poem using a lot of poetic devices, like “Things,” or I can choose to write in free verse, like “Music for Fun and Profit.”</i></p> <p>Model filling in the poetic devices section.</p>
<p><b>Individual Construction</b> 10 minutes</p>	<p><i>We have been writing a lot of exciting poetry! Now you are ready to write the autobiographical poems that you will publish. Today you will plan for your poem. Review the poems you have written; think about which trait you would like to express; and use these planning sheets to plan for your poem.</i></p> <p>Send the children with the Autobiographical Poem Planning and Poetic Devices Planning sheets to plan for their poems. Circulate to support their work.</p>
<p><b>Closing</b> 1 minute</p>	<p><i>Today you planned for your poems. Tomorrow you will begin writing.</i></p>
<p><b>Standards</b></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. <b>W.2.2.a</b> With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</p>



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

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

### Poetic Devices Planning

Trait: \_\_\_\_\_

What do you want your audience to think and feel?

Which poetic devices will help you?

I will use...	Why?	How?
rhythm	As a musician, I want to make my poem musical	I will use a regular beat in each line

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

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

### SAMPLE **Poetic Devices Planning**

Trait: musician

What do you want your audience to think and feel?

I want my audience to know that I am a musician and to feel the music in my poem.

Which poetic devices will help you?

I will use...	Why?	How?
rhythm	as a musician, I want to make my poem musical	I will use a regular beat in each line.  I will separate my stanzas into the same number of lines
repetition	songs repeat lines, and I want my poem to sound like a song	I will repeat the line "a body full of music" at the beginning, in the middle, and at the end
rhyme	to make it musical	rhyme the last two lines in each stanza and the last line of the poem

Unit 3: Connecting Places, Connecting People

WEEK 3 Day 3

**Writing Autobiography**  
Individual Construction

<b>Content Objective</b>	I can write an autobiographical poem. (W.3.2, W.2)
<b>Language Objective</b>	I can respond to my classmate’s poem. (SL.1.2.a)
<b>Vocabulary</b>	<b>poetic device:</b> a tool poets use
<b>Materials and Preparation</b>	<ul style="list-style-type: none"> <li>● writing tools</li> <li>● writing notebooks</li> <li>● writing folders, including Poetic Devices Planning sheets and Autobiographical Poem Planning sheets</li> <li>● Autobiography Observation Tools, from Week 1, Day 5</li> </ul>
<b>Opening</b> 5 minutes	<p><i>Yesterday you began planning for the autobiographical poems you will write and publish. Today you will begin writing your poems.</i></p> <p>Distribute children’s notebooks and folders.  <i>Before you begin writing, take a moment to review your planning sheets.</i>  <i>After you have reviewed your plan, you are ready to write your poem!</i></p> <p>When children are ready with their plans, have them begin to write.</p> <p><i>As you write, keep in mind all of the <b>poetic devices</b>, or tools, that you have learned about and can use in your poem.</i></p>
<b>Individual Construction</b> 20 minutes	<p>As children write, circulate to support them and to take notes on the Autobiography Observation Tools.</p> <p>Check in with one child who is willing to share their poem with the class.</p>
<b>Closing</b>	Have children put their poems away in their writing folders, and gather the

<p>5 minutes</p>	<p>class together on the rug.  <i>Today we will listen to _____'s poem. Listen carefully and imagine a picture in your mind.</i></p> <p>Have the presenter read their poem. Then have several children share what they imagined.</p> <p><i>For the rest of the week, you will continue working on your poems.</i></p>
<p><b>Standards</b></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.  <b>SL.1.2.a</b> Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p>
<p><b>Ongoing assessment</b></p>	<p>As children write, circulate and take notes on the Personal Recount Observation Tool.</p> <p>After Writing, gather children's notebooks/folders. Analyze their work and note any trends that are emerging. Plan to address these trends on Days 4-5 or when planning for revisions in Week 4.</p>

**Notes**

## Unit 3: Connecting Places, Connecting People

### WEEK 3 Days 4-5

During Days 4-5, children continue to independently write autobiographical poems. In addition, children's writing is assessed using the Autobiography Observation Tool, and individual/small group/whole group lessons are added in response to children's needs.

#### **Preparation:**

Review each child's Autobiography Observation Tool. Note any trends that are emerging. Plan for individual, small group, or whole group instruction based on these needs. Areas of need may include, but are not limited to, the following.

#### Writing Autobiographical Poems: (see the attached lessons for recommendations)

- autobiography purpose and stages (orientation, record of events, conclusion)
- verbs
- repetition
- rhyme
- rhythm

#### Conventions: (no suggested lessons included)

- writing and expanding complete sentences
- capitalization
- end punctuation, commas, and apostrophes
- applying rules and strategies taught in *Foundations*

#### Writing Behaviors: (no suggested lessons included)

- using spelling strategies, such as chunking and writing word parts
- using resources such as texts, environmental print, and *Foundations* posters for spelling
- re-reading own writing

Use the following sheet to plan instruction for Days 4-5. Make additional copies as necessary to plan for multiple individual or small group lessons.

**Day 4**

Target Students (individual, small group, or whole group?):

Topic:

**Day 5**

Target Students (individual, small group, or whole group?):

Topic:

# Writing Autobiography

## Deconstruction and Revision: Autobiography Stages

### Materials:

- Autobiography anchor chart, from Week 1, Day 1
- “Music for Fun and Profit” slides and chart, from Week 1, Day 3
- mentor text for autobiographical poetry: a child’s writing that includes autobiography stages
- children’s autobiographical poems

### Process (small or whole group):

- Show the Autobiography anchor chart. Review the purpose and stages of autobiography.
- Read “Music for Fun and Profit.” Refer to how the poem meets the purpose of autobiography. (Gary Soto tells events from his life related to music, in an entertaining way.)
- Refer to the “Music for Fun and Profit” chart to review how the stages of autobiography can be included in a poem.
- Read the mentor text.
- Together, identify the stages of autobiography in the poem.
- Refer children back to their poems. Have them first identify whether they have met the purpose of autobiography: to retell the events of the author’s life related to a particular trait, in order to inform and entertain the reader. If they have not, guide them to think about how they could adjust their poem to meet these purposes.
- Then have them identify the orientation, record of events, and conclusion. Note that poems can be more flexible in representing the stages of autobiography. In particular, the beginning of the poem may not include all parts of the orientation. However, there should be some attempt to introduce the trait, communicate several events, and end with what the author is doing now or a reflection on their life.
- If children identify that a piece is missing, have them work with a partner or with teacher guidance to add it to their poems.

# Writing Autobiography

## Deconstruction and Revision: Verbs

### Materials:

- Autobiography anchor chart, from Week 1, Day 1
- Autobiography Verbs chart, from Week 1, Day 4
- children's autobiographical poems and Autobiographical Poem Planning sheets

### Process (small or whole group):

- Show the Autobiography anchor chart. Review the stages and language of autobiography.
- Refer to the Autobiography Verbs chart and review the verbs related to each of the traits of the autobiography mentor texts.
- Refer children back to their poems. Have them underline the verbs.
- Have children review their Autobiographical Poem Planning sheets.
- If children identify verbs in their poems that do not relate to the trait, have them work with a partner or with teacher guidance to choose the appropriate replacement verbs.

# Writing Autobiography

## Deconstruction and Revision: Repetition

### Materials:

- “Things” slides, from Week 2, Day 1
- *Water Rolls, Water Rises* slides, from Week 2, Day 2
- children’s autobiographical poems

### Process (small or whole group):

- Review with children that poets often repeat a sound, word, phrase, line, or stanza to create an effect in their poems.
- Review the repetition in “Things” and *Water Rolls, Water Rises*. Discuss why the authors included repetition.
- Have children go back to their own poems. Guide them to incorporate repetition into their poems in a way that adds to their meaning.

# Writing Autobiography

## Deconstruction and Revision: Rhyme

### Materials:

- “Narcissa” slides from Text Talk Unit 1, Week 3, Day 4
- children’s autobiographical poems

### Process (small or whole group):

- Review with children that poets often use rhyme to add structure to their poems and to connect ideas to each other.
- Read “Narcissa,” and discuss the rhyme pattern. (Each stanza is four lines long. The second and fourth lines of each stanza rhyme.) Talk about why Gwendolyn Brooks may have made these choices.
- Have children go back to their own poems. Guide them to incorporate rhyme into their poems in a way that adds to their meaning.

# Writing Autobiography

## Deconstruction and Revision: Rhythm

### Materials:

- “Breakers,” from Text Talk Unit 2, Week 2, Day 5
- “Ham ‘N’ Eggs” slides, from Week 2, Day 3
- children’s autobiographical poems

### Process (small or whole group):

- Read and listen to “Breakers” and “Ham ‘N’ Eggs.” (Clap along while listening to “Ham ‘N’ Eggs.”)
- Discuss the rhythm in the poems. (Note that the rhythm of “Breakers” is irregular and determined by line breaks, while the rhythm of “Ham ‘N’ Eggs” is more fluid/regular and tied closely to the rhymes at the end of each line.)
- Remind children that poets create rhythm by deciding carefully where they will end each line. Sometimes they decide to create the same number of beats on each line, and sometimes they choose to have each line be a different length.
- Remind children that different rhythms create different feelings.
- Guide children to go back to their poems to choose line breaks and syllables that help them create the feelings that they want to create.