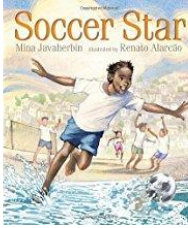
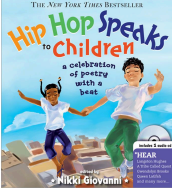


<p>Weekly Question: How are people connected in and across communities?</p>			
<p>Texts</p>  	<p>Vocabulary and Language</p> <p>Days 1 & 2: Introduce Weekly Words: <i>anticipation, collective, determined, homage, humanity, individual, legacy, reputation</i></p> <p>Day 3: Words with Multiple Meanings</p> <p>Day 4: Words with Multiple Meanings</p> <p>Day 5: Answering a Weekly Question</p>		
 	<p>Text Talk</p> <p>Day 1: <i>Growing Up Pedro</i>, Read 1</p> <p>Day 2: <i>Growing Up Pedro</i>, Read 2</p> <p>Day 3: “Art in Brazil” (informational text)</p> <p>Day 4: <i>Soccer Star</i>, Read 1</p> <p>Day 5: <i>Soccer Star</i>, Read 2 and Public Art in Brazil (slides)</p>		
	<p>Stations</p> <p>Guided Independent Reading</p> <hr/> <p>Listening & Speaking: Listen & Respond (<i>Seaside Dream</i>)</p> <p>Science Literacy: observed a liquid other than water change to a solid</p> <p>Vocabulary: Choose 3!, Talk About It</p> <p>Word Work: select from activities</p> <p>Writing: follows from Text Talk Week 4, Day 2</p>		
<p>Mentor texts</p>	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Science and Engineering</p> <p>Lesson 1: Quadrat Study 5</p> <p>Lesson 2: Matter and Its Interactions: Reversible and Irreversible Changes (Ice)</p> </td> <td style="width: 50%; vertical-align: top;"> <p>Studios</p> <p>Children create and reflect on forms, locations, and impacts of public art. The Research and Storytelling and Writing Studios are combined. Children continue Science investigations in the Discovery Studio.</p> </td> </tr> </table>	<p>Science and Engineering</p> <p>Lesson 1: Quadrat Study 5</p> <p>Lesson 2: Matter and Its Interactions: Reversible and Irreversible Changes (Ice)</p>	<p>Studios</p> <p>Children create and reflect on forms, locations, and impacts of public art. The Research and Storytelling and Writing Studios are combined. Children continue Science investigations in the Discovery Studio.</p>
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	<p>Writing: Autobiography</p> <p>Day 1: Peer-to-Peer Feedback: Poetic Devices</p> <p>Day 2: Introduction to and Beginning Revising and Publishing</p> <p>Day 3: Deconstruction and Individual Construction: Poem Titles and Shapes; Revising and Publishing</p> <p>Day 4: Publishing</p> <p>Day 5: Presentation and Celebration</p>		

Unit 3: Connecting Places, Connecting People

WEEK 4 Days 1 & 2

Vocabulary & Language
Weekly Words

Weekly Question	How are people connected in and across communities?
Language Objectives	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)
Vocabulary	anticipation: the feeling of being hopeful or nervous about something that will soon happen collective: relating to a group of individuals, considered all together determined: focused on achieving a goal homage: a way to show respect for something or someone humanity: all people individual: referring to one person legacy: lasting reputation or impact reputation: the way a person or thing is thought of by others
Materials and Preparation	Choose four words to teach each day, following the steps of the Weekly Words routine. <ul style="list-style-type: none"> ● Week 4 Weekly Words cards ● Week 4 Weekly Words slides ● chart paper Create the week’s Weekly Words chart by writing out the Weekly Words and their definitions. Add icons, sketches, or images as needed.
Opening Day 1	<i>This week’s Weekly Words are ones we can use to talk about how people are connected to each other within their own communities and from one community to another. Today’s words are: _____, _____, _____, and _____.</i>

	<p>As children rate their knowledge of each word, ask a few children to share their ideas about the word. Use this opportunity to highlight connections, similarities, and differences to other words used in the classroom, remarking on parts of speech and morphology and affirming children’s word knowledge.</p> <p>As children respond to the Think, Pair, Share prompts, encourage them to use the word as they speak. Offer sentence stems where it might be helpful.</p>
Day 2	<p><i>Let’s continue learning our words for this week. Today’s words are: _____, _____, _____, and _____.</i></p>
Teaching the words	<p>anticipation (noun) Elaboration: <i>The balloon is going to burst! We can see this child’s anticipation in the way she holds her ears. What kind of anticipation does she feel? Maybe excited, maybe nervous, maybe some of both!</i></p> <p>Think, Pair, Share prompt: <i>Imagine you are traveling to a new place or going to see your family far away. What does your anticipation feel like?</i></p> <hr/> <p>collective (adjective) Elaboration: <i>When we make a collective decision, we think about all the people involved and what is good for the whole group, not only about what each person wants.</i></p> <p>Think, Pair, Share prompt: <i>What is one example of a collective decision we have made in our classroom to make it a good place for all learners?</i></p> <hr/> <p>determined (adjective) Elaboration: <i>This child has to be determined to master the climbing bars. She has decided that she is going to do it, and she does not look like she is going to give up.</i></p> <p>Think, Pair, Share prompt: <i>Can you think of a time when you or someone you know has been determined to do something? Try to think of something that seemed really hard, and that you had to promise yourself that you were going to do anyway.</i></p>

homage (noun)

Elaboration:

In their book, Dream Street, two cousins, the writer Tricia Elam Walker and the artist Ekoa Holmes, pay homage to the neighborhood they love and where they grew up. They give respect to a place they love through writing and collages.

Think, Pair, Share prompt:

*Who is someone or what is a place you would give homage to?
What would you do to show your respect for that person or place?*

humanity (noun)

Elaboration:

When we talk about humanity, we are referring to all people, all around the world. We might think about a wish for humanity, such as for happiness for all humanity, or for peace between all countries.

Think, Pair, Share prompt:

What is something that you think is important for humanity—all people—to think about or to do?

individual (adjective)

Elaboration:

*Sometimes we work on a collective task, all together, like when we wrote a letter to _____ to advocate for _____. [Refer to the Unit 1 project or another group endeavor.]
Other times I ask you to do an individual task—to do something all by yourself—like an assessment.*

Think, Pair, Share prompt:

Think of an individual activity you have done, briefly describe it, and talk about how you felt about it.

legacy (noun)

Elaboration:

In Kenya and all around the world, people plant trees to protect the health of the environment for all living things. This is part of the legacy of Wangari Maathai—the impact she has through her life and work.

[If known and relevant, make a connection to the person for whom the school is named: *Our school is named for _____, who _____; a commitment to education/equal rights/etc. is part of their legacy.*]

Think, Pair, Share prompt:

	<p><i>What legacy can you imagine having? You could say, "I want my legacy to be that _____."</i></p> <p>reputation (noun) Elaboration: <i>The New England area has a reputation for being a place where sports are important to many people. Even people who don't really watch sports can say that New England is known for this.</i></p> <p>Think, Pair, Share prompt: <i>Can you think of a place that has a reputation for something special—a good place to eat, a good place to play, a good place to visit in the summer? What is the place, and what is its reputation?</i></p>
Closing	<p><i>This week we are thinking about how people are connected to each other. 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>
Standards	<p>SL.1.2 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p>L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings sufficient for reading, writing, speaking, and listening.</p> <p>L.5.2.a Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy).</p>
Ongoing assessment	<p>Use information gathered from each lesson to plan for embedded opportunities for teaching and reinforcing words.</p> <p>How do children interact with new and familiar words? Are they playful, curious, perplexed, disengaged? Do children connect words to personal experiences? What connections do children make between words they are learning and familiar words? How do children integrate learning from these lessons and other developing morphological knowledge? How do children respond when they discover an error in their understanding or use of a word? How flexible are they when confronted with new definitions? How do children talk with peers about new words—do they use gestures, substitute familiar words, dig for descriptions, tell stories?</p> <p>Keep a list to follow each child's vocabulary growth over time.</p>

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 3

Vocabulary & Language
Words with Multiple Meanings

Weekly Question	How are people connected in and across communities?
Language Objective	I can use sentence context to determine the meaning of a word. (L.4.2.a)
Vocabulary	<p>adjective: a word or phrase used to describe a person, place, thing, or idea</p> <p>noun: a word that names a person, place, thing, or idea</p> <p>verb: a word that expresses a physical action, mental action, or state of being</p>
Materials and Preparation	<ul style="list-style-type: none"> Words with Multiple Meanings slides <p>Note: This lesson uses slides 1-7.</p>
Opening	<p><i>Today we will look closely at some of our Weekly Words from this unit. Some of the words we have been learning have multiple meanings—they can mean different things. Today we will practice figuring out a word’s meaning by looking at its context in a sentence.</i></p>
Discussion	<p><i>Let’s read this word together.</i></p> <p>Tap and blend the word “pitch” together.</p> <p><i>What does the word “pitch” mean?</i></p> <p>Click the animation to show the part of speech and definition.</p> <p><i>What is another meaning of the word?</i></p> <p><i>“Pitch” can be a noun naming the quality of sound, or it can be a verb that expresses the action of throwing something.</i></p>
slide 3	<p><i>Let’s read sentences to figure out which meaning of “pitch” is being used.</i></p>

	<p>Read the first sentence together. <i>What does “pitch” mean in this sentence? How do you know?</i></p> <p>Click the animation and read the second sentence together. <i>What does “pitch” mean in this sentence? How do you know?</i></p> <p><i>Using the context, or the other words in the sentence, helps you figure out which meaning of the word the author is using.</i></p>
slide 4	<p><i>Let’s read another word together.</i></p> <p>Tap and blend the word “tune” together.</p> <p><i>What does the word “tune” mean?</i></p> <p>Click the animation to show the part of speech and definition.</p> <p><i>What is another meaning of the word?</i></p> <p><i>“Tune” can be a noun naming sounds or a song, or it can be a verb that expresses the action of changing the sound of an instrument.</i></p>
slide 5	<p><i>Let’s read sentences to figure out which meaning of “tune” is being used.</i></p> <p>Read the first sentence together. <i>What does “tune” mean in this sentence? How do you know?</i></p> <p>Click the animation and read the second sentence together. <i>What does “tune” mean in this sentence? How do you know?</i></p>
slide 6	<p><i>Let’s read another word together.</i></p> <p>Tap and blend the word together.</p> <p><i>What does the word “custom” mean?</i></p> <p>Click the animation to show the part of speech and definition.</p> <p><i>“Custom” can also be used as an adjective. When it is an adjective, it means one of a kind, or unique.</i></p>
slide 7	<p><i>Let’s read sentences to figure out which meaning of “custom” is being used.</i></p> <p>Read the first sentence together. <i>What does “custom” mean in this sentence? How do you know?</i></p> <p>Click the animation and read the second sentence together. <i>What does “custom” mean in this sentence? How do you know?</i></p>

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 4

Vocabulary & Language
Words with Multiple Meanings

Weekly Question	How are people connected in and across communities?
Language Objectives	I can use sentence context to determine the meaning of a word. (L.4) I can write sentences that show different meanings of a word. (L.4.2.a)
Vocabulary	adjective: a word or phrase used to describe a person, place, thing, or idea noun: a word that names a person, place, thing, or idea verb: a word that expresses a physical action, mental action, or state of being
Materials and Preparation	<ul style="list-style-type: none"> • Words with Multiple Meanings slides, from Day 3 • paper and pencil, one for each child
Opening	<i>Yesterday we explored words with multiple meanings. Today you will choose one of the words we explored and write two sentences to demonstrate each of the word’s meanings.</i>
Discussion	Quickly review the two definitions and examples for each word discussed on Day 3.
slides 2-7	
slide 9	<i>Choose one of the words we discussed—“pitch,” “tune,” or “custom.” Then, write two sentences that demonstrate different definitions of that word.</i> Send children to write independently or with a partner. Circulate to support them, reviewing the different definitions as necessary.
	Bring the class back together. Invite a child to share their sentences. As a class, discuss how the sentences demonstrate the different meanings of the word. Encourage children to use gestures to demonstrate the different meanings of the word in context. Repeat the process with other children’s sentences, as time allows.

Closing	<i>Today you wrote sentences that demonstrated different meanings of the same word.</i>
Standards	<p>L.4 Use context clues, analyze meaningful word parts, and consult general and specialized reference materials as appropriate to determine or clarify the meaning of unknown and multiple-meaning words and phrases from grade level content.</p> <p>L.4.2.a Use sentence-level context as a clue to the meaning of a word or phrase.</p>
Ongoing assessment	<p>Review children’s sentences.</p> <p>Do children’s sentences reflect understanding of the different meanings of the words?</p>

Notes

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 5

Vocabulary & Language
Answering a Weekly Question

Weekly Questions	<p>Week 3: What can we learn by exploring stories and music from different places?</p> <p>Week 4: How are people connected in and across communities?</p>
Language Objective	<p>I can use new words to discuss a particular question with my classmates. (SL.1.2, L.6.2.a)</p>
Vocabulary:	<p>Week 3</p> <p>belief: an idea that is accepted as true; a strong opinion compare: to make note of similarities and differences difference: a way that things are not alike emotion: feeling faith: confidence and belief in journey (n): long trip from one place to another; (v): to go on a trip, to travel similarity: a way that things are alike worldview: a way of thinking about the world, a person’s whole perspective</p> <hr/> <p>Week 4</p> <p>anticipation: the feeling of being hopeful or nervous about something that will soon happen collective: relating to a group of individuals, considered all together determined: focused on achieving a goal homage: a way to show respect for something or someone humanity: all people individual: referring to one person legacy: lasting reputation or impact reputation: the way a person or thing is thought of by others</p>

Materials and Preparation	<ul style="list-style-type: none"> ● Week 4 Answering a Weekly Question sheets, one for each small group ● pencils, one or two for each small group ● Weekly Questions for Weeks 3 and 4, printed or projected ● Weekly Words cards for Weeks 3 and 4 ● chart paper and markers (2 different colors) <p>Strategically assign children to groups of four, and plan where each group will work around the classroom.</p>
Opening	<p><i>This week we will use the Answer a Weekly Question routine. After you work in small groups, we'll save a few minutes to share one of your sentences with the whole class.</i></p>
Key Activity	<p>Facilitate the Answering a Weekly Question routine, as in Week 2 and established in even weeks since Unit 1.</p>
Closing	<p><i>You have really packed words into your answers to the Weekly Questions!</i></p>
Standards	<p>SL.1.2 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p>L.6.2.a 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>
Ongoing assessment	<p>Listen to children’s conversations as they work. How accurately do children use words in context? What contributions do they make to the construction of a response to a specific question?</p> <p>Observe children’s interactions in small groups. How effectively do children work in their groups? What roles do they take on?</p> <p>Reflect on the whole group sharing of one group’s response. What more was revealed about children’s understanding and application of words?</p> <p>Review each sheet. Use children’s answers to inform planning for successive lessons, reteaching words, and informal conversations with individual children.</p>

Names: _____

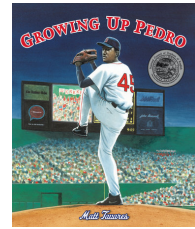
Check the question you answer. Circle the words you use. Write your response.

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

___ How are people connected in and across communities?

belief	faith	anticipation	humanity
compare	journey	collective	individual
difference	similarity	determined	legacy
emotion	worldview	homage	reputation

Unit 3: Connecting Places, Connecting People



WEEK 4 Day 1

Text Talk
Growing Up Pedro
 Read 1 of 2

Big Ideas	<p>People and places around the world are linked.</p> <p>We understand our own identities by thinking about where we are and where we come from.</p>
Weekly Question	How are people connected in and across communities?
Content Objective	I can describe important events in Pedro Martínez’ life. (R.4.2)
Language Objective	I can recount events from a biography read aloud. (SL.2.2.a)
SEL Objective	I can organize and communicate my thoughts and ideas through writing, sketching, and talking with my peers. (Self-Management)
Vocabulary	<p>ace: in baseball, a star pitcher</p> <p>* anticipation: the feeling of being hopeful, excited, and nervous about something that will soon happen</p> <p>bullpen: area where pitchers get ready and practice during a game</p> <p>clubhouse: in a baseball stadium, a place where only players and other people connected to the team can gather</p> <p>Cy Young Award: an award given in baseball to the best pitchers</p> <p>* determined: focused on achieving a goal</p> <p>devastated: very, very sad</p> <p>fastball, curveball, changeup: kinds of pitches, different ways to throw the ball</p> <p>minor leagues: teams where players are preparing for the major leagues</p>

reliever: in baseball, a pitcher who comes into the game to replace another pitcher

scout: in sports, someone who observes players and invites them onto a team

shack: a small, simple building

Note: This text includes many words specific to the game of baseball. Depending on the group, decide which words warrant more discussion, may be quickly defined in context, and can simply be left undefined.

Materials and Preparation

- *Growing Up Pedro*, Matt Tavares
Pre-mark the pages in the book. Page 1 begins, “Ramón is the biggest reason...”; Chapter One begins on page 7.
- world map and pushpin
- Text Talk notebooks and pencils
- *The Upside Down Boy*, Juan Felipe Herrera, from Unit 1
- chart paper, 2 pieces
Prepare the Weekly Question chart and the following *Growing Up Pedro* chart.

<u>Growing Up Pedro</u>			
Orientation:			
Who	When	Where	What
Record of Events:			
Conclusion:			

During Note Breaks, children may work with partners or independently;

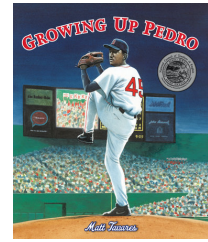
	<p>plan for this ahead of the lesson and have children sit accordingly as the lesson begins.</p>
<p>Opening 5 minutes</p>	<p>Show the cover and a few pages of the book. <i>Take a look at our next text. Growing Up Pedro by Matt Tavares is a biography about Pedro Martínez, a former player on the Boston Red Sox.</i></p> <p>Think, Pair, Share. <i>What do you already know about baseball or the Red Sox?</i></p> <p>Open the book to the title page. <i>Pedro Martínez and his brother Ramón Martínez are from a place called the Dominican Republic.</i></p> <p>Provide time for children to share their knowledge about and connections to the Dominican Republic. Pin the location on the map.</p> <p>Show the chart, <i>Growing Up Pedro</i>. Set a purpose for reading. <i>Growing Up Pedro is a biography. Biographies have the same stages, or structure, as personal recounts and autobiographies. As we read today, we will identify important events in Pedro Martinez’ life. This is a long book, so we will read part of it today and finish it tomorrow. As we read, we’ll complete this chart.</i></p> <p>Distribute the writing tools, and Text Talk notebooks. <i>We’ll pause so you can write and sketch your thoughts. During our discussions today, sometimes you’ll turn to focus on your partner, and sometimes you’ll focus on our whole group.</i></p>
<p>Text and Discussion 20 minutes</p> <p>page 9</p>	<p>The text is lengthy; therefore, minimize interruptions, pausing only on the pages indicated below. During the Note Breaks, provide time for pairs of children to first discuss before writing.</p> <p>Quickly define the word “shack.”</p> <p>Show the <i>Growing Up Pedro</i> chart. <i>The beginning of a biography is the orientation, and includes information about the subject of the biography—who the text is about—, the setting, and the significance of the subject.</i> <i>Turn and talk: What information do we learn in this orientation?</i></p> <p>Harvest several ideas, and record them on the Orientation section of the chart. See the example below.</p>

<p>page 14</p>	<p>Quickly define the word “determined.” Show and make a connection to <i>The Upside Down Boy</i>, as Ramón struggles to adjust to life in America (such as on pages 18 and 24).</p> <p>At the end of page 14, stop for a Note Break.</p> <p><i>Let’s pause here. We’ve read through the beginning of the biography. With your partner, talk about important events that have happened so far. Then, in your Text Talk notebooks, write or sketch one important event. Write the number 1 on your note, to show that it is the event that happened first. If you have time and want to write two events, be sure to number the next event 2, and so on, to show their order.</i></p>																
<p>page 20</p>	<p>Stop for a Note Break at the end of Chapter 4.</p> <p><i>We’ve now reached the middle of the biography. With your partner, talk about important events that have happened so far. Then, in your Text Talk notebooks, write or sketch one important event. You can write with your partner or by yourself. If you write more than one event, be sure to number your notes in the correct order, to show the record of events.</i></p> <p><i>You now have some notes that describe the events so far. Take a quiet moment to look over your notes. You might decide to add or edit some things.</i></p> <p>Circulate and support children in reviewing their work.</p>																
<p>Key Activity 12 minutes</p>	<p><i>We’ll stop reading here, and continue tomorrow.</i></p> <p>Refer to the chart. As a whole group, co-construct the record of events so far. Invite three or four children to read their events numbered 1. Encourage the “Me, too” signal when children have recorded similar events. As a group, decide which events are the most important and will be written on the chart. Follow with children’s notes labeled number 2, and so on. See the following example.</p> <table border="1" data-bbox="495 1512 1356 1848"> <thead> <tr> <th colspan="4">Growing Up Pedro</th> </tr> <tr> <th colspan="4">Orientation:</th> </tr> <tr> <th>Who</th> <th>When</th> <th>Where</th> <th>What</th> </tr> </thead> <tbody> <tr> <td>Pedro and Ramón Martínez</td> <td>1981</td> <td>Manoguayabo, Dominican Republic</td> <td>Pedro and Ramón play baseball and dream of being</td> </tr> </tbody> </table>	Growing Up Pedro				Orientation:				Who	When	Where	What	Pedro and Ramón Martínez	1981	Manoguayabo, Dominican Republic	Pedro and Ramón play baseball and dream of being
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<p>Closing 1 minute</p>	<p><i>Today, we began reading about Pedro and describing key events in his life based on details from the text. We will continue reading this biography tomorrow and learn more about Pedro and the important events throughout his baseball career and his life.</i></p>																																								
<p>Weekly Question Chart 2 minutes</p>	<p>Introduce the Weekly Question Chart.</p> <p><i>Throughout this week, we will be asking and answering this question: How are people connected in and across communities? We can record our ideas here.</i></p> <p><i>Do you have any ideas you would like to add today, based on our reading and discussion?</i></p> <p><i>We can add more to our chart during the week.</i></p>																																								
<p>Standards</p>	<p>R.4.2 Ask and answer questions about who, what, when, where, how and why.</p>																																								

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 2



Text Talk
Growing Up Pedro
 Read 2 of 2

Big Ideas	<p>People and places around the world are linked.</p> <p>We understand our own identities by thinking about where we are and where we come from.</p>
Weekly Question	How are people connected in and across communities?
Content Objectives	<p>I can identify key events in a biography. (R.4.2)</p> <p>I can describe individuals in a biography and the way they respond to events in their life, including moving to a new place. (R.6.2.b)</p>
Language / SEL Objective	I can comment on and build on my classmates’ ideas. (SL.1.2.b, Relationship Skills)
Vocabulary	<p>ace: in baseball, a star pitcher</p> <p>* anticipation: the feeling of being hopeful, excited, and nervous about something that will soon happen</p> <p>bullpen: area where pitchers get ready and practice during a game</p> <p>clubhouse: in a baseball stadium, a place where only players and other people connected to the team can gather</p> <p>Cy Young Award: an award given in baseball to the best pitchers</p> <p>* determined: focused on achieving a goal</p> <p>devastated: very, very sad</p> <p>fastball, curveball, changeup: kinds of pitches, different ways to throw the ball</p> <p>minor leagues: teams where players are preparing for the major leagues</p> <p>reliever: in baseball, a pitcher who comes into the game to replace</p>

	<p>another pitcher</p> <p>scout: in sports, someone who observes players and invites them onto a team</p> <p>shack: a small, simple building</p> <p>Note: This text includes many words specific to the game of baseball. Depending on the group, decide which words warrant more discussion, may be quickly defined in context, and can simply be left undefined.</p>
<p>Materials and Preparation</p>	<ul style="list-style-type: none"> ● <i>Growing Up Pedro</i>, Matt Tavares, 2 copies ● Text Talk notebooks and pencils ● <i>Growing Up Pedro</i> chart, from Day 1 ● Writing Station Response: <i>Growing Up Pedro</i>, 1 copy <p>On the whiteboard, write the Writing Station prompt.</p> <ul style="list-style-type: none"> ● POP! Multiple Choice Questions chart or sheet, for reference <p>On the whiteboard, write the following questions.</p> <p style="padding-left: 40px;">How was life in a new place challenging for Ramón and Pedro?</p> <p style="padding-left: 40px;">What can we learn about the Dominican Republic through Pedro’s story?</p>
<p>Opening 2 minutes</p>	<p>Reintroduce the text.</p> <p style="padding-left: 40px;"><i>Yesterday we read the first half of the biography Growing Up Pedro, by Matt Tavares. Many of you shared what you already know about Pedro Martínez, baseball, and the Red Sox. We also thought about the structure of a biography.</i></p> <p style="padding-left: 40px;"><i>Remember that Pedro and Ramón Martínez are from a country called the Dominican Republic.</i></p> <p>Indicate the Dominican Republic on the world map.</p> <p>Set a purpose for reading.</p> <p style="padding-left: 40px;"><i>Today we will read the rest of the book. We’ll consider details about events in Pedro Martínez’ life, and we’ll continue filling in our chart.</i></p>
<p>Text and Discussion 18 minutes</p> <p>page 22</p>	<p>Begin reading on page 22, Chapter Five.</p> <p>Define the word “devastated.” If possible, recall a classroom experience. (For example: <i>Remember when _____ worked extra hard to build her chair with the linking cubes? And the next day we came to school and it was broken? They might have felt devastated!</i>)</p>
<p>page 27</p>	<p>Read through page 27, and then stop for a Note Break.</p>

Let's pause for a Note Break. Now we've read a lot of the biography and many different events have happened! Talk with your partner about new events we have learned so far today. Choose at least one event to write or sketch. Be sure to continue to number your notes based on the order the events occur in the book, counting on from the last event you recorded yesterday.

page 32

Read through page 32, and then stop for a Note Break.
To help us prepare for the ending of the story, let's take another Note Break. Think about the important events that happened in the last several pages. Talk with your partner, and then write your thoughts. Remember to continue numbering the events in order.

The conclusion of a biography shares the significance or impact of the person's life. As you listen to these pages, think about why Pedro Martínez is important—why we are reading about his life.

Read to the end of the book.

Key Activity
14 minutes

Think about what we read on the last few pages. What does the conclusion tell us about the significance of Pedro Martínez's life? Talk with your partner, then write your thoughts.

Let's add significant events to our biography chart and finish by adding the conclusion.

Growing Up Pedro			
Orientation:			
Who Pedro and Ramón Martínez	When 1981	Where Manoguayabo, Dominican Republic	What Pedro and Ramón play baseball and dream of being in the major leagues
Record of Events:			
Pedro wanted to play baseball, but he was too little.			
Ramón became a successful baseball player and bought Pedro his first glove.			
Pedro became a relief pitcher on the same major league team as Ramón.			

	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Pedro became the best pitcher in the National League and won the National League Cy Young Award.</td> </tr> <tr> <td style="padding: 5px;">Pedro signed a contract with the Red Sox and became the highest-paid baseball player of the time. Ramón later joined him on the team.</td> </tr> <tr> <td style="padding: 5px;">The Red Sox won the American League Championship because of Pedro’s pitching.</td> </tr> <tr> <td style="padding: 5px;">Conclusion: Pedro and Ramón played together at La Finca.</td> </tr> </table> <p>Note: This chart will be used in Writing, Week 5.</p>	Pedro became the best pitcher in the National League and won the National League Cy Young Award.	Pedro signed a contract with the Red Sox and became the highest-paid baseball player of the time. Ramón later joined him on the team.	The Red Sox won the American League Championship because of Pedro’s pitching.	Conclusion: Pedro and Ramón played together at La Finca.
Pedro became the best pitcher in the National League and won the National League Cy Young Award.					
Pedro signed a contract with the Red Sox and became the highest-paid baseball player of the time. Ramón later joined him on the team.					
The Red Sox won the American League Championship because of Pedro’s pitching.					
Conclusion: Pedro and Ramón played together at La Finca.					
<p>Closing 4 minutes</p>	<p>Refer to the questions on the board, and facilitate a group discussion.</p> <p style="text-align: center;"><i>How was life in a new place challenging for Ramón and Pedro?</i></p> <p style="text-align: center;"><i>What can we learn about the Dominican Republic through Pedro’s story?</i></p>				
<p>Writing Station Prompt 2 minutes</p>	<p>Introduce the Writing Station questions and prompt, and show the POP! Multiple Choice chart or sheet.</p> <p style="text-align: center;"><i>You will answer two multiple choice questions. Both questions have the word “not” in bold. You are looking for the answer choice that is not true. To prove it, you must find evidence to support the three answer choices that are correct. Write your evidence on the lines below the questions.</i></p> <p>Chorally read question 3.</p> <p style="text-align: center;"><i>This is one of the questions we just discussed, so you already have some ideas to get started. You can use the book [and/or slides] to find evidence to support your thinking.</i></p>				
<p>Standards</p>	<p>R.4.2 Ask and answer questions about who, what, when, where, how, and why.</p> <p>R.6.2.b Describe the relationship between a series of events, ideas, or concepts, using language that pertains to time, sequence, and cause/effect.</p> <p>SL.1.2.b Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p>SEL.Relationship Skills</p>				
<p>Ongoing assessment</p>	<p>Note children’s identification of key events in Pedro Martínez life.</p> <p style="text-align: center;">Do children describe the connection between the series of events</p>				

	in Pedro's life? Do children correctly order the events? Do children build on others' talk in
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Notes

Name: _____ Date: _____

1. Which of the following events did **not** happen in Pedro's baseball career?
- a. Pedro bought his first baseball glove for himself.
 - b. Pedro was a reliever for the Dodgers.
 - c. Pedro won the National League Cy Young Award.
 - d. Pedro became the highest paid baseball player when he signed a contract with the Red Sox.

What evidence did you use from the text to support your response?



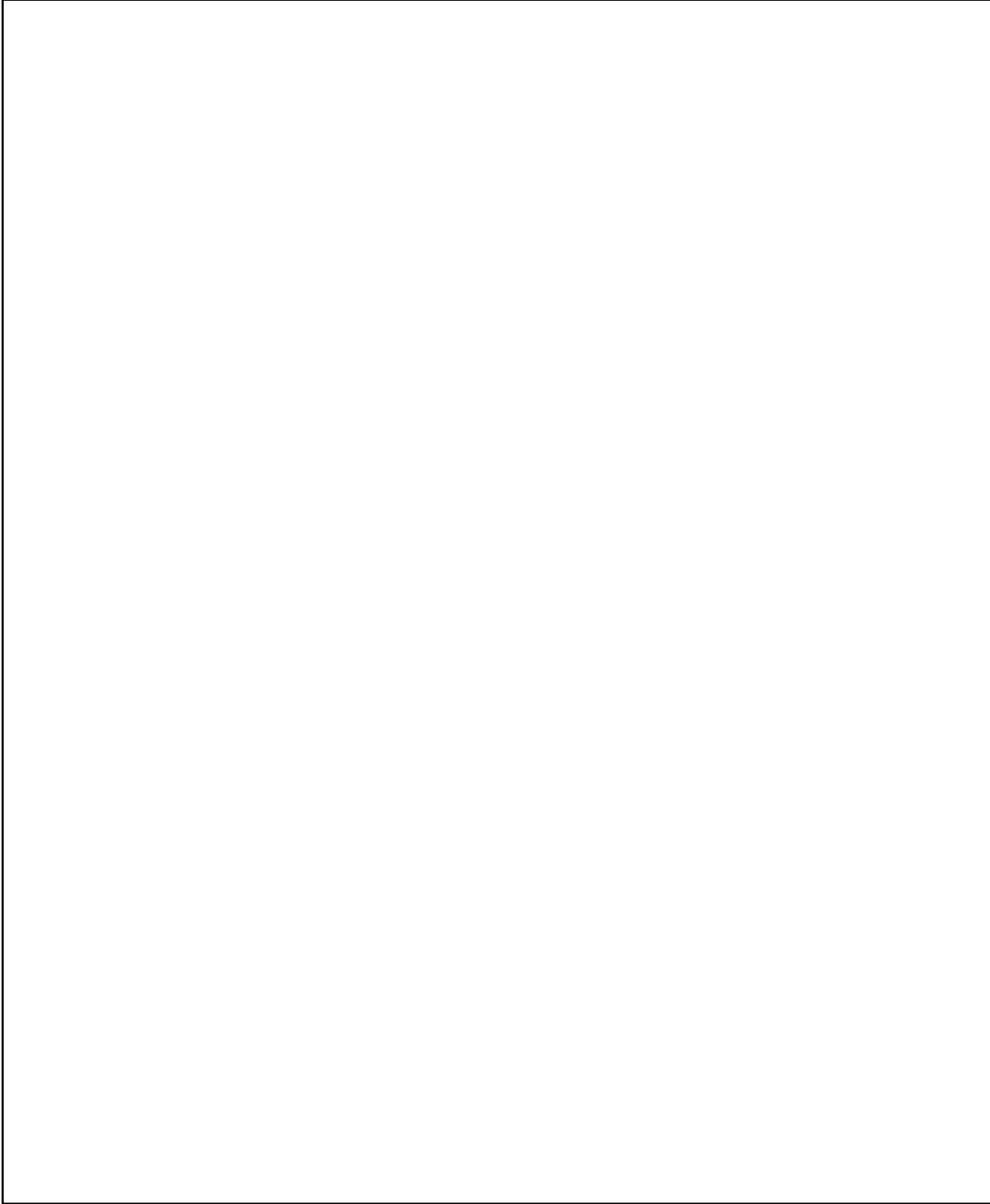
2. Which of the following is **not** true about Pedro and Ramón?
- a. They are from the Dominican Republic.
 - b. Ramón and Pedro played for the Red Sox.
 - c. Pedro is Ramón's older brother.
 - d. They both moved to a new country to play baseball.

What evidence did you use from the text to support your response?



3. How was life in a new place challenging for Ramón and Pedro?

Draw a picture to go with your response on the next page.



Writing Station U3 W4 D2

Unit 3: Connecting Places, Connecting People



WEEK 4 Day 3

Text Talk
“Art in Brazil” (informational text)

Big Ideas	Different perspectives offer opportunities for understanding and inspiration. Individuals and communities shape each other.
Weekly Question	How are people connected in and across communities?
Content Objectives	I can identify the big ideas of specific paragraphs within a text using text features and photographs. (R.5.2.b, R.8.2.b, R.11.2.c, R.11.2.d)
Language Objective	I can identify key details in a text and discuss why they are important. (SL.2.2.a)
SEL Objective	I can engage in a collaborative two-way discussion with my partner. (Relationship Skills)
Vocabulary	<p>foundation: an organization that provides money to others in order to improve something</p> <p>* legacy: lasting reputation or impact</p> <p>literature: writing; artwork in the form of words</p> <p>martial arts: ways of moving and coordinating the body in self-defense</p> <p>street artist: an artist who creates artwork in public, where others can see it</p> <p>visual art: a form of art that people can appreciate through seeing, such as painting, collage, sculpture, and photography</p>
Materials and Preparation	<ul style="list-style-type: none"> ● world map and pushpin ● Art in Brazil slides ● projector and screen <p>Set up to project the slides onto the whiteboard or blank chart paper so that the text on slide 8 can be marked up during the lesson.</p>

	<ul style="list-style-type: none"> ● whiteboard markers or chart markers (according to projection set up), in a dark color ● “Art in Brazil” sheet, one copy for each child ● writing tools ● clipboards, whiteboards, or other writing surfaces, for each child ● Weekly Question chart <p>On the whiteboard, write the following questions.</p> <p style="padding-left: 40px;">Why is art important in Brazil?</p> <p style="padding-left: 40px;">What is the big idea of each paragraph?</p> <p style="padding-left: 40px;">How do you know?</p> <p>Children will engage in partner reading. Assign pairs strategically.</p>
<p>Opening 4 minutes slide 2</p>	<p>Show slide 2.</p> <p style="padding-left: 40px;"><i>The next place we will explore together is a country called Brazil. Let’s find this country on the map. It’s part of the continent of South America.</i></p> <p>Locate and pin the country. Point out its location, in comparison to Maine.</p> <p>Think, Pair, Share.</p> <p style="padding-left: 40px;"><i>What do you already know about this place?</i></p> <p>Introduce the text and set a purpose for reading.</p> <p style="padding-left: 40px;"><i>Today we will read an informational text about Brazil. We will read it all together first; then you will read it again with a partner. You will identify the big idea of each part of the text. A big idea is what the section of text or paragraph is mostly about. The big idea is also called the gist of the text.</i></p>
<p>Text and Discussion 12 minutes page 1 slide 3</p>	<p>Stay on slide 2, and distribute the “Art in Brazil” text to each child.</p> <p>Refer to the first question on the whiteboard.</p> <p style="padding-left: 40px;"><i>Keep this question in your mind as we read: Why is art important in Brazil?</i></p> <p>Read the heading of the section, “Art Everywhere!”</p> <p style="padding-left: 40px;"><i>What do you think this section will be about? How does the heading help you determine this?</i></p> <p style="padding-left: 40px;"><i>You can read along with me.</i></p> <p>Pause to explain the meaning of people “take to the streets.”</p>

	<p>After reading the page, show slide 3. <i>This is a photograph of a child dancing in Carnival. What do you notice? What does this make you think about?</i></p>
slide 4	<p>Think, Pair, Share. <i>Think about the heading of the section on page 1, “Art Everywhere!” and what you learned about art in Brazil. This is a photograph of a performer at Carnival. What do you notice? How does this photograph help you understand more about art in Brazil?</i></p>
page 2 slides 5-7	<p>Show slide 5, and begin reading page 2.</p> <p>At “This mural is painted on the sides of a chocolate factory,” show slide 6. <i>What do you see? What does it make you think about? How do the information we read and these photographs connect to the heading of this section, “Murals in Brazil”?</i></p> <p>Show slide 7. <i>Here is a photo of the mural artist, Eduardo Kobra.</i></p> <p>Finish reading the remainder of the text, through page 3.</p>
<p>Key Discussion 20 minutes</p> <p>slide 8</p>	<p><i>Let’s now identify the gist, or big idea, of each part of the text.</i></p> <p>Read aloud the second and third questions on the whiteboard. <i>What is the big idea of each paragraph? How do you know?</i></p> <p>Show slide 8. <i>Here is the first section of the text. There are some words in bold print. Remember that glossaries are a feature found at the end of informational texts that can help us while reading. Glossaries define important words. The words in bold type are found in the glossary.</i></p> <p>Have children turn to the final page of their own text. Model identifying a word in bold on the slide, and then finding it in the glossary. <i>You will have more time to explore the glossary when you work with your partners.</i></p> <p>Refer back to the slide. <i>Let’s read this page of the text together. As we read, remember to think about the big idea—what the section is mostly about.</i></p> <p>Read the text slowly aloud. Track the text with a finger or pointer, and invite children to track the text with a finger to follow along. After reading,</p>

	<p>model thinking out loud.</p> <p><i>If we're thinking about the big idea of the paragraph, we can first look at the heading: "Art Everywhere!" This might give us a clue about what the paragraph is mostly about.</i></p> <p><i>Let's also pay attention to parts of this first sentence, "...rich history of expressing ideas..." This sounds like important information to remember.</i></p> <p>Annotate the text by underlining this phrase on the chart paper/ whiteboard.</p> <p><i>Turn and talk about the gist of this paragraph.</i></p> <p>As children talk, circulate to listen in.</p> <p>Bring the children's attention back to the whole group and invite a couple of children to share their ideas about the paragraph's gist. Model listening and responding with established discussion prompts. For example:</p> <p><i>I agree with you because...</i></p> <p><i>Tell me more. How do you know that?</i></p> <p><i>Let's look closely at that part one more time.</i></p> <p>Add annotations as children indicate in this discussion.</p> <p>Have partners sit together. Children will read the rest of the text, section by section, starting with page 2 and pausing after each to discuss and write its big idea.</p> <p><i>Remember our purpose for reading: to identify the big idea of each part of the text.</i></p> <p>Circulate to support children's reading and to encourage back and forth discussion. Guide them with the following questions.</p> <p><i>Which details in the text are important, and how do the details support the big idea?</i></p> <p><i>How do informational text features (headings, photographs, glossary) support the big idea?</i></p>
<p>Closing 4 minutes</p>	<p>Bring the Weekly Question to the whole group space. Invite children to sit with their partners in a circle.</p> <p>Facilitate a discussion connected to the Weekly Question. Use some of the following questions.</p> <p>What does the text help us think about Brazil?</p> <p>What can community activities tell us about a place?</p> <p>How might art connect people in Brazil? outside of Brazil?</p> <p>How does art help us learn about people and places?</p>

	Prompt children to draw from the text as well as from their work with partners. Record relevant ideas on the Weekly Question Chart.
Standards	<p>R.5.2.b Identify the main topic of a multi-paragraph text and the central ideas of specific paragraphs.</p> <p>R.8.2.b Explain how various text features (e.g., headings, bold print, indexes, graphics, tables of contents, glossaries, links, icons) are used to locate key facts or information in a text efficiently.</p> <p>R.11.2.c Explain how specific visuals contribute to and clarify the meaning of a text.</p> <p>R.11.2.d Compare and contrast the information presented by two texts on the same topic.</p> <p>SL.2.2.a Recount or describe key ideas or details from a text read aloud or information presented orally or through other media..</p> <p>SEL.Relationship Skills</p>
Ongoing assessment	<p>Note how children approach the reading.</p> <p>How do children read the text with their partners?</p> <p>How do children discuss the ideas in the text?</p> <p>What strategies do they use to surface the big ideas?</p> <p>Do children engage in two-way discussions?</p>

Notes

Art in Brazil

Text Talk Week 4, Day 3



Maps of Brazil



Child dancing in Carnival in Rio de Janeiro



Performer at Carnival in Rio de Janeiro



Eduardo Kobra's "Las Etnias" (The Ethnicities), painted for the 2016 Olympic Games in Rio de Janeiro



Eduardo Kobra's mural outside of the Cacau Show factory, Sao Paolo, the largest mural in the world



Eduardo Kobra

Art Everywhere!

Brazil has a rich history of expressing ideas through the arts. The “arts” include music, **visual art**, theater, dance, **literature**, and **martial arts**. Brazil’s famous Carnival is an important celebration that comes alive through the arts. Each year, around two million people take to the streets of the city Rio de Janeiro to enjoy music, dance, and costumes. Even soccer, the most popular sport in Brazil, has a connection to the the arts! Many people say that the Brazilian way of playing soccer is graceful. They say that’s because the soccer moves are influenced by Samba dance and Brazil’s martial arts, Capoeira.

Citations

Slide 2: <https://conceptdraw.com/a1242c3/preview>; <http://www.brazil-travel-northeast.com/maps-of-brazil.html>

Slides 3 and 4: <https://www.lonelyplanet.com/news/2016/02/09/around-the-world-in-8-images-photos-of-the-day-4/>

Slide 5: <https://www.boredpanda.com/world-largest-mural-street-art-las-etnias-the-ethnicities-eduardo-kobra-rio-olympics-brazil/>; https://hiddenartdesign.files.wordpress.com/2016/08/kobra-todos_somos_um-1_sml.jpg?w=730&h=487

Slide 6: <https://www.japantimes.co.jp/news/2017/04/14/world/offbeat-world/brazilian-street-artist-paints-biggest-ever-mural/#.WIWhUFQ-fBI>

Slide 7: <http://www.hindustantimes.com/art-and-culture/brazilian-artist-paints-the-world-s-biggest-ever-mural-in-sao-paulo/story-mpfJHjeA87i3bW4kD1DC9H.html>

Names: _____

Art in Brazil

Art Everywhere!

Brazil has a rich history of expressing ideas through the arts. The “arts” include music, **visual art**, theater, dance, **literature**, and **martial arts**. Brazil’s famous Carnival is an important celebration that comes alive through the arts. Each year, around two million people take to the streets of the city Rio de Janeiro to enjoy music, dance, and costumes. Even soccer, the most popular sport in Brazil, has a connection to the arts! Many people say that the Brazilian way of playing soccer is graceful. They say that’s because the soccer moves are influenced by Samba dance and Brazil’s martial arts, Capoeira.



Directions: With a partner, read the text. Talk about the **gist**, or the big idea, of each paragraph. Use **text features** to help you determine the gist. Write it here in the blank space.

Murals in Brazil

It is no surprise that a country with an arts **legacy** would also have some of the most remarkable public art of any country in the world. Public art can be found on the outside walls of buildings, in parks, and in other places that anyone in a community can see for free. One type of public art is a mural. A mural is a large painting on a wall or ceiling. Eduardo Kobra is a **street artist** in Brazil who makes murals. He used spray paint to make the world's largest mural for the 2016 Olympics in Rio de Janeiro. In 2017, he made an even larger mural in the city of Sao Paulo.

This mural is painted on the sides of a



chocolate factory. It shows a Brazilian cocoa farmer rowing a boat through a river of chocolate. The mural reminds people in Brazil that the chocolate they buy and eat comes from people's hard work.

Public Art for a Cause

A lot of the public art in Brazil does more than show a beautiful picture. One organization, the Favela Painting Foundation, makes public art to support communities in the favelas of Brazil. The **foundation** provides jobs. It employs community members to paint large murals. Painting buildings that have not been well cared for improves the neighborhood so people want to live and spend time there. Some murals show bright colors and patterns. Other murals show images that are meant to inspire or inform.

Inspirational Arts

The arts are important throughout Brazil. They are part of celebrations and everyday life. People around the world have noticed and been inspired by visual and performing arts in Brazil. Brazilian artists are invited to contribute to communities in many other countries, and Carnival is celebrated with floats, costumes, and dancing in cities outside Brazil.

Glossary

foundation: an organization that provides money to others in order to improve something

legacy: lasting reputation or impact

literature: writing, artwork in the form of words

martial arts: ways of moving and coordinating the body in self-defense

street artist: an artist who creates artwork in public, where others can see it

visual art: a form of art that people can appreciate through seeing, such as painting, collage, sculpture, and photography

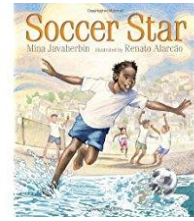
Sources:

“Brazilian Artist paints ‘biggest’ ever mural” NewsELA, adapted from AFP, April 2017 (<https://newsela.com/read/elem-brazil-biggest-mural/id/29457/>)

“In Brazil, Soccer is a way of life” NPR September 20, 2013 (<https://www.npr.org/2013/09/20/224514655/soccers-place-in-brazilian-culture>)

National Geographic Kids: Brazil Country Profile (<https://kids.nationalgeographic.com/explore/countries/brazil/>)

Unit 3: Connecting Places, Connecting People



WEEK 4 Day 4

Text Talk
Soccer Star
 Read 1 of 2

Big Ideas	Individuals and communities shape each other. We understand our own identities by thinking about where we are and where we come from.
Weekly Question	How are people connected in and across communities?
Content Objectives	I can use information from the text and illustrations to describe what the text is mostly about, to make connections to other texts, and to explain inferences about the characters. (R.4.2, R.11.2.a, R.11.2.b) I can make connections to what I have learned about Brazil.
Language Objective	I can build on others’ talk by linking my comments to theirs. (SL.1.2.b, SL.2.2.b)
SEL Objective	I can recognize issues of inequity, including poverty, and how inequity may impact people’s lives. (Social Awareness)
Vocabulary	brilliant: something that is really wonderful carnival floats: large decorated pieces for a parade for Brazil’s largest celebration cast: when fishing, to throw out a net so that it spreads out dribble: to move a soccer ball with short kicks glory: a lot of praise, fame impress: to make someone very pleased and a bit surprised hardship: an experience that is very difficult harvest: to gather horizon: as far as we can see, where it looks like the earth meets the sky

	<p>* homage: a way to show respect for something or someone opponent: a person or something on the other side poverty: having very little money</p> <table border="1" data-bbox="444 352 1409 667"> <thead> <tr> <th data-bbox="444 352 1409 415">Words in Portuguese</th> </tr> </thead> <tbody> <tr> <td data-bbox="444 415 1409 520"> favelas: small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills </td> </tr> <tr> <td data-bbox="444 520 1409 562"> Mamãe: Mom </td> </tr> <tr> <td data-bbox="444 562 1409 604"> pão de queijo: Brazilian cheese bread </td> </tr> <tr> <td data-bbox="444 604 1409 667"> Senhor: a man, or Mr. </td> </tr> </tbody> </table>	Words in Portuguese	favelas : small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills	Mamãe : Mom	pão de queijo : Brazilian cheese bread	Senhor : a man, or Mr.
Words in Portuguese						
favelas : small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills						
Mamãe : Mom						
pão de queijo : Brazilian cheese bread						
Senhor : a man, or Mr.						
<p>Materials and Preparation</p>	<ul style="list-style-type: none"> ● <i>Soccer Star</i>, Mina Javaherbin Pre-mark the pages in the book. Page 1 begins, “I am Paulo Marcelo Feliciano...” Read the Author’s Note at the beginning of the book. This text will not be read aloud during the lesson, as it would require a lengthy discussion to adequately unpack the vocabulary and ideas for second graders. Instead, it will be referred to in the closing. ● classroom Discussion Prompts chart ● <i>Drum Dream Girl</i>, Margarita Engle Flag pages 5-6 and 7-8 with sticky notes. <p>Note: The story includes sensitive topics, particularly poverty and children working to support their families instead of attending school. Consider the life experiences of children in the classroom community to plan for potential impacts of these discussions. It may make sense to frame the conversation with a connection to Unit 1 and the UN Convention on the Rights of the Child.</p>					
<p>Opening 4 minutes</p>	<p><i>We read Growing Up Pedro, a story about Pedro Martínez becoming a baseball player. Now let’s read a text about a soccer player: Soccer Star, by Mina Javaherbin. Thumbs up if you’ve played soccer before or know someone who enjoys soccer.</i></p> <p><i>This story takes place in Brazil. We have already found that on the map.</i></p> <p>Refer to the world map. Briefly recall big ideas from the previous lesson’s discussion.</p> <p>Set a purpose for reading. <i>Today we will identify important details in the text. We’ll use them to understand the gist of the book and to make inferences about</i></p>					

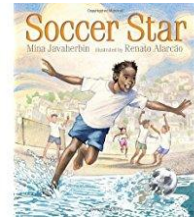
	<p><i>the main characters, Paulo and Maria.</i></p> <p><i>There is a lot to think about on each page of this book. Our discussion prompts are here to help us discuss the text as we read. Refer to the Discussion Prompts, and read some of them aloud.</i></p> <p>Skip the page before the title page. On the title page, read the only title and show the illustration.</p>
<p>Text and Discussion 18 minutes</p> <p>page 1</p>	<p><i>What is the narrator, Paulo, telling us here?</i></p>
<p>page 3</p>	<p>Point to the illustration of Paulo playing soccer. <i>Remember what we read yesterday: some people feel that the way Brazilians play soccer is especially artful, or graceful, like the Brazilian martial art, Capoeira.</i></p>
<p>page 5</p>	<p>Stop quickly to discuss the word “dribble” in this context. <i>Paulo and Maria dribble the ball. The word “dribble” has multiple meanings. Here, dribble describes how soccer players move the ball with small kicks.</i></p> <p>After reading the full page, support children in making connections. <i>Maria impresses Paulo with the way she plays soccer. But it seems like there’s a rule that prevents Maria from playing on the team. Does this remind you of another text?</i></p> <p>Hold up <i>Drum Dream Girl</i>. Read the flagged pages. <i>Turn and talk: What connections do you find between Maria and the drum dream girl?</i></p>
<p>page 9</p>	<p><i>Take a look at this float. Yesterday we talked about Carnival, a large and important celebration in Brazil. During our discussion, some of you talked about the beautiful way the people were dressed.</i></p>
<p>page 15</p>	<p>Quickly define the word “horizon.” Think, Pair, Share. <i>The horizon is at the edge of what we can see. The horizon can also represent the future for Paulo—what is ahead of him that he cannot yet see. Why does Paulo keep his eye on the horizon? Why might the author have included this detail of Paulo keeping his eye on the horizon?</i></p>

<p>page 27</p>	<p>Highlight the event of Maria joining the game. <i>How is this important?</i> <i>What does this tell us about Maria?</i> Again, encourage children to make connections to <i>Drum Dream Girl</i>.</p> <p>Continue reading to the end.</p>
<p>Key Discussion 12 minutes</p>	<p><i>Let’s take a moment to think about the characters, Paulo and Maria.</i></p> <p>Have the children sit in a circle and make sure the conversation prompts are visible.</p> <p>Turn back to page 3. Facilitate a whole group discussion using the questions below. Provide time for children to have back and forth exchanges before offering another question. Encourage children to use the “Me, too” signal.</p> <p><i>What can we learn about Paulo from the text and from the illustrations? What can we infer about his character—his qualities as a person?</i> <i>What can we learn about Maria from the text and from the illustrations? What can we infer about her character—her qualities as a person?</i> <i>How is Paulo connected to his community?</i> <i>How is Paulo’s identity shaped by where he lives?</i></p> <p>As children talk, record their ideas on the Weekly Question chart. These notes will be revisited in the next lesson.</p>
<p>Closing 6 minutes</p>	<p>Read the page before the title page. Note that Garrincha (1933-1983), Pelé (born 1940, retired), and Ronaldo (born 1976, retired) are famous soccer players from Brazil.</p> <p><i>Favela is a word in Portuguese that describes the kind of neighborhood where the characters in this story live. The houses are small and most people do not have a lot of money.</i></p> <p>Indicate the author’s note without reading it through.</p> <p><i>It’s important to the author to highlight the possibility that children who grow up in poverty—without much money or other resources—can accomplish wonderful things. This is why she mentions these famous soccer players at the beginning of the book.</i></p> <p>Allow a moment for children to reflect on and share ideas about this.</p>
<p>Standards</p>	<p>R.4.2 Ask and answer questions about who, what, when, where, how, and why.</p> <p>R.11.2.a Use illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p>

	<p>R.11.2.b Compare and contrast two or more versions of the same story presented in diverse forms</p> <p>SL.1.2.b Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p>SL.2.2.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>SEL.Social Awareness</p>
<p>Ongoing assessment</p>	<p>Listen closely to the discussion.</p> <ul style="list-style-type: none"> Do children demonstrate knowledge of key details? Do they make connections to other texts? In the concluding discussion, do children make inferences about the characters? Do children reference the text or illustrations? Do they make connections to the comments of others? <p>Are all children participating in ways that make sense for them (e.g., raising their hands, talking, listening closely, making connections, asking questions, etc.)?</p>

Notes

Unit 3: Connecting Places, Connecting People



WEEK 4 Day 5

Text Talk
Soccer Star
Read 2 of 2,
Public Art in Brazil (slides)

Big Ideas	Individuals and communities shape each other. We understand our own identities by thinking about where we are and where we come from.
Weekly Question	How are people connected in and across communities?
Content Objective	I can use information from text and photographs to demonstrate my understanding about a place. (R.11.2.a, R.11.2.b)
Language Objective	I can participate in conversations by offering my own ideas, accepting others' ideas, and asking for clarification when necessary. (SL.1.2.a, SL.1.2.c)
SEL Objective	I can express the importance of learning about different places and cultures through writing and drawing. (Social Awareness)

<p>Vocabulary</p>	<p>dribble: to move a soccer ball with short kicks impress: to make someone very pleased and a bit surprised hardship: an experience that is very difficult poverty: having very little money</p> <table border="1" data-bbox="446 394 1409 621"> <tr> <th data-bbox="446 394 1409 464">Words in Portuguese</th> </tr> <tr> <td data-bbox="446 464 1409 621"> <p>favelas: small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills Senhor: a man, or Mr.</p> </td> </tr> </table>	Words in Portuguese	<p>favelas: small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills Senhor: a man, or Mr.</p>
Words in Portuguese			
<p>favelas: small neighborhoods in the hills around Rio, named after the Favela plants that grow on the hills Senhor: a man, or Mr.</p>			
<p>Materials and Preparation</p>	<ul style="list-style-type: none"> ● Soccer Star, Mina Javaherbin Flag the title page and pages 5 and 13. ● Public Art in Brazil slides ● projector and screen ● Text Talk notebooks ● writing tools ● Weekly Question chart <p>Review notes added during the previous lesson. Choose two ideas of particular importance to the understanding of the group.</p> <ul style="list-style-type: none"> ● writing response sheet <p>On the whiteboard, write this multiple choice question:</p> <p>Look at the illustration and text on page 3. What is the setting in this part of the book?</p> <ol style="list-style-type: none"> a. a school in Brazil b. a neighborhood in Brazil c. a beach in Brazil d. a house in Brazil 		
<p>Opening 5 minutes</p>	<p><i>Yesterday we read Soccer Star by Mina Javaherbin, and we added some ideas to our Weekly Question chart. [Review selected ideas.]</i></p> <p><i>It's important to keep in mind that each story we read is just <u>one</u> story from that place; people have many different experiences in each place. Soccer Star is just one story that takes place in Brazil.</i></p> <p>Think, Pair, Share.</p> <p><i>A couple of days ago, we read an article titled, "Art in Brazil." What big ideas from that informational text do you remember?</i></p>		

	<p><i>Today we will look at two sources of information—this book and some images—to build our understanding about this place, Brazil.</i></p>
<p>Text and Discussion 15 minutes</p> <p>title page, slide 2</p>	<p>Read the flagged pages from <i>Soccer Star</i>, showing the slides. On each page, pause to elicit children’s observations about the setting.</p> <p>Note the image of the favela on the title page, slide 2. <i>We see this image in the background in several pages of the book. Why is this image of the neighborhood important?</i></p>
<p>page 3, slide 3</p>	<p>Read page 3 (slide 3). Then read the multiple choice question on the board, and have children turn and talk to answer it.</p> <p>Elicit a few responses in the whole group, asking how children determined their answer and emphasizing evidence gathered from the text.</p> <p><i>How does this illustration help you understand the setting of the story?</i> Gather a few ideas.</p>
<p>page 13, slide 4</p>	<p>Read page 13 (slide 4). <i>What do you notice about this image?</i> Gather ideas in the whole group.</p> <p><i>Turn and talk: How does this image connect to what you have learned so far about Brazil?</i></p>
<p>slide 5</p>	<p><i>Now we are going to look at a few photographs from Brazil. We read about public art in the article “Art in Brazil.” Public art can be found on the outside walls of buildings, in parks, on carnival floats, and in other places where anyone in a community can see it for free. In the article, we saw one example of public art: murals. Let’s look at more examples of public art.</i></p>
<p>slides 6-11</p>	<p>Distribute Text Talk notebooks and pencils. On each slide, give children a moment to look and think quietly. Choose two or three of the slides to pause for closer consideration, asking children to take a Note Break, and then inviting a few children to share their ideas with the group.</p> <p><i>What do you see here? What does it make you think about?</i></p>
<p>slide 12</p>	<p><i>In the article “Art in Brazil,” we read about the Favela Painting Foundation. This photograph shows one mural this group helped to create. Look closely. These buildings were painted by 25 different people from around the neighborhood.</i></p>

	<p><i>Turn and talk: What do you see in this photograph? What does it make you think about?</i></p>
slides 13-14	<p><i>Here is another mural that the Favela Painting Foundation helped to create.</i></p> <p>Return to the title page of <i>Soccer Star</i> (slide 10). <i>What if the Favela Painting Foundation organized a mural in the neighborhood here? What do you think the mural might look like?</i></p>
Key Activity 15 minutes	<p>Facilitate a whole group conversation. <i>Thinking about Soccer Star and these photographs, what do we understand now about Brazil?</i></p> <p><i>Over the past few weeks, we have been learning about different places through their stories, art, and music. Let’s reflect on this.</i></p> <p>Distribute the writing response sheet. Chorally read the prompt.</p> <p>After children write and/or sketch their responses, invite them to share their ideas with a partner.</p> <p>Collect these reflections. Plan to revisit them for the Week 8, Day 4 Synthesis of Unit Ideas lesson.</p>
Closing: Weekly Question Chart 5 minutes	<p>Reconvene the whole group. 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 might be: Looking at public art can expand our understanding of a place. Public art can include different forms of art. People make art in public places for all people to enjoy and to build a sense of community.</p> <p>Save this chart for use in Week 5.</p>
Standards	<p>R.11.2.a Use illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p> <p>R.11.2.b Compare and contrast two or more versions of the same story presented in diverse forms</p> <p>SL.1.2.a 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>SL.1.2.c Ask for clarification and further explanation as needed about the topics and texts under discussion.</p> <p>SEL.Social Awareness</p>

Ongoing assessment	<p>Listen closely to the discussion, and review children’s Text Talk notebooks.</p> <p>What do children draw from the images?</p> <p>Do children use the text and slides of public art to explain their understanding of this particular place, Brazil?</p> <p>Do children express their understanding of learning about the importance of stories, art, and music from different places?</p> <p>Consider children’s personal connections and experiences to the topic of poverty as it is presented in the text.</p> <p>Are all children participating effectively (e.g., raising their hands, talking, listening closely, making connections, asking questions, etc.)? Do they ask for clarification when necessary? Do they add on to others’ ideas?</p>
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Notes



Writing Station U3 W4 D5

Favela Painting Foundation Background Information

Note: This resource is intended for teachers to build their own background and thus facilitate deeper conversations, as appropriate for the classroom community. Source: <http://www.favelapainting.com/>.

Art is a unique messenger, crossing borders and building bridges. If implemented in an intelligent way it can be a powerful weapon to catalyze social change. This is the main objective of the Favela Painting Foundation, founded by Dutch artists Dre Urhahn and Jeroen Koolhaas.

It's an image seen around the world — Praça Cantão, a square within the Santa Marta favela in Rio, blasted with stripes of rainbow colors that turn the jostling masonry walls into a brightly unified vision. Spurred on in 2010 by Dutch artists Jeroen Koolhaas and Dre Urhahn in collaboration with the local group “Tudo de cor para você”, the painting was accomplished by 25 young people from the neighborhood, and reframed the square as a place of shared pride. The locals have since continued the project, with monthly painting task forces and other activities that have involved 800 people and transformed the aesthetic and the social psychology of the whole favela.

Since their first project in Rio, the goal of the Favela Painting Foundation is to create striking artworks in places where people are being socially excluded. By collaborating with locals, art is used as a weapon to combat prejudice, create sustainability solutions and attract positive attention. By ensuring that each step of the creative process is open, collaborative, and community driven, Favela Painting can effectively contribute to the education and empowerment of the community, particularly local youth, instilling a sense of pride and community ownership.

The Favela Painting Foundation has a strong track record in setting up large-scale community-driven art interventions. Haas&Hahn understand the social skills needed to tactically maneuver through the dynamics within local communities and they have vast experience in creating – and keeping – a balanced yet flexible organization under extreme circumstances.

More about Favela Painting Foundation:

https://www.huffingtonpost.com/entry/favela-painting-foundation-is-using-art-to-rejuvenate-brazils-slums_us_57b70004e4b00d9c3a16f179

Unit 3: Connecting Places, Connecting People

WEEK 4

Stations

Station	Activities	Materials Writing tools at each station
Guided Independent Reading		<ul style="list-style-type: none"> ● individual book bags
Teacher groups: strategic small group instruction		
Listening & Speaking	Listen and Respond	<ul style="list-style-type: none"> ● audio recording and technology ● <i>Seaside Dream</i> book ● conversation prompts
Science Literacy	Write and draw about a time when you observed a liquid other than water change to a solid.	<ul style="list-style-type: none"> ● Unit 3 Science and Engineering packets ● colored pencils
Vocabulary	Choose 3!	<ul style="list-style-type: none"> ● Week 3 Weekly Words cards ● Recording sheets ● Choose 3! menu
	Talk About It: What does this artwork make you think about? What does it suggest about the place where it is located? What questions do you have?	<ul style="list-style-type: none"> ● Week 4 image, 2 copies cut apart ● Week 4 sheets
Word Work (align skills with literacy program) Provide activity directions cards	Marking double vowels	<ul style="list-style-type: none"> ● Week 4 Name It, Write It, Mark It sheets
	Choosing homophones	<ul style="list-style-type: none"> ● Week 4 Fill in the Word sheets
	Matching homophones	<ul style="list-style-type: none"> ● Week 4 Memory sheets
Writing	Prompt from Text Talk Day 2: Responding to <i>Growing Up Pedro</i>	<ul style="list-style-type: none"> ● Writing Station Response sheet

Seaside Dream Conversation Prompts: Cut apart and provide with text and audio recording.

Page 9:

Why was Grandma sad?

Seaside Dream

Page 12:

What promise did Grandma make to her sister Aura?

Seaside Dream

End:

How can you tell that Grandma and Cora have a special relationship?

How does this story add to your understanding of Cape Verde?

Seaside Dream

I agree with you. I also think ____.

Why do you think that?

I don't think I agree with you because ____.

Name: _____ Date: _____

1. Which of the following events did **not** happen in Pedro's baseball career?
- a. Pedro bought his first baseball glove for himself.
 - b. Pedro was a reliever for the Dodgers.
 - c. Pedro won the National League Cy Young Award.
 - d. Pedro became the highest paid baseball player when he signed a contract with the Red Sox.

What evidence did you use from the text to support your response?



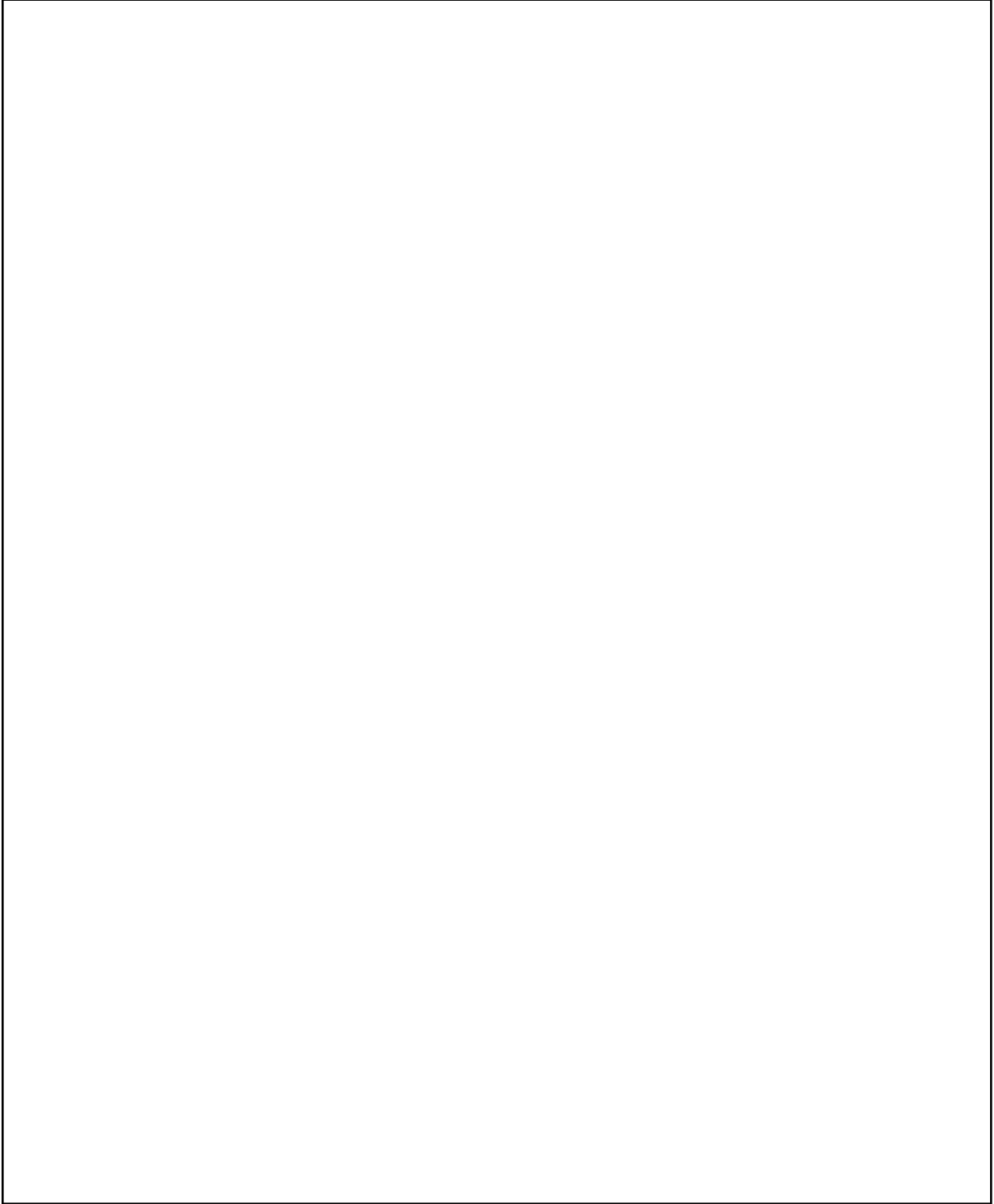
2. Which of the following is **not** true about Pedro and Ramón?
- a. They are from the Dominican Republic.
 - b. Ramón and Pedro played for the Red Sox.
 - c. Pedro is Ramón's older brother.
 - d. They both moved to a new country to play baseball.

What evidence did you use from the text to support your response?



3. How was life in a new place challenging for Ramón and Pedro?

Draw a picture to go with your response on the next page.











Writing Station U3 W4 D2

Name: _____

Name It	Write It	Mark It
---------	----------	---------

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

Word Bank		
tea	cheek	sheep
peach	leaf	clean
hear	between	

<p>13</p> <p>thirte<u>e</u>n d</p>	 _____ ----- _____	 _____ ----- _____
 _____ ----- _____	 _____ ----- _____	 _____ ----- _____
 _____ ----- _____	 _____ ----- _____	 _____ ----- _____

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

Name: _____

Fill in the Word

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

Choose the correct homophone and write it in the sentence.

There are seven days in the _____.
(week/weak)

My sink has a _____. (leek/leak)

I will wait for you right _____. (here/hear)

Your cut should _____ within a week.
(heel/heal)

You know, she can _____ you from here!
(see/sea)

Start your letter with the word "_____."
(Deer/Dear)

That tall building is made of _____.
(steel/steal)

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

Homophone Memory

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

week

weak

leek

leak

here

hear

heel

heal

see

sea

deer

dear

steel

steal

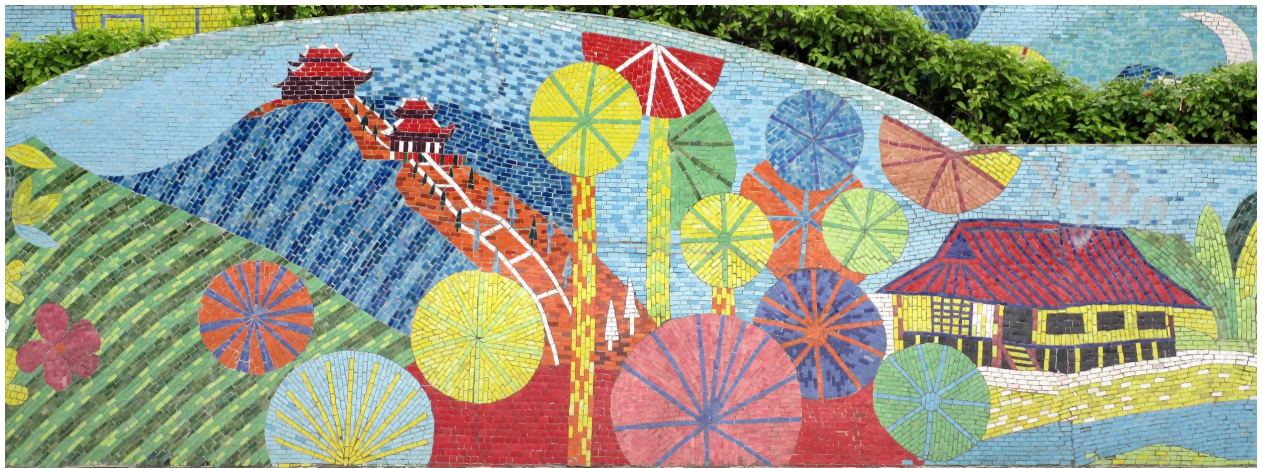
Skills: Know spelling-sound correspondences for additional common vowel teams.

Talk About It



Hanoi Ceramic Mosaic Mural, Vietnam

https://commons.wikimedia.org/wiki/File:2017_11_25_141702_Vietnam_Hanoi_Ceramic-Mosaic-Mural_13.jpg



Hanoi Ceramic Mosaic Mural, Vietnam

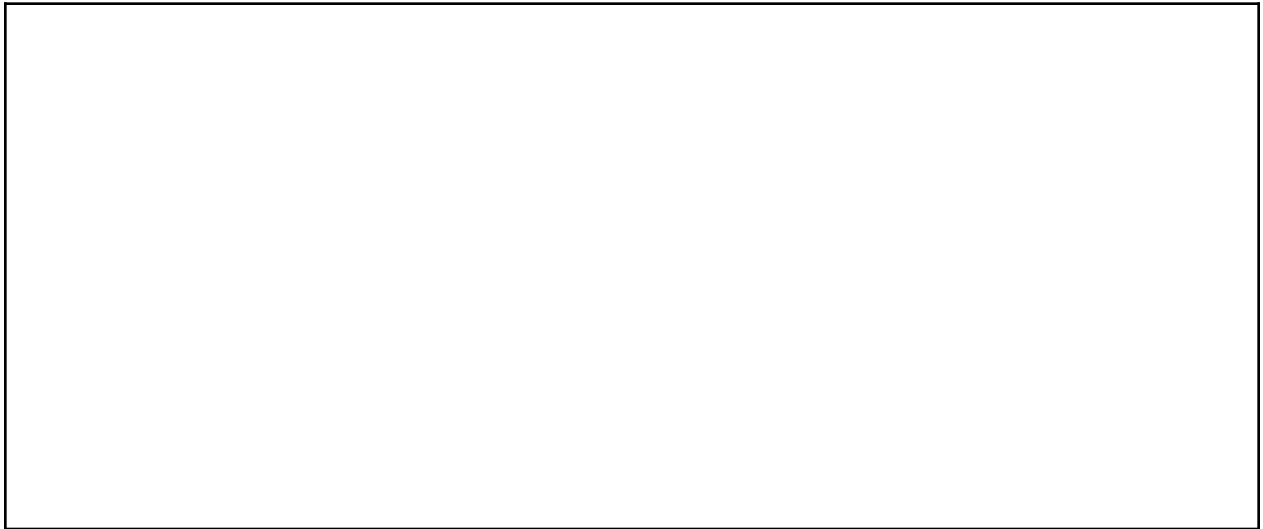
https://commons.wikimedia.org/wiki/File:2017_11_25_141702_Vietnam_Hanoi_Ceramic-Mosaic-Mural_13.jpg

Talk About It

Name: _____ Date: _____

This is a small section of the Hanoi Ceramic Mosaic Mural, in Vietnam. What does this artwork make you think about? What does it suggest about the place where it is located? What questions do you have?

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.



Unit 3: Connecting Places, Connecting People

WEEK 4 Lesson 1

Science and Engineering: Quadrat Study 5
Observing Solid Objects

This lesson connects to and continues the year-long Quadrat Study.

Big Idea	Every place has many stories.
S & E Guiding Question	What can we observe in one small area over time?
Content Objective	I can use my five senses to make observations about the physical objects in my quadrat (2-PS1-1, Practice 6).
Language Objective	I can describe solid materials and their properties in speaking and writing. (W.2.2.a, L.6.2.a)
Vocabulary	distribution: the way something is shared in a group or spread over an area isolate: to set apart quadrat: a small area of habitat, usually selected to collect data about the distribution of plants or animals
Materials and Preparation	<p>This lesson occurs outdoors. Review any outdoor safety agreements.</p> <p>Review children’s entries in Science and Engineering packets from the previous quadrat study. Select a few that show different and informative observations.</p> <ul style="list-style-type: none">● hula hoops or equivalent lengths of rope or twine knotted to enclose a circle, one for each child● Science and Engineering packets● writing and drawing tools, in one or more containers to carry outdoors● chart paper and markers● hand lenses
Opening	<i>Today we’re going back out to the schoolyard to continue our</i>

<p>12 minutes</p>	<p><i>quadrat study. Remember, in a quadrat study scientists study the distribution of objects or organisms in an area—or how many of something there are.</i></p> <p><i>When we last observed the quadrats, you did some investigations to see how wind and water change the shape of the land. Today, we will pay attention to the physical properties of objects in your quadrat and think about how they got to that specific place. For example, you might find a rock. You can write and draw about the physical properties of that rock, such as its hardness, its color, and what it feels like. Then, write and draw about where that rock might have come from. Is it naturally occurring, or did a person or animal put it there? Some other objects and materials you might observe are wood chips, sand, dirt, pebbles, concrete, asphalt, or playground turf, bits of plants... [add as appropriate].</i></p> <p>Distribute packets. Take the children out to the schoolyard with quadrat markers (hula hoops/ropes) and writing and drawing tools.</p> <p>Direct children to return to their same spots.</p>
<p>Investigation 16 minutes</p>	<p>Once outside, offer reminders as needed for placing quadrat markers on the ground. Point out a few solid objects that children might record.</p> <p>As children work, circulate to support their investigation and representation. Ask the following questions.</p> <ul style="list-style-type: none"> ● <i>What solid objects do you observe?</i> ● <i>How do you think those objects got there?</i> ● <i>Do you think this object is naturally occurring, or did it come from someplace else?</i> ● <i>Why do you think people decided to put this here?</i> ● <i>Do you think this object could be a small piece of a larger object in this area?</i> <p>Bring the children back indoors.</p>
<p>Discussion</p>	<p><i>Children will look at and discuss each other’s work during the next quadrat study lesson, in Week 8.</i></p>
<p>Closing 1 minute</p>	<p><i>What solid objects did you find in your quadrat?</i></p> <p>Invite children to name solid objects they found, encouraging them to use the Me, too signal to make connections with each other.</p>
<p>Standards and Practices</p>	<p>W.2.2.a With guidance and support from adults and peers, focus on a topic</p>

	<p>and strengthen writing as needed by revising and editing.</p> <p>L.6.2.a 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>2-PS1-1. Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties.</p>
<p>Ongoing assessment</p>	<p>As children work to record their observations, take note of the physical properties they observe and record.</p> <p>Review children’s packets.</p> <p>How do children describe the solid objects they observe? What details do they include in their observations?</p> <p>This is a year-long investigation. As children continue this work, look for greater details in their drawing and writing and increasingly meaningful connections to current unit content.</p>

Notes

Unit 3: Connecting Places, Connecting People

WEEK 4 Lesson 2

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

S & E Big Ideas	Matter changes states when we cool it or heat it. Some changes of matter are reversible, some are not.
S & E Guiding Questions	How can water change? Can a liquid be changed back to a solid?
Content Objective	I can refer to personal experiences and work with others to plan an investigation to change liquid water to a solid. (2-PS1-4, Practice 3)
Language Objective	I can describe the investigation my group designed and explain the reasons for our design. (SL.3.2.a)
Vocabulary	freeze: to turn a liquid into a solid as a result of extreme cold reversible: able to be returned to a previous state
Materials and Preparation	Unless specific changes are indicated, children will work in the same small groups of 4-5 children as in Weeks 2 and 3. <ul style="list-style-type: none">● Science and Engineering packets● writing tools● chart paper and marker Title the chart paper, Materials for investigations.● Changing States of Matter chart, from previous lessons On the whiteboard write: Can we turn a liquid back into a solid?
Opening 3 minutes	<i>So far, we have observed how ice can melt and change to liquid water. We also investigated to see what happens to liquid water when it is left out in open air—it evaporates. Today we will investigate whether we can turn water back to ice, a liquid to a solid.</i>

	<p style="text-align: center;"><i>Have you ever seen water turn to ice? When?</i></p> <p>Allow a few minutes for children to share their experiences.</p>
<p>Investigation 15 minutes</p>	<p>Refer to the question on the whiteboard.</p> <p style="text-align: center;"><i>Can we turn a liquid back into a solid? More specifically, how could we turn water—a liquid—back into an ice cube—a solid?</i></p> <p style="text-align: center;"><i>The challenge for your groups today is to come up with as many ideas as you can for ways to turn water into ice.</i></p> <p style="text-align: center;"><i>You will work in your groups again. When you have an idea about how to turn water into ice, explain to your group members why you think it's a good idea. You need to record three of the group's ideas in your packets. [Indicate the corresponding page in the packet.] Today you are just planning investigations; you will conduct these investigations in the Discovery Studio this week.</i></p> <p>While children work in groups, circulate to listen in. Encourage children to be specific, to articulate reasons for each approach, to use established classroom discussion prompts to share and listen to each other's ideas, and to record their ideas in their packets.</p> <p>Some ideas might include leaving water in containers on the windowsill or outside overnight, or putting the filled ice cube tray in the freezer. Collect all ideas without offering judgment about what will be more or less successful. Children will try and evaluate all feasible ideas during Studios.</p>
<p>Discussion 10 minutes</p>	<p>Bring the children back to the whole group. Refer back to the question on the whiteboard.</p> <p style="text-align: center;"><i>It seems that you all think that we <u>can</u> turn liquid water back into solid ice—we can freeze water—and you have ideas about how to do this!</i></p> <p>Add to the Changing States of Matter chart.</p> <div style="border: 1px solid black; padding: 10px; text-align: center; margin: 10px auto; width: fit-content;"> <p>Changing States of Matter</p> <pre> graph LR solid[solid] -- melting --> liquid[liquid] liquid -- freezing --> solid liquid -- evaporation --> gas[gas] </pre> </div>

	<p><i>What are some of the ways we might freeze water, turning it from a liquid to a solid?</i></p> <p>Invite children to share some of the investigations they want to conduct. Encourage them to make some predictions without eliminating any ideas. (For example: <i>This is interesting: one idea is to put the ice cube tray in the refrigerator for a long time, instead of in the freezer for a shorter time. What do you think will happen? Why do you think that?</i>)</p> <p><i>You will try your ideas and observe your results in Studios this week. We will be sure to have a conversation about the results of your investigations.</i></p> <p><i>Let's make a list of all the materials you will need for your investigations. I'll get these ready for the Discovery Studio.</i></p> <p>Have children read out all materials their groups have identified for their investigations, and list them on the chart paper. Before the next Studios session, collect these materials and add them to the Discovery Studio.</p>
<p>Closing 4 minutes</p>	<p>Refer back to the Changing States of Matter chart. <i>Let's look carefully at this chart. What do you notice?</i></p> <p>Gather several observations, and facilitate a brief discussion about the experiences in each lesson and the changes in states of matter children have enacted.</p> <p><i>There was water present in all our investigations, but in different states: the water changed from a solid to a liquid, and from a liquid to a gas. Let's see what happens when we try to change the water from a liquid back to a solid!</i></p>
<p>Standards and Practices</p>	<p>SL.3.2.a 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>2-PS1-1. Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties.</p>
<p>Ongoing assessment</p>	<p>Reflect on the class discussions.</p> <p>What language do children use to describe freezing situations in everyday life?</p> <p>What ideas do they come up with to freeze water?</p>

Unit 3: Connecting Places, Connecting People

WEEK 4 Studios



How are people connected in and across communities?

Children consider public art across communities. They create and reflect on forms, locations, and impacts of public art.

The Research and Storytelling and Writing Studios are combined in Weeks 4 and 5. As in other weeks, children continue investigations at the Discovery Studio.


Big Ideas	Different perspectives offer opportunities for understanding and inspiration. Individuals and communities shape each other.
Weekly Question	How are people connected in and across communities?
Materials and Preparation	<ul style="list-style-type: none"> ● new studios prompts ● Cut apart and replace studios prompts. ● Unit 3 Observation Sheet <p><u>New for the Art Studio:</u></p> <ul style="list-style-type: none"> ● kraft or other paper, as large as feasible, at least one piece ● pencils ● tempera paints ● paintbrushes ● container(s) for water <p><u>New for the Building Studio:</u></p> <ul style="list-style-type: none"> ● Kapla blocks and/or K’NEX ● small boxes ● a collection of Beautiful Stuff potentially useful for representing an outdoor environment <p><u>New for the Discovery Studio:</u></p> <ul style="list-style-type: none"> ● any materials identified by small groups and the whole group during Science and Engineering Lesson 2


Studios U3 W4

	<p><u>New for the Math Studio:</u></p> <p><u>New for the Research <i>and</i> Writing and Storytelling Studios:</u></p> <ul style="list-style-type: none"> ● Public Art images Many (not all) of the images for these studios come from WBUR (http://www.wbur.org/artery/2016/08/29/boston-best-public-art). Scan this article to get a bit of background information for works that might be of particular interest to children in the classroom. ● Responding to Public Art sheets ● Storytelling Books ● writing and drawing tools <p>In the Opening Basket, place the Studios Planner, a few sample materials from each studio, and prompts.</p> <p>Decide which studios need particular attention, and bring those bins to the whole group. Include examples of children’s work in progress from previous weeks to relaunch the work in those studios and encourage thoughtful continuation of longer processes.</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>Opening</p>	<p><i>One thing we’ve been learning about this week is public art: works of art that are part of a community and available for everyone to experience.</i></p> <p><i>In the Art and Building Studios you’ll design some public art of your own. This big paper is for making a mural. Of course, we won’t be painting on the wall of a building right now, but you can imagine it! Mural artists usually make a sketch before they begin painting. You can use pencils for this. Talk to some classmates to imagine and agree on what you want this mural to look like, sketch it out, and then begin painting! Remember that a mural communicates a particular idea; you will make one big picture on this paper, not just lots of little, separate pictures.</i></p> <p><i>You can build models of public sculptures with either Kapla blocks or K’NEX. Imagine where your sculpture might be located, and build the environment around the sculpture, as</i></p>


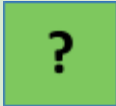
	<p><i>well, maybe using some boxes and other Beautiful Stuff.</i></p> <p><i>The Research Studio and the Writing and Storytelling Studio are linked this week. Here are some images for you to look at, showing examples of public art. First, take some time to look through them and talk about them with a classmate. Find one that is particularly interesting to you. Then you can choose: use this sheet [show Responding to Public Art] to record your thoughts and feelings about the artwork, or write and act out a story about how you imagine this artwork was created. Who made it? How? When? Why?</i></p> <p><i>Finally, in the Discovery Studio, you'll try the investigations you designed for freezing water. Remember to record your work in your packets as you go.</i></p> <p>Refer to the Studios Planner.</p> <p><i>What will you do to explore public art? Take a moment to make a plan.</i></p> <p>Give children time to share their plans with a partner and to arrange to collaborate. Dismiss children to work.</p>
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<p>Facilitation</p>	<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>In anticipation of the Our Neighborhood Project, continue to document and/or collect artifacts of work specific to the school neighborhood.</p>
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<p>Art</p> 	<p>Painting Murals</p> <p><u>Content Objective:</u> I can reflect on the value of public art and collaborate to make a community mural.</p> <p><u>Process:</u> Children talk together to imagine themes, designs, and images for a</p>
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	<p>mural. Working on large paper, they first sketch and then paint a mural. The whole class may contribute to a single mural, or separate small groups may pursue different ideas over the course of many days.</p> <p>Facilitation:</p> <p><i>What is the most important idea in your mural?</i> <i>How will you communicate that idea? What images will you use? What colors?</i> <i>Where do you imagine this mural might go? Why there?</i> <i>Who would see this, and what do you think they would think or feel when they do?</i> <i>How might this mural impact the community?</i></p> <p>Thinking and Feedback Possibilities: Children might present their sketches and ideas, painting in progress, or a finished mural. Peers offer feedback about the impact of the message, as well as about aesthetic and technical elements such as color, line, use of paint, and images. Peers might offer suggestions about where a mural might be located (such as on a specific building or in a particular place in the neighborhood) and what might be added to or revised about this mural to fit there especially well.</p> <p>Ongoing Assessment: 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 images do children include, and why? What does this say about their understanding of the role of public art in a community?</p>
<p>Building</p> 	<p>Creating Public Art: Sculptures</p> <p>Content Objective: I can reflect on the value of public art and collaborate to make a community sculpture.</p> <p>Process: As in the Art Studio, children consider possible works of art for public spaces. Here, they use Kapla blocks or K’NEX, possibly combined with Beautiful Stuff, to imagine and construct art works and the environment where they might be situated.</p> <p>Facilitation:</p> <p><i>What is the most important idea in your work of art?</i> <i>How does this sculpture communicate that idea?</i></p>

	<p><i>Where do you imagine this sculpture might go? Why there? Who would see this, and what do you think they would think or feel when they do? How might this work of art impact the community?</i></p> <p><u>Thinking and Feedback Possibilities:</u> Take and project photographs of a child/children’s sculpture in its constructed environment. Peers offer feedback about how the sculpture responds to or adds to the community.</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. What kinds of sculptures do children construct, and why? What does this say about their understanding of the role of public art in a community?</p>
<p>Discovery</p> 	<p>Freezing Water <u>Content Objective:</u> I can follow an investigation design to test how to change the state of water from liquid to solid.</p> <p><u>Process:</u> Materials identified during Science and Engineering Lesson 2 are provided so that children can access them. Children follow their notes to conduct the investigations they designed. They might also try classmates’ investigations. They record findings in words and drawings in their notebooks.</p> <p>Not all investigations will be successful. Children talk about what they notice and offer ideas about their results.</p> <p><u>Facilitation:</u> Support children in setting up their investigations. Encourage them to think about why their investigations yield different results. For example, they may find that not all cold temperatures freeze water (water’s freezing temperature is 32 degrees Fahrenheit). Some water may freeze partially; encourage children to talk about this and to think about how they might revise their investigations. While they may not talk about exact temperatures, children are likely to notice that the temperature needs to be “really cold” to freeze the liquid into a full solid.</p>

	<p><u>Thinking and Feedback:</u> Facilitate a short discussion about children’s findings. Surface surprises and address misconceptions as needed.</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 style="padding-left: 40px;">Do children follow investigations as designed? How do children respond when investigations go as expected and when they yield surprising results? What next steps do children identify, if any?</p>
<p style="text-align: center;">Math</p> 	<p>Can You Draw It?- Shapes</p> <p><u>Objective:</u> I can describe and draw two-dimensional shapes.</p> <p><u>Process/Directions:</u> Shape cards include triangles, quadrilaterals, and hexagons.</p> <ul style="list-style-type: none"> ● Partner A chooses a shape card and describes it to their partner. Partner A can refer to the word bank for support. ● Partner B draws the shape, based on the description. If Partner B draws the shape correctly, the partnership keeps the card.
<p style="text-align: center;">Research</p> 	<p><u>Responding to Public Art</u></p> <p><u>Content Objective:</u> I can reflect on and talk about my own reactions to public works of art and their impacts in communities.</p> <p><u>Process:</u> Children look at images of public arts. With a classmate, they look through the images and talk about what they notice. After choosing one image to focus on, children record their responses through writing and drawing.</p> <p><u>Facilitation:</u></p> <p style="padding-left: 40px;"><i>What do you see?</i> <i>What interests you?</i> <i>Do you see similarities between any of these works of art?</i> <i>What feeling does this artwork give you?</i> <i>How do you think people in the community might feel about this work of art?</i></p> <p><u>Thinking and Feedback Possibilities:</u></p>

	<p>Because response to artwork is so personal, this work is not well suited to the Thinking and Feedback routine.</p> <p><u>Ongoing Assessment:</u> What do children discover in a work of art? What do their responses reveal about children’s thinking and feeling about themselves and about communities? Watch for ways in which children are inspired by these works of art to experiment with similar ideas in their own artwork.</p>
<p>Writing and Storytelling</p> 	<p>Responding to Public Art</p> <p><u>Content Objective:</u> I can imagine, write, draw, and act out a story related to the creation of works of art.</p> <p><u>Process:</u> Children look at images of public arts. With a classmate, they look through the images and talk about what they notice. After choosing one image to focus on, children create stories centered around the artwork.</p> <p><u>Facilitation:</u> <i>What do you see?</i> <i>As you imagine it, who are the characters—the artists—who made this work of art?</i> <i>How did they make it? What materials did they use? What did they have to do to get those materials?</i> <i>How long did it take to make it? What else were the artists doing during that time?</i> <i>Why did the artists want to make this work of art?</i> <i>Why did they choose this community to put it in?</i></p> <p><u>Thinking and Feedback Possibilities:</u> Children might tell or perform their stories for classmates. Peer feedback can lead to revision, to other children joining the story acting, or to new stories.</p> <p><u>Ongoing Assessment:</u> How do children imagine the evolution of a work of art? How do they see artists and their role in communities? How do they understand the importance of artwork in a community?</p>

Standards	<p>Some standards addressed will depend on the studios in which children work. Some possibilities include work towards those listed in the Studios Introduction (Part 1) and the following studio-specific standards.</p> <p><u>Discovery:</u> 2-PS1-4. Construct an argument with evidence that some changes to materials caused by heating or cooling can be reversed and some cannot.</p> <p><u>Math:</u> GR.C.1 Identify, describe, analyze, compare, create, and compose shapes based on their attributes. 2.G.A.1</p> <p><u>Research:</u> W.1.2.a Investigate questions by participating in shared research and writing projects.</p> <p><u>Writing and Storytelling:</u> W.3.2 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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Notes

Art Studio

While you are working, think about:

What is the most important idea in this mural?

How are we communicating that idea with colors and images?

Where might this mural go, and why?

How could a mural like this impact our community?

Building Studio

While you are working, think about:

What is the most important idea in this work of art?

How can we communicate that idea with shapes and materials?

Where might this work of art go, and why?

How could it impact our community?

Discovery Studio

While you are working, think about:

What do we think will happen?

Why do we think that?

Is this what we expected?

What new ideas do we have now?

Math Studio

While you are working, think about:

What strategies are helping your partnership?

What descriptive words are you using?

What is hard about this game?

Research Studio

While you are working, think about:

What do I see? What is interesting to me?

What similarities and differences do I see between one piece of art and another?

What feeling does this artwork give me?

How might people in the community feel about this artwork?

Writing and Storytelling Studio

While you are working, think about:

What do we see?

Imagine and tell a story about how this art was made.

Who would the artists be?

How did they make it?

What materials did they use? Why?

What did they have to do to get those materials?

How long did it take?

Why did the artists want to make this artwork?

Why did they want to put it in a certain community?



Many Stitches Brunswick Jen Greta Cart and Christopher Cart, 2023



The Community-Food Connection Brunswick Michael Branca, AART, and Brunswick High School Students, 2019



Dance of Two Cultures Brunswick Christopher Cart, 2008



Clapp Pear Laura Baring Gould, 2007

Olga Khvan, Boston Magazine <http://www.bostonmagazine.com/arts-entertainment/2014/07/14/boston-public-art-pieces/>

Art Studio U3 W4

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

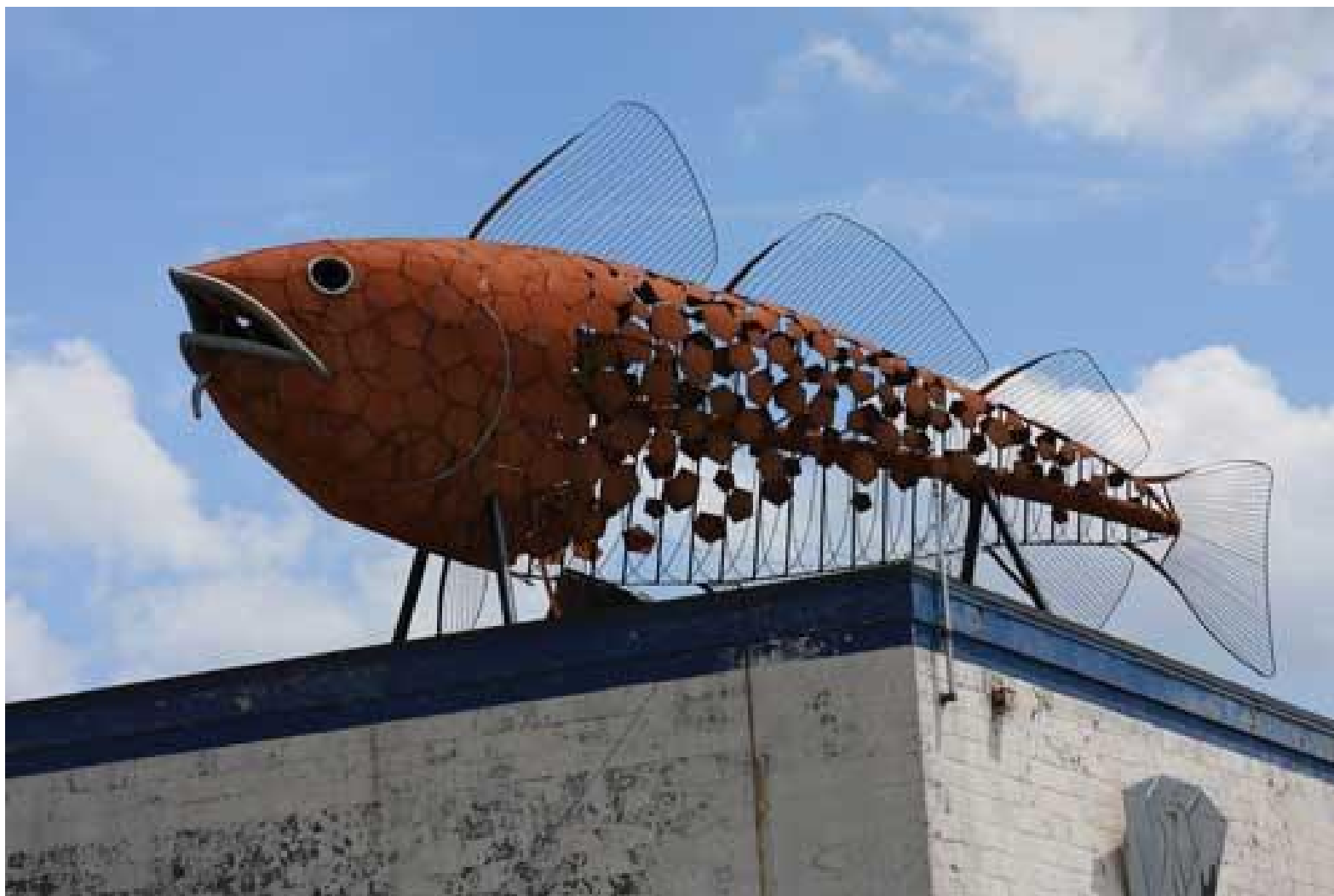


Helion/Lollipop Robert Amory, 1975

Photo: Boston Art Commission, http://culturenow.org/entry&permalink=08747&seo=Helion--Lollipop_Robert-Amory-and-Boston-Art-Commission

Art Studio U3 W4

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Maine Department of Education



The Cod Fish Steve Israel and the HarborArts Team, 2010

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Roxbury Love Richard Gomez (Deme5) and Thomas "Kwest" Burns, 2014



Connected by Sea Liz LaManche, 2014



Tenango Mayor's Mural Crew, 2014

Photo: Robin Lubbock/WBUR, <http://www.wbur.org/artery/2016/08/29/boston-best-public-art>



Taino Indians Rafael Rivera Garcia, 1984; restoration by Mayor's Mural Crew, 2003

Jesse Costa/WBUR, <http://www.wbur.org/artery/2016/08/29/boston-best-public-art>

Art Studio U3 W4

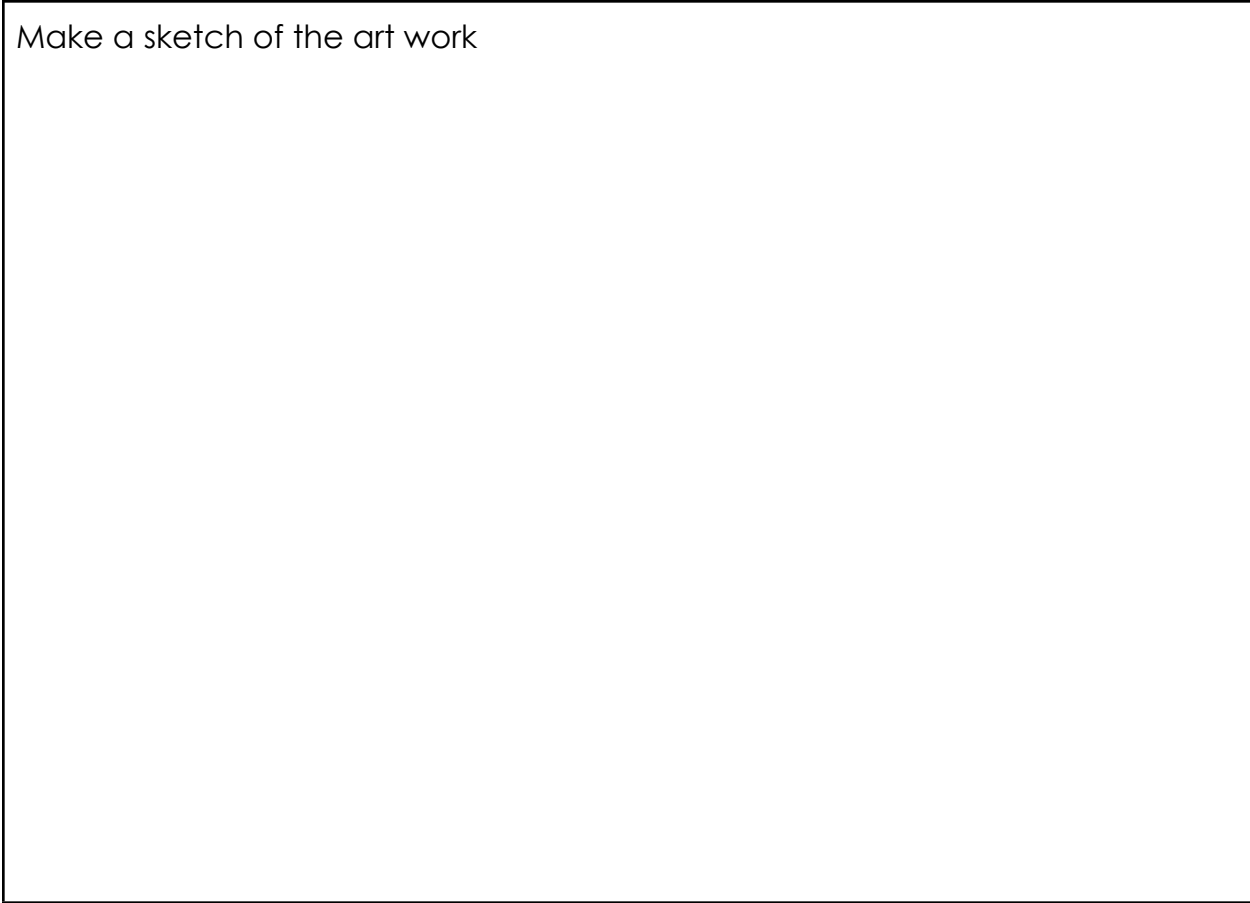
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Maine Department of Education

Name: _____

Title: _____

Artist: _____

Make a sketch of the art work



What do you see? _____

Answer at least 3 of these questions.

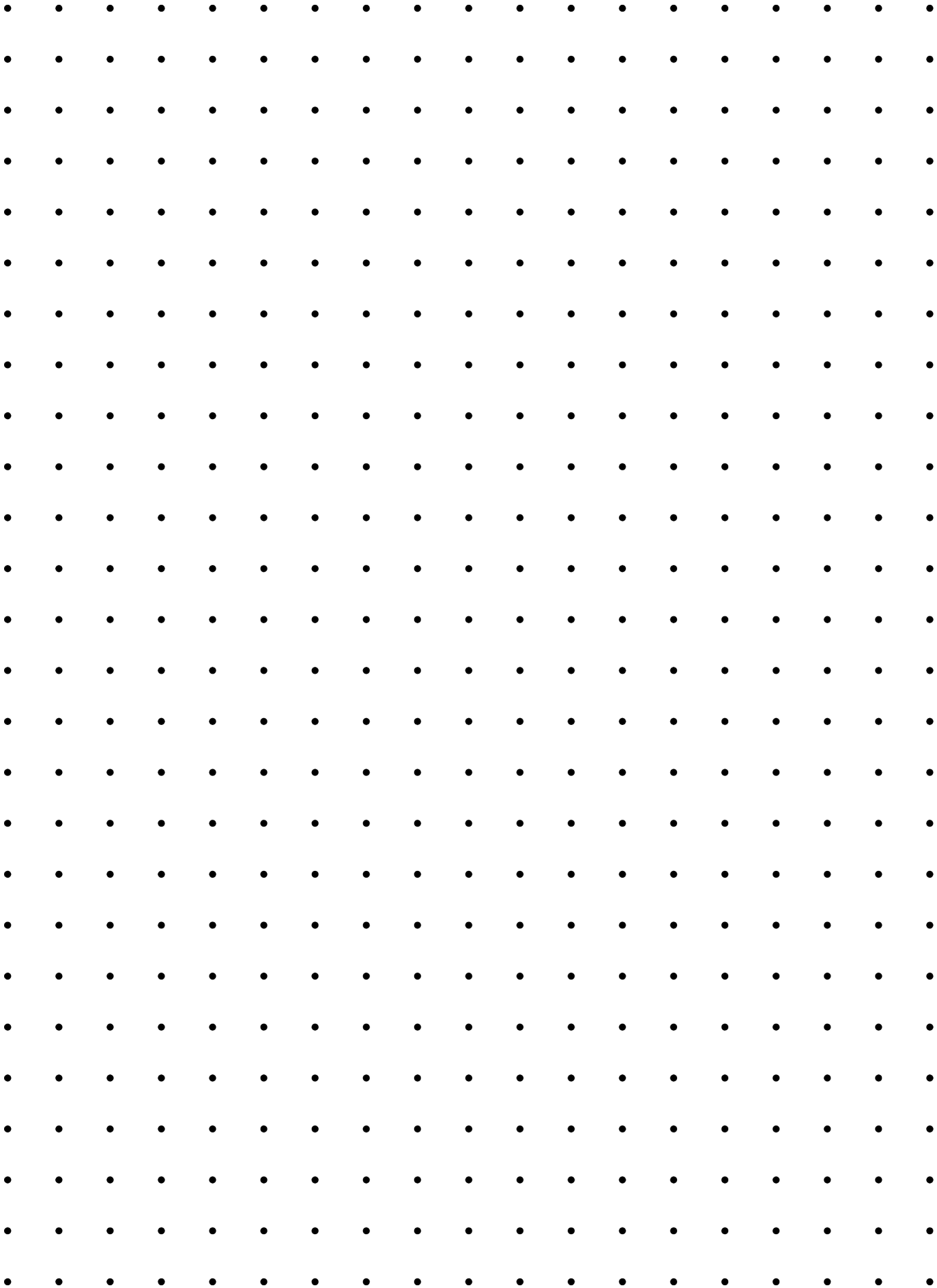
What does this work of art make you think about?

How does it make you feel? Why?

What would you like to say to the artist?

What question would you like to ask the artist?

Centimeter Dot Paper - Standard



Shape Cards Grade 2

triangles

Shape Cards Grade 2

quadrilaterals

Shape Cards Grade 2

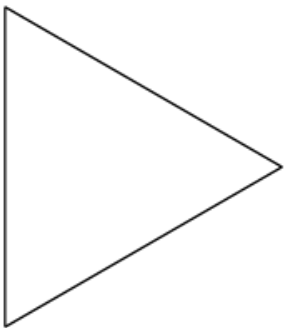
pentagons

Shape Cards Grade 2

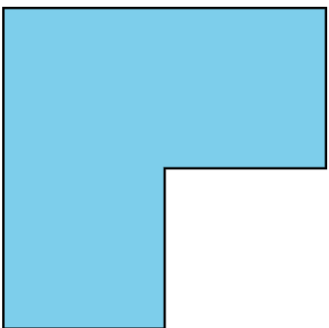
hexagons

Shape Cards Grade 2

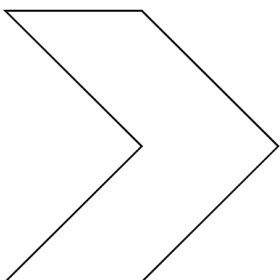
Shape Cards Grade 2
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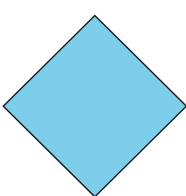
Shape Cards Grade 2
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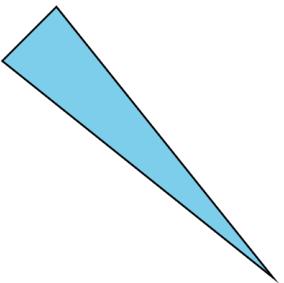
Shape Cards Grade 2
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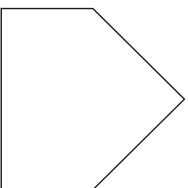
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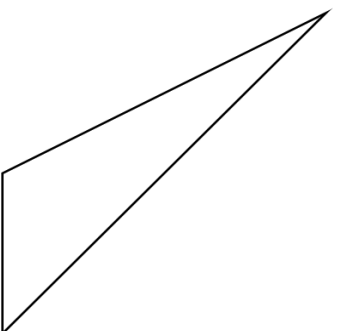
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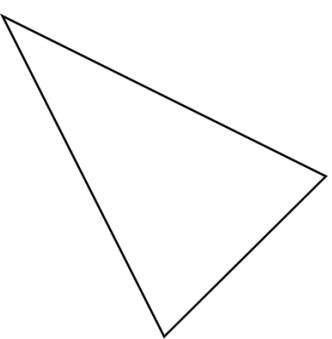
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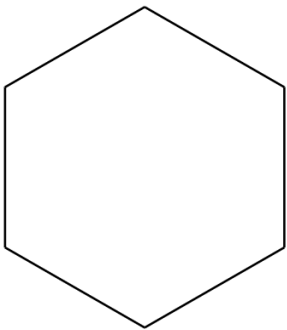


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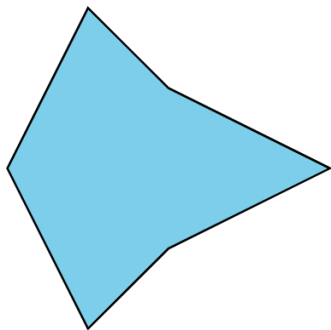


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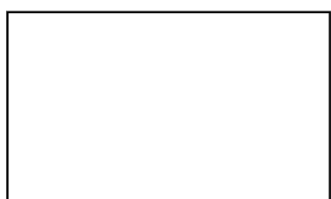
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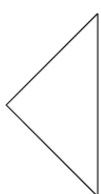
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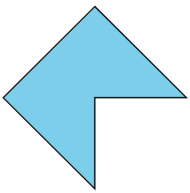
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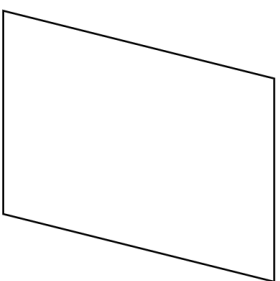
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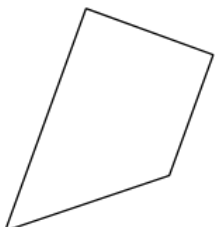
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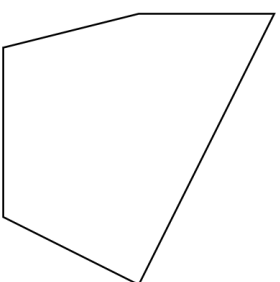
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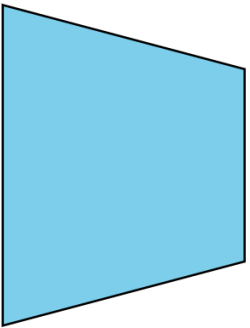


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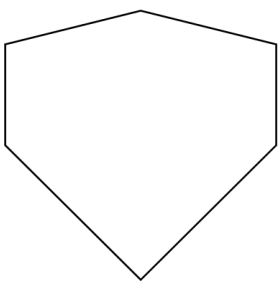


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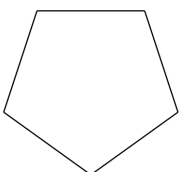
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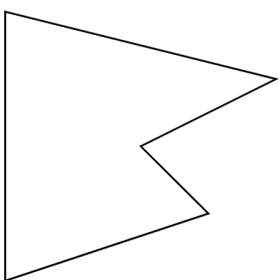
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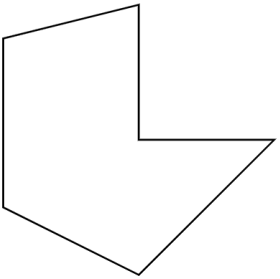
Shape Cards Grade 2
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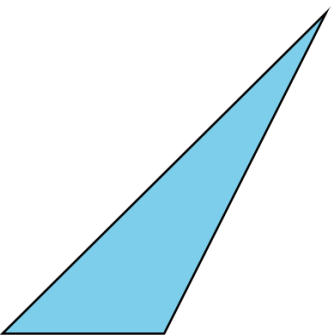
Shape Cards Grade 2
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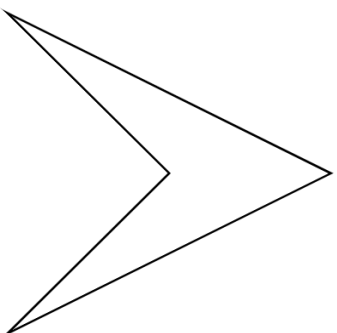
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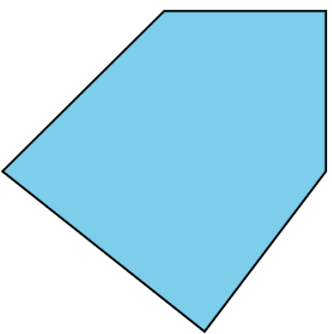
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Shape Cards Grade 2
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Unit 3: Connecting Places, Connecting People

WEEK 4 Day 1

Writing Autobiography

Peer-to-Peer Feedback: Poetic Devices

Content Objective	I can use feedback to choose how to revise my writing. (W.2.2.a, W.3.2)
Language Objective	I can ask my partner questions to understand their writing choices and answer questions about my writing choices. (SL.3.2.a)
Vocabulary	feedback: specific, helpful suggestions given to improve work poetic device: a tool poets use
Materials and Preparation	<p>Before the lesson, review children’s poems and choose one to model providing feedback. Consult with the presenting child, and, if time allows, give the child time to review the Poetic Devices Feedback sheet and to consider the area in which they would like to receive feedback.</p> <ul style="list-style-type: none">● writing tools● Poetic Devices Feedback sheet, one copy for each child and one for the class● writing folders with Poetic Devices Planning sheets● writing notebooks
Opening 1 minute	<i>Today we will provide feedback to each other to improve our writing. Remember, when we provide feedback to each other, we give specific and helpful suggestions. The writers may choose to incorporate these suggestions or not. We will first work together to analyze _____ [child]’s poem and provide them with specific feedback. Then, you will each work with a partner to provide feedback to each other.</i>
Whole Group Peer-to-Peer Feedback Practice	<i>When we do Thinking and Feedback, many of you identify specific questions you have or areas where you would like feedback. You are going to do the same thing today. You will choose one poetic device that was tricky for you or that you were not sure about, and ask a</i>

<p>12 minutes</p>	<p><i>classmate for feedback on that one poetic device.</i></p> <p>Introduce the Poetic Devices Feedback sheet.</p> <p><i>This is the paper we will use to provide feedback. At the top, there is a space for the poet’s name and the reviewer’s name. If you are the person giving feedback, you are the reviewer.</i></p> <p><i>Each poet will fill in some information before receiving feedback.</i></p> <p><i>[Child’s name], let’s circle the poetic devices you used in your poem.</i></p> <p><i>Now think about which poetic device you would like us to listen to closely and provide feedback about. Which was the trickiest for you to include? Which are you not sure about? Draw a star next to that poetic device so that we, the reviewers, know what to listen closely for.</i></p> <p><i>As we listen to [child’s name]’s poem, focus on listening closely for [chosen poetic device].</i></p> <p>Have the child read their poem. Working together as a class, fill in the identified section of the Poetic Devices Feedback sheet.</p>
<p>Peer-to-Peer Feedback 20 minutes</p>	<p>Distribute writing tools, writing folders, and Poetic Devices Feedback sheets. Give the children several minutes to prepare their feedback sheets.</p> <p><i>On this top line, circle all of the poetic devices you included in your poem. Then, think about which poetic device you would like feedback about, and draw a star next to it in the sections below.</i></p> <p><i>When you work with your partner, first you will review your Poetic Devices Planning and Poetic Devices Feedback sheets together. Tell your partner which poetic device you would like them to listen closely to. Then, read your poem to your partner. After you read, your partner will fill in the starred section of your feedback sheet. Then you will repeat the same process for your partner’s poem.</i></p> <p>Partner the children. As the children work, circulate to support them.</p>
<p>Planning for Next Steps 8 minutes</p>	<p>Have partners trade back the Procedure Feedback sheets.</p> <p><i>Read through the feedback you received. Discuss the feedback with your partner. Be sure to ask her or him any questions you have. Thank your partner for taking time to review your writing. After discussing the feedback, write ideas for next steps.</i></p>

	As the children work, circulate to support them. Have the children put their feedback sheets away in their writing folders.
Closing 1 minute	<i>Tomorrow you will begin revising your poems, using the feedback you received today.</i>
Standards	<p>W.3.2 Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p>W.2.2.a With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</p> <p>SL.3.2.a 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>
Ongoing assessment	<p>Collect the Poetic Devices Feedback sheets and children’s notebooks.</p> <p>What areas do children choose for feedback?</p> <p>Based on their writing, are these the areas they should choose for feedback?</p> <p>What feedback are children given? Does it match your assessment?</p> <p>What next steps do children set for themselves and each other?</p> <p>Are there any trends emerging?</p>

Notes

Date: _____

Poetic Devices Feedback

Poet's Name: _____

Reviewer's Name: _____

The poem includes...

repetition	rhyme	rhythm	free verse
------------	-------	--------	------------

Repetition

The poet repeats...

sounds	words	lines
--------	-------	-------

Feedback:

The repeated part communicates an **idea** or **feeling**.

Yes	Not Yet
-----	---------

Feedback:

Rhyme

Rhyming words follow a **pattern**.

Yes	Not Yet
Feedback:	

The rhyming words communicate an **idea** or **feeling**.

Yes	Not Yet
Feedback:	

Rhythm

The poet creates rhythm through...

regular beats	line breaks
Feedback:	

The rhythm communicates an **idea** or **feeling**.

Yes	Not Yet
Feedback:	

Free Verse

The poem sounds like talking.

Yes	Not Yet
Feedback:	

The free verse communicates an **idea** or **feeling**.

Yes	Not Yet
Feedback:	

Poet's Next Steps:

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 2

Writing Autobiography

Introduction to and Beginning Revising and Publishing

Today's lesson launches the work of revising and publishing that continues on Days 3-4. This lesson addresses one phase of the work: revisions (children's individual revisions and teacher-directed small group revisions). Note that publishing is introduced on Day 3.

Children use feedback from partners to revise their work.

In preparation, the teacher identifies one area of revision for each child, focused on an aspect of structure, language, or media and drawn from observations made throughout the unit. Children then receive guidance from the teacher to make these revisions by meeting in small groups with similar needs.

Content Objectives	I can use feedback to revise my poem. (W.2.2.a) I can revise my poem to include poetic devices and to fit the purpose, structure, and language of autobiography. (W.2.5, W.3.2)
Language Objective	I can edit my writing. (L.1)
Vocabulary	autobiography: a genre of writing whose purpose is to retell the events of the author's life and to entertain publish: prepare writing for an audience revise: make changes to writing
Materials and Preparation	These materials will be used during Days 2 and 3 this week. <ul style="list-style-type: none">Autobiography Observation Tools and Poetic Devices Feedback sheets Before the lesson, review the children's Autobiography Observation Tools and Poetic Devices Feedback sheets, along with other notes taken during Writing, to identify the strongest area of need for each child. Form groups of children with similar needs. See the descriptions below to guide possible group focus areas. For Revisions:

Writing U3 W4 D2

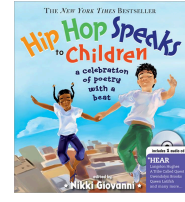
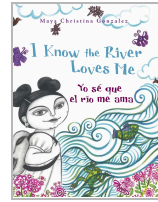
	<ul style="list-style-type: none"> ● writing tools ● writing notebooks ● writing folders with Autobiographical Poem Planning sheets, Poetic Devices Planning sheets, and Poetic Devices Feedback sheets ● poetry mentor texts from the unit, available for children’s reference ● Autobiography anchor chart, from Week 1, Day 1 ● Poetry chart, from Week 1, Day 3 <p>For Small Group instruction:</p> <ul style="list-style-type: none"> ● <i>If You Give an Author a Pencil</i> chart, from Week 1, Day 1 ● “Music for Fun and Profit” chart, from Week 1, Day 3 ● Verbs chart, from Week 1, Day 4 ● Poetry chart, from Week 1, Day 3
<p>Opening 1 minute</p>	<p><i>Each of you wrote an autobiographical poem to teach the members of our classroom community more about you. Yesterday you received feedback from each other. For the next two days you are going to revise and publish your work to get it ready to present to each other.</i></p>
<p>Individual Construction 24 minutes, concurrent with Small Group instruction</p>	<p><i>After you received feedback yesterday, you made plans for revision. Today you will review your plan and begin revising.</i></p> <p><i>You might find that there are other areas of your work that you would like to revise and edit as well. You can ask a classmate for feedback on other parts of your autobiographical poem, or you can edit your work based on the rules you have learned in Foundations.</i></p>
<p>Small Group Possibilities 24 minutes, concurrent with Individual Construction</p>	<p>As children work individually and with partners, pull small groups with similar needs to improve one aspect of their autobiographical poems. The aspects addressed in revisions should be features of autobiography or poetry taught during the unit. The following are suggestions for what to address in small groups.</p> <p><u>Stages of Autobiography</u> Review the following lessons: Week 1, Days 1-3. Use the <i>If You Give an Author a Pencil</i> and “Music for Fun and Profit” charts for reference. Reinforce the importance of identifying a trait, including sequential life events related to that trait, and concluding the poem with information about who the poet is now and/or a reflection.</p> <p><u>Verbs</u> Review the lesson from Week 1, Day 4. Have children underline the verbs in their writing. In the small group, refer to the Verbs chart to get ideas for</p>

	<p>using verbs that relate to a topic. Replace repetitive, boring verbs with verbs that are more descriptive and specific.</p> <p><u>Poetic Devices</u> Review the children’s Poetic Devices Planning sheets to understand what they hoped to express through poetic devices. Guide the children to use the devices effectively to reach their intended goals, reviewing the lessons and poems from Week 2 and from Week 3, Day 1, as necessary.</p>
Closing 5 minutes	Choose one experience from your small group instruction to share with the class. This should be informative to all children as they consider what and how to revise their autobiographical poems.
Standards	<p>W.3.2 Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p>W.2.2.a With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</p> <p>L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
Ongoing assessment	Note children’s participation in and understanding of the content of each small group.

Notes	
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Unit 3: Connecting Places, Connecting People

WEEK 4 Day 3



Writing Autobiography

Deconstruction and Individual Construction: Poem Titles and Shapes

Revising and Publishing

continued from Day 2

Content Objectives	<p>I can choose a title and shape for my poem. (W.3.2)</p> <p>I can use feedback to revise my poem. (W.2.2.a)</p> <p>I can revise my poem to include poetic devices and to fit the purpose, structure, and language of autobiography. (W.2.5, W.3.2, W.2.2.a)</p>
Language Objectives	<p>I can compare the titles of autobiographies. (SL.2.2.a)</p> <p>I can discuss how the shape of a poem helps to communicate its message. (SL.2.2.a)</p>
Vocabulary	<p>autobiography: a genre of writing whose purpose is to retell the events of the author’s life and to entertain</p> <p>enticing: drawing the reader in; making the reader want to know more</p> <p>informative: providing useful information</p> <p>poetic device: a tool poets use</p> <p>revise: make changes to writing</p> <p>title: the name of a piece of writing</p>
Materials and Preparation	<p>See materials from Day 2, and add as follows.</p> <p>For Poem Titles and Shapes:</p> <ul style="list-style-type: none"> ● Poem Titles and Shapes slides <p>For Publishing:</p> <ul style="list-style-type: none"> ● paper of varying styles (blank, with lines, with lines and space for illustration), enough for each child to choose from ● colored pencils
Opening	<p><i>Today, to get ready for publishing, we will look at the titles and</i></p>

1 minutes	<i>shapes of poems. Then you will continue to revise your poems.</i>
Deconstruction 10 minutes slide 2	<p><i>Poets have a lot to think about when they're writing poems. In addition to considering all of the poetic devices we have been discussing, they also think about how to arrange their words on the page and what to call their poems—their titles.</i></p> <p><i>Just like with personal recounts, the titles of autobiographies are both informative, telling the reader what the recount is about, and enticing, drawing the reader in.</i></p> <p>Refer to the slide, and read the titles of the poems. <i>These are poems we read during the unit.</i> <i>Choose one of the poems and think about its title. Is this a good title for this poem? Why or why not?</i></p>
slide 3	<p><i>Something different about Francisco X. Alarcón's poem, "A Blank White Page," is that the title is really the first line in the poem.</i></p>
slides 4-5	<p><i>Maya Christina Gonzalez used poetic language when she wrote I Know the River Loves Me. She also used the space on the page in different ways.</i></p> <p><i>While you listen to the next slides, think about these questions: What do you notice about the words on these pages? Why do you think Maya Christina Gonzalez organized them this way?</i></p> <p>Play the audio on the slides. Then discuss the questions above.</p>
slide 6	<p><i>In Unit 2 we also read the poem "Dunes." As we read the poem, think about the following questions: What do you notice about how the words in the poem are organized? Why do you think A.R. Ammons organized them in this way?</i></p> <p>Read the poem. Then discuss the questions above.</p>
Individual Construction and Small Groups 14 minutes	<p><i>Now think about your autobiography and what trait you are communicating. Spend a minute thinking of a title for your poem, and think about how you would like to organize it on the page. When you are ready, turn to a partner and discuss your ideas.</i></p> <p>Give partners time to exchange ideas about possible titles and arrangements for their poems.</p>

	<p><i>When you go to work, first write down your title. Then continue revising your poem. After you revise your poem and meet in your small group, you can begin to publish your work! You can choose to organize your poem however you want on the page.</i></p> <p>Show children a sample of the paper styles they might choose from.</p> <p>As children work independently, meet with small groups, as described in Day 2.</p>
Closing 5 minutes	Choose one experience from your small group instruction to share with the class. This should be informative to all children as they grow as writers.
Standards	<p>W.3.2 Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p>W.2.2.a With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.</p> <p>SL.2.2.a Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>
Ongoing assessment	Note children’s participation in and understanding of the content of each small group.

Notes

Poem Titles and Shapes

Writing Unit 3, Week 4, Day 3

MUSIC FOR FUN AND PROFIT

With the music
Of money jingling
In my pocket.
Fun and profit!
Already I'm the lead singer
Of my own band.



Things

TRACK 1 by Eloise Greenfield
read by the poet

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



from Iam 'N' Eggs

Davis / Shaheed / Shider / Marshall / Clinton Jr. / Mossam

TRACK 3 by A Tribe Called Quest performed by the artist

A-tiket, a-tasket
What's in mama's basket?
Some veggie links
And some fish that stinks
why just the other day
I went to grandma's house
Smelled like she conjured up a mouse
Eggs was fryin'
Ham was smelli'
In ten minutes
She started yellin'
"Come and git it"
And the gettin' looked good
I said, "I shouldn't eat it"
She said, "I think ya should"
But I can't
I'm plagued by vegetarians
No cats and dogs
I'm not a veterinarian
Strictly collard greens
And an occasional steak
Goes on my plate
Asparagus tips looked
yummy yummy yummy
Candy yams inside my tummy
A collage of good eats
A snack, some nice treats
Applesauce and some nice red beets
This is what we snack on when we're questin'
No second guessin'



A Blank White Page

by Francisco X. Alarcón

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





The river takes care of me and I take care of the river:
I only leave behind what already belongs to her.



El río me cuida y yo cuido al río.
Sólo deajo atrás lo que ya a él le pertenece.

Dunes

by A.R Ammons

Taking root in windy sand
is not an easy
way
to go about
finding a place to stay.

A ditchbank or wood's-edge
has firmer ground.

In a loose world though
something can be started—
a root touch water,
a tip break sand—

Mounds from that can rise
on held mounds,
a gesture of building, keeping,
a trapping
into shape.

Firm ground is not available ground.

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 4

Writing Autobiography
Publishing
continued from Day 3

Content Objective	I can prepare my autobiographical poem for an audience. (W.3.2)
Language Objective	I can illustrate my poem. (SL.3.2.b)
Vocabulary	publish: to prepare writing for an audience
Materials and Preparation	<ul style="list-style-type: none">● materials from Days 2-3● Poem Publishing Checklist, one copy for each child
Opening 1 minute	<p><i>Today you will finish publishing your autobiographical poem to get it ready to share with your classmates!</i></p> <p>Walk through the Poem Publishing Checklist.</p> <p><i>This checklist will help you as you get ready to publish. Check your work to make sure that other people will be able to read your writing. Make sure that you included all of the stages of autobiography and that you used poetic devices. Your published poem should be written on a clean sheet of paper, organized in the shape you choose. When you finish writing, add illustrations that will help communicate your message. You may want to look at one of our poetry books for inspiration.</i></p>
Individual Construction 28 minutes	<p>Send the children with writing notebooks, folders, and publishing materials.</p> <p>As children work, circulate to assist them with publishing.</p>
Closing 1 minute	<p><i>Tomorrow you will share your poems with each other!</i></p>

Name: _____

Date: _____

Poem Publishing Checklist

- Other people can read my writing.
- My poem makes sense.
- I included an Orientation.
- I included the Record of Events.
- I included a Conclusion.
- I used poetic devices.
- I wrote my poem on a new sheet of paper, in the shape I chose.
- I illustrated my poem to match my words.

Unit 3: Connecting Places, Connecting People

WEEK 4 Day 5

Writing Autobiography
Presentation and Celebration

Content Objective	I can present my poem.
Language Objective	I can share what I learned about my classmate from their poem. (SL.2.2.a)
Materials and Preparation	<ul style="list-style-type: none">• children’s published writing On the whiteboard, write the following sentence frame. I heard _____’s poem, and I learned _____.
Opening 1 minute	<i>Today we have a lot to celebrate! You have all worked so hard to write autobiographical poems.</i>
Pair Sharing 20 minutes	<p><i>Now you will share your poem with other children. You will find someone who has not yet read your poem. You and that partner will sit together to share work. Take turns reading your poems aloud to each other. After you have both shared your poems, shake hands and say “Thank you.” Then, look for other children who are ready to share their work. You should share poems with at least three people. While you are reading or listening to your partners’ poems, think about something new you learned about them. We will be sharing what we learned about our classmates at the end of writing today.</i></p> <p>Send children to find partners and share their work. Use an established classroom signal (chime, lights out, etc.) to indicate when it is time to change partners. Facilitate children’s efforts to find partners, as needed.</p>
Closing 9 minutes	Bring children back together, seated in a circle. <i>So far this school year we have spent a lot of time getting to know</i>

	<p><i>each other as people and as learners. One of the reasons we wrote autobiographical poems for each other was to get to know each other even better. Think of one thing you learned about another child that you did not know before reading their poem. We will go around the circle to share what we've learned. If you do not want to share, or if you are not ready, you can say "Pass."</i></p> <p>Refer to the sentence frame, "I heard _____'s poem, and I learned _____."</p> <p>Allow quiet time for children to think and prepare for sharing. Then go around the circle, having children share what they learned about each other.</p> <p>Note: Save the children's work to be included in the exhibit curated at the end of the unit.</p>
Standards	SL.2.2.a Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
Ongoing assessment	<p>Reflect and make notes about the unit.</p> <p>What did children come to understand about the purpose, structure, and language of autobiography?</p> <p>What did children come to understand about poetry and the use of poetic devices?</p> <p>What is still challenging?</p> <p>What do I still need to address with children this year?</p> <p>What might I do differently next year?</p>

Notes