

Module 2
Participant Guide

Supporting All Students in Close
Reading, Academic Language,
and Text-based Discussion

Activity 2

Connecticut Core Standards for
English Language Arts and
Literacy



Grades K–5

Systems of Professional Learning

Connecticut Core Standards Systems of Professional Learning

The material in this guide was developed by Public Consulting Group in collaboration with staff from the Connecticut State Department of Education and the RESC Alliance. The development team would like to specifically thank Ellen Cohn, Charlene Tate Nichols, and Jennifer Webb from the Connecticut State Department of Education; Leslie Abbatiello from ACES; and Robb Geier, Elizabeth O’Toole, and Cheryl Liebling from Public Consulting Group.

The Systems of Professional Learning project includes a series of professional learning experiences for Connecticut Core Standards District Coaches in English Language Arts, Mathematics, Humanities, Science, Technology, Engineering, Mathematics (STEM), and Student/Educator Support Staff (SESS).

Participants will have continued support for the implementation of the new standards through virtual networking opportunities and online resources to support the training of educators throughout the state of Connecticut.

Instrumental in the design and development of the Systems of Professional Learning materials from PCG were: Sharon DeCarlo, Debra Berlin, Jennifer McGregor, Judy Buck, Michelle Wade, Nora Kelley, Diane Stump, and Melissa Pierce.

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Activity 2

Activity 2: Reviewing a Lesson and a Unit

The purpose of this activity is for participants to become familiar with overall design principles and elements of exemplar units and lessons before beginning to create elements of text-based lessons themselves. The activity is divided into two parts: a) unit design and, b) lesson components.

Activity 2a: Scanning a Unit for Backward Design

DESCRIPTION

Participants are introduced to the concept of backward design. They then choose one of two units (exemplars that appear on the ctcorestandards.org website). They review the structure of this unit and annotate for evidence of the backward design process in the unit they have chosen.

DIRECTIONS

1. Listen to a brief presentation about the elements of CCS-aligned units and lessons and the backward design process for curriculum.
2. Choose one of two exemplar units provided by the facilitator.
3. Working with a partner, annotate the unit overview or introduction for evidence of the elements of backward design. Use the annotation codes on the following page.
4. Be sure to annotate using sticky notes. The units will be reused in other sessions.
5. You will have 15 minutes for Activity 2a.

RESOURCES

- MA Department of Elementary & Secondary Education, English Language Arts and Literacy, Grade 2 Author Study: Tomie dePaola (<http://www.doe.mass.edu/candi/model/files.html>)
- NYS Common Core ELA Curriculum, ELA Outcomes, Grade 5 Module 1 Overview, Unit 1, and Lesson 1 (pp. 1-58: <http://www.engageny.org/sites/default/files/resource/attachments/5m1.1.pdf>).

ANNOTATION CODES FOR ACTIVITY 2A

Stage 1: Learning Goals	
Connecticut Core Standards	CCS
Understanding	U
Key/essential/guiding questions	Q
Declarative and factual knowledge and skills	KS
Stage 2: Evidence	
Performance assessment	PA
Other assessment	OA
Stage 3: Instructional Activities	
Review one lesson for evidence that the learning goals are being addressed in the lesson (LG)	LG

Activity 2b: Looking Closely at a Lesson

DESCRIPTION

Participants are introduced to curriculum and instructional elements that will appear in high-quality lessons aligned with the CCS. They annotate a single lesson in the unit they have chosen.

DIRECTIONS

1. You have been introduced to most of these elements of an aligned lesson in Module 1. Listen for a brief description of formative assessment before beginning this activity.
2. Meet with the same partner and use the same unit as in Activity 2a, and focus on a single lesson.
3. Annotate the lesson for evidence of important components of a text-based lesson. Use the annotation codes, below.
4. Be sure to annotate using sticky notes. This unit will be reused in other sessions.
5. You will have 15 minutes for Activity 2b.

RESOURCES

- MA Department of Elementary & Secondary Education, English Language Arts and Literacy, Grade 2 Author Study: Tomie dePaola
- NYS Common Core ELA Curriculum, English Language Arts Outcomes, Grade 5 Module 1 Overview, Unit 1, and Lesson 1

ANNOTATION CODES FOR ACTIVITY 2B

Lesson Components	
Content-rich text	T
Targeted set of CCS	CCS
Close reading and text-dependent questions	TDQ
Vocabulary and academic language	AL
Discussion	D
Formative assessment	FA
Student supports	SS

SHARING

After you have completed your lesson review, locate a pair of participants who reviewed the other unit and lesson. Share evidence of the elements of backward design that you found in your units. Share elements of text-based lesson design that you found in your lesson. Discuss questions or concerns that arose as you were reviewing your lessons and units. You will have about 10 minutes for sharing and discussing.

PAUSE FOR REFLECTION

Turn to the Activity 2b section of the *notepad* on page 61 of your Participant Guide. In the section labeled, “Reviewing a Unit and a Lesson,” jot down notes about anything you think was significant from this activity that can be applied to the Core Standards work in your school or district.



Author Study: Tomie dePaola

English Language Arts and Literacy, Grade 2

In this three-week author study, second-grade students listen to and read both picture books and chapter books by Tomie dePaola. Instruction and learning emphasize story structure, including how the beginning introduces the story and the ending concludes the action; how characters respond to major events and challenges; and how to identify and read dialogue with proper expression. Students learn to use the illustrations to provide insights into understanding the text. There will be a focus on determining the central message or lesson of a story and relating it to their own lives. The class will complete a Comparison Chart comparing books by Tomie dePaola and discussing similarities and differences among characters, setting, major events, central message, use of illustrations, and the influence the author's life had on the story. Finally, students write a book review on an individually selected book by Tomie dePaola. This book review will be put in the library pocket of these books for other students to read and decide whether they want to read the book.

These Model Curriculum Units are designed to exemplify the expectations outlined in the MA Curriculum Frameworks for English Language Arts/Literacy and Mathematics incorporating the Common Core State Standards as well as all other MA Curriculum Frameworks. These units include lesson plans, Curriculum Embedded Performance Assessments, and resources. In using these units, it is important to consider the variability of learners in your class and make adaptations as necessary.



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Table of Contents

Unit Plan.....3

General Resources and Notes.....8

Lessons 1–5.....10

Lesson 6.....19

Lessons 7–11.....24

Lessons 12–15.....32

CEPA Teacher Instructions.....38

CEPA Student Instructions.....40

CEPA Rubric41

Unit Resources.....42

Appendices.....46



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Stage 1 – Desired Results				
ESTABLISHED GOALS G CCSS.ELA-Literacy.RL.2.1 Ask and answer such questions as <i>who, what, where, when, why,</i> and <i>how</i> to demonstrate understanding of key details in a text. CCSS.ELA-Literacy.RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges. CCSS.ELA-Literacy.RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. CCSS.ELA-Literacy.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting or plot. MA.ELA-Literacy.RL.2.8a Identify dialogue as words spoken by characters (usually	Transfer			
	Students will be able to independently use their learning to...		T	
	T1. Read and comprehend a range of increasingly complex texts and media written for various audiences and purposes. T2. Generate open-ended questions and seek answers through critical analysis of text, media, interviews, and/or observations. T3. Communicate ideas effectively in writing to suit a particular audience and purpose.			
	Meaning			
	UNDERSTANDINGS U	ESSENTIAL QUESTIONS Q		
Students will understand that...				
U1. Authors use their experiences to create stories. U2. Books in a series often have continuity in characters, settings, and themes. U3. Illustrations help the reader to comprehend the setting, characters, plot, mood and tone of a book. U4. Writers use examples to support their opinions.		Q1. Where do writers get their ideas? Q2. Why read multiple books by the same author? Q3. How do illustrators help readers to understand the words and ideas in a book? Q4. How can I explain my opinion about a text?		
Acquisition				
Students will know...		K	S	
K1. The structure of a story moves from beginning to end and includes setting, character, problem, and solution. K2. The beginning of a story introduces the story and the ending concludes the action. K3. Important events in Tomie dePaola’s life		Students will be skilled at... S1. Identifying the structure of a story, including the setting, characters, problem, and solution. S2. Discussing the beginning of a story and the ending of a story. S3. Relating how events in a story		



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<p>enclosed in quotation marks) and explain what dialogue adds to a particular story or poem.</p> <p>CCSS.ELA-Literacy.W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., <i>because</i>, <i>and</i>, <i>also</i>) to connect opinion and reasons, and provide a concluding statement or section.</p> <p>CCSS.ELA-Literacy.W.2.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</p> <p>CCSS.ELA-Literacy.L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>CCSS.ELA-Literacy.L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>CCSS.ELA-Literacy.SL.2.2 Recount or describe key ideas or details from a text read-aloud or information presented orally or through other media.</p> <p>CCSS.ELA-Literacy.RF.2.4 Read with sufficient accuracy and fluency to support comprehension.</p>	<p>in order to connect these events to events in his stories.</p> <p>K4. The plot of a story focuses on characters' responses to major events and challenges in the story.</p> <p>K5. An author conveys a central message, lesson, or moral in a story.</p> <p>K6. The role of illustrations in a story and how they contribute to understanding of characters, setting, and plot.</p> <p>K7. The contribution dialogue makes in bringing a story to life for the reader.</p> <p>K8. An opinion piece includes stating the opinion, citing evidence that supports the opinion, and a concluding statement.</p>	<p>sometimes reflect events in an author's life.</p> <p>S4. Determining major events and challenges a character faces in a story and how characters in a story respond to events and challenges in a story.</p> <p>S5. Examining illustrations and explaining how they support understanding of the text.</p> <p>S6. Identifying dialogue in a story and reading it with appropriate expression.</p>
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Stage 2 – Evidence	
Evaluative Criteria	Assessment Evidence
<p>The book review will be written in complete sentences, with proper beginning capitalization and ending punctuation. It will include:</p> <ul style="list-style-type: none"> • Title and author • Opinion • Three reasons or examples • A concluding statement • Proper beginning capitalization and ending punctuation • Linking words (e.g., <i>because, and, also</i>) to connect opinion and reasons 	<p>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS) PT</p> <p>Performance Task: When readers are looking for a new book, they often read reviews of books. The review is another reader’s opinion about a book. Students choose a book by Tomie dePaola on their instructional level, read it independently, and write a book review. The book review will be placed in the library pocket of the book to help other students to decide if they want to read the book.</p> <p>Goal: The goal is for students to write a book review so other students can read it to decide if they want to read the book.</p> <p>Audience: Other second-grade students</p> <p>Directions: Students will:</p> <ol style="list-style-type: none"> 1) Choose a book by Tomie dePaola that they can read. 2) Read it. 3) Write a book review that gives their opinion about the book, with reasons for that opinion.
	<p>OTHER EVIDENCE OE</p> <p>Oral discussions:</p> <ul style="list-style-type: none"> • Recounting key ideas from the read-alouds of Tomie dePaola’s autobiography • Reading dialogue with appropriate expression • Participating in completing the Comparison Chart • Participating in co-constructing and revising book reviews <p>Daily written responses:</p> <ul style="list-style-type: none"> • Describing how characters in a story respond to major events and challenges • Describing the overall structure of a story, including how the beginning introduces the story and the ending concludes the story



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- Describing how information from illustrations helps the reader to understand characters, setting, and plot
- Writing a Book Review

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Lessons 1–5: In this series of five lessons, students learn about Tomie dePaola through reading and listening to stories he has written. They learn how understanding an author’s life and point of view can help the reader to understand the stories. Instruction and learning focus on the overall structure of a story, including how the beginning introduces the story and the ending concludes the action. These lessons also emphasize how illustrations and text combine to help the reader to understand the story. As students identify dialogue, they will start to recognize differences in the points of view of characters by speaking in a different voice for each character when reading dialogue aloud. After reading or listening to each story, students focus part of the discussion on the central theme or message of the story.

Lesson 6: This one-day lesson introduces students to characters that appear in multiple books by Tomie dePaola. The focus of the lesson is on how characters respond to major events in a story. The teacher begins by reading aloud *Strega Nona* (or students watch Tomie dePaola read it on the videodisc). One group reads *Strega Nona* and *Big Anthony and the Magic Ring* (Very Complex text); the second group reads *Meet the Barkers* and *Trouble in the Barkers’ Class* (Moderately Complex text); and the third group reads *Boss for a Day* and *Hide and Seek All Week* (Readily Accessible text). Reading is done independently or in a small group, depending on the needs of students. Students use a Book Note to record their daily written responses.

Lessons 7–11: This five-day series of lessons has a dual focus: comparing and contrasting books by Tomie dePaola and writing a paragraph expressing an opinion about a book. The teacher begins by reading aloud several of Tomie dePaola’s books. The class then co-constructs a large Comparison Chart, which includes the book title, characters, setting, major events, how the character responds, central message, and how the story relates to the author’s life. Students continue reading in three homogeneous groups with the texts started in the previous lesson. Reading is done independently or in a small group, depending on the needs of individual students. Students use a Book Note to record their daily written responses.

Lessons 12–15: This is a four-day series of lessons in which students independently read a book by Tomie dePaola and write a book review. This is the Curriculum Embedded Performance Assessment (CEPA). Completed book reviews are placed in the library pocket of the classroom books so that other students can read the review and decide if they want to read the book. The class has a celebration on



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the last day as they read their book reviews to each other, put library pockets inside books that don't have them, and insert a book review in the pocket.

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General Resources and Notes

Preparation:

- Meet with specialists (ELL, special education, reading) to discuss the unit and how they can support their students in the classroom and in their small groups.
- Create a list of students who will work together in small, homogeneous reading groups.
- Write the Essential Questions on chart paper, with one question at the top of each piece of chart paper.
- Make a grouping chart, listing which students will work together in small groups. This should be based on those students needing little support, those needing some support, and those who will need significant support. These groups are just for the duration of the unit.
- Make a list of partners within each of the different groups who can work together during the unit and are reading on a similar level.
- Have students choose a book at their independent reading level to read when they are finished with their work.
- If you do not already have them, buy library pockets for the Tomie dePaola books in your classroom.
- At some time during the unit, you may access Tomie dePaola's website (<http://www.tomie.com>) either with a projector for the whole class or in a computer lab where each student can view the website on his/her own screen.

Some ways of making difficult text easier for students struggling with grade-appropriate text:

- Read part of the book or chapter to students and discuss the characters, setting, problem, or goal before having them read on their own.
- Read to students and then have students reread what you have just read.
- Have students read an easier book on the same topic or do a read-aloud on the same topic before asking students to read a difficult book.
- Give students a lot of background knowledge before they read a book.
- Preview what will happen in the story, listing characters, places, and difficult words on the board.
- Break up the assigned reading into smaller portions. Set a purpose for reading each small portion and discuss each portion after reading (guided reading).
- Have students read chorally or echo read (you read a sentence or two and then they read the same portion).

Resources

- Collect and organize all texts for whole-class and small-group reading.
- Collect as many books by Tomie dePaola as possible from the classroom library, school library, and public library. These need to be at all of the instructional levels of students.



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- Make sure that each student has a Reading Response Journal (RRJ) for written responses and reflections to reading. These may be commercially produced notebooks or teacher-made with stapled pages for responding to each day's reading (see a description of the Reading Response Journal below under "Reading Response Formats").
- Copy the Book Review Form (see the Appendices) for each student to complete the CEPA.
- Have chart paper available to record student responses in whole-class discussions.

NOTE: Individual texts and resources will be described in detail in the Lesson Overviews and in Unit Resources.

Time: Lessons are designed for approximately 60 minutes. This will allow time for additional reading and writing instruction required by the district (guided reading, writing workshop, word study, etc.).

Reading Response Formats:

Both oral and written responses to reading enhance students' understanding and connections to stories they are reading. Consider a variety of oral response formats that will allow all students to participate in discussion, share their ideas, and listen to the ideas of others. Whatever the format, students should be provided with a common question or topic to prompt and focus their thinking. Possible formats for use in this unit are:

- Whole-class discussion – Students respond in a whole-class discussion to a teacher- or student-posed question. This may be used to initiate a discussion or to summarize what was learned. It is limited to only those students who offer to share their ideas.
- Turn and Talk – Students in a whole-class meeting work with a partner to discuss their ideas and questions related to a question or topic. Since each partner group participates, all students in the class will participate in the discussions.
- Think/Pair/Share – This format encourages students to think for a brief time before they share with a partner. After discussing their ideas with a partner, they share them with a small group or the whole class.
- Reading Response Journals (RRJ) – The RRJ is useful in providing students with an opportunity to express their ideas about their reading in writing. Students respond to their thinking on a variety of levels. They may write in response to a teacher-posed question or to a question they generate themselves or in a group about a topic or story. They may use this journal to synthesize important events in a story or character actions that will help them to understand the story. They may also use the journal to make connections between the story and their own lives.



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Author Study: Tomie dePaola English Language Arts, Grade 2 Lessons 1, 2, 3, 4, and 5

Brief Overview of Lessons: In this series of five lessons, students learn about Tomie dePaola through reading and listening to stories he has written. They learn how understanding an author's life and point of view can help the reader to understand the stories. Instruction and learning focus on the overall structure of a story, including how the beginning introduces the story and the ending concludes the action. These lessons also emphasize how illustrations and text combine to help the reader to understand the story. As students identify dialogue, they acknowledge differences in the points of view of characters by speaking in a different voice for each character when reading dialogue aloud. After reading or listening to each story, students focus part of the discussion on the central theme or message of the story. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Knowledge of story structure
- Ability to recount information gained from listening to a story read-aloud

Estimated Time: 60 minutes for each lesson

Instructional Model: Each lesson includes a teacher read-aloud, a mini-lesson, setting a purpose for reading, and a written response to reading. During these lessons, students all read the same text using a flexible grouping model. Students are divided into three groups according to the amount of scaffolding needed. Those students who can read the



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text by themselves should do so. Those needing a small amount of support can read with a partner. Those needing significant help should read with you or another teacher. (See ideas in the Instructional Tips/Strategies/Notes for the Teacher section for more detailed ideas about supporting readers with complex text.)

Resources for Lessons

Student texts:

- Class set of *The Art Lesson*, by Tomie dePaola
- Class set of *Now One Foot, Now the Other*, by Tomie dePaola
- Class set of *Stagestruck*, by Tomie dePaola
- Many books by Tomie dePaola, especially the autobiographical ones (see listing of books by genre or category in Selected Books by Tomie dePaola in Unit Resources)

Teacher read-aloud text:

- One copy of *26 Fairmount Avenue*, by Tomie dePaola

Materials

- Chart paper or space on the board to write the Essential Questions



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Content Area/Course: English Language Arts and Literacy, Grade 2

Unit: Author Study: Tomie dePaola

Time (minutes): 60 minutes for each lesson

Lessons 1–5: Getting to Know the Author

By the end of these lessons, students will know and be able to:

- Explain events in Tomie dePaola’s life that he wrote about
- Name books that the author wrote
- Use information gained from the illustrations and words in print to understand characters, setting and plot
- Identify dialogue on a page and read it with expression

Essential Question addressed in these lessons

Q1. Where do writers get their ideas?

Q2. Why read multiple books by the same author?

Q3. How do illustrators help readers to understand the words and ideas in a book?

Standard(s)/Unit Goal(s) to be addressed in this lessons

CCSS.ELA-Literacy.RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

CCSS.ELA-Literacy.RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

CCSS.ELA-Literacy.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.



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CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting or plot.

MA.ELA-Literacy.RL.2.8a Identify dialogue as words spoken by characters (usually enclosed in quotation marks) and explain what dialogue adds to a particular story or poem.

CCSS.ELA-Literacy.SL.2.2 Recount or describe key ideas or details from a text read-aloud or information presented orally or through other media

Instructional Tips/Strategies/Notes for the Teacher

During this first week, all students will be reading the same books: *The Art Lesson*; *Now One Foot, Now the Other*; and *Stagestruck*. A flexible grouping model will be used to ensure that all students have access to the text.

Anticipated Student Preconceptions/Misconceptions

- There is no connection between an author’s life and what he writes.
- Illustrations are sometimes interesting to look at but they are not important to the story. They do not help understanding.

Lesson Sequence

Lesson 1 (60 minutes) Introduction to Tomie dePaola and his books

Before Reading (10 minutes)

- Tell students that for the next three weeks, they are going to read books by Tomie dePaola. He writes both fiction and nonfiction, and many of his stories are autobiographical.
- Pre-Assessment
Ask students the following questions:



- What is a biography? What is an autobiography?
- Who is Tomie dePaola? What has he written?
- What is an author study?
- Introduce the unit and the concept of an author study: we study an author and read multiple books by one author so we can compare story elements (setting, characters, problem, solution), illustrations, and how the writer writes across many texts.
- Read the Essential Questions on the chart paper. Tell students that they will focus on questions all three questions during this week.
- Explain that often knowing what happens in an author's life gives the reader insights into the author's writing.

Mini-Lesson, Biography and Autobiography (10 minutes)

- Ask students if anyone has read a biography. Explain the word.
- Show students the *26 Fairmount Avenue* books. Explain how this book, or series, is autobiographical.
- Tell students that Tomie dePaola has written many other picture books that are autobiographical and that they will be reading them as a class and on their own. Show students some of the autobiographical picture books (see the Comparison Chart in the Appendices).
- Make sure students know what the word autobiographical means. Write "biography" and "autobiography" on the board and explain the difference. Beside each one write "biographical" and "autobiographical" and explain that they are adjectives and describe how they are used.

Interactive Read-Aloud of 26 Fairmount Avenue (10 minutes)

- Read aloud Chapters One and Two in *26 Fairmount Avenue*. Stop periodically to model your thinking strategies. Share the insights you gain into Tomie dePaola's life.
- When finished, ask students to recount key or major events in the author's life from the text read-aloud. Record those on a class chart.

Reading and Responding to Whole-class Text *The Art Lesson* (25 minutes)

- Explain to students that for the next two days, they are all going to read *The Art Lesson*, by Tomie dePaola. (Give each student a copy of the text.)
- Explain the format and expectations for working in small groups.
- Point out that Tomie dePaola is both the author and the illustrator. Ask students why authors put illustrations in their books. Have students look through the illustrations and discuss what they can learn from them.
- Set a purpose for reading: Ask students, as they read, to take time to look at the illustrations and put them together with the words to understand characters, setting, and plot.
- Students read through: "When the art teacher comes, you only get one piece" in one of three grouping options: independently, with a partner, or in a small group with the teacher.
- Ask students to respond to the following questions in their Reading Response Journals once they finish reading:
 - What did Tommy want? Name three things that Tommy wanted.
- Students who finish early can read independently.



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After Reading and Closure (5 minutes)

- Reconvene the class to discuss what they have read in *The Art Lesson*.
- Review characters and setting (time and place).
 - Explain what the plot is—what happens in a story and how it happens. It includes a conflict or problem or goal the main character has, how the character tries to solve the problem or reach the goal, and the solution.
 - Ask students, what is the main character’s (Tomie dePaola’s) goal in this story?
- Ask students: How do the illustrations and the words help you to understand the characters? The setting? The main character’s goal?
- Look at the picture where the paint is blowing off of Tommy’s picture.
 - Can you infer from the illustration how Tommy feels? (Use this vocabulary even if you have not yet introduced inference.)
 - Explain that when you infer something, you use what you know from your background knowledge along with what the author says in the text or pictures to figure something out.
 - What were some of Tommy’s problems? What made you infer that?
- Discuss what they have written in their RRJs. Ask students to share their writing.
- Review the lesson outcomes by asking students questions.
- Preview outcomes for the next lesson: Tomorrow we are going to learn about how authors use dialogue in their stories.

Lesson 2 (60 minutes) The use of dialogue

Interactive Read-aloud of 26 Fairmount Avenue (15 minutes)

- Begin by continuing the read-aloud of Chapters Three and Four of *26 Fairmount Avenue*. Stop periodically to model any comprehension strategies you have used as a reader or any insights you have gained about Tomie dePaola’s life.
- After reading, ask students to recount key or major events in the author’s life from the text read-aloud. Record these on a class chart.
- Review the chart (of key events in Tomie dePaola’s life) and look for connections between these events and what he writes about in his stories. Discuss any connections.

Mini-Lesson, Whole-class Text *The Art Lesson* (10 minutes)

- Ask one student to explain what happened in the story yesterday without looking at the book. That student may ask other classmates for help in recalling the central ideas.
- Tell students that today they are going to look at dialogue.
 - Ask students, What is dialogue? How can we identify it in the text (usually enclosed in quotation marks)?
- With their books, have students look back over what was read yesterday and find the first instance of dialogue.
 - If students struggle, write on the board, “No more drawing on the sheets, Tommy.” Point out the quotation marks.
- Find the next instance of dialogue and have students read it and point to it.
 - Ask students, How might that be said?
 - You may need to model how the dialogue is read differently depending on the character and what is said.



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- Continue finding dialogue in the pages read yesterday and have students chorally read the dialogue with expression.
- Discuss why authors use dialogue:
 - It helps the reader to understand the character and how the character thinks and feels, makes the story interesting, and helps the reader to picture what is happening, etc.
 - Ask students to pay particular attention to the dialogue as they read today.

Reading and Responding to Whole-class Text *The Art Lesson* (25 minutes)

- Set a purpose for reading. Ask students to read to find out Tommy's problem and how it was solved. This is part of the plot of the story.
- Students read the rest of the story in one of three grouping options: independently, with a partner, or in a small group with you.
- When they are finished, students individually write a response to this question in their RRJs: What was Tommy's problem in the art lesson and how was it solved?
- Students who finish all of the assignments can read independently.

After Reading and Closure (10 minutes)

- Bring the class back together. Have one student retell the second part of *The Art Lesson*, starting from the art lesson, without looking at text or illustrations.
 - If necessary, ask other students to fill in missing details.
 - If students have difficulty, ask them questions about the missing structural elements (setting, characters, problem, events, solution).
 - If they still have difficulty, show them the pictures of the missing elements.

- Finally, if necessary, reread a selected portion related to the missing element.
- Discuss the central message of the story. In every story, the author is trying to tell us something about life. Ask:
 - What was Tommy's goal in the story *The Art Lesson*?
 - What did he do to reach his goal?
 - What were some of the problems he had along the way? How did he solve his problems?
 - What is the author trying to teach us? What is the lesson in this story? (Work hard, and you can reach your goal. You may need to compromise in order to get what you want.) You may need to help students with this.
- Ask a few students to share their written responses.
- Review the lesson outcomes by asking students questions.
- Preview outcomes for the next lesson: Tomorrow we will focus on the plot of a story.

Lesson 3 (60 minutes) The plot of a story

Interactive Read-aloud of *26 Fairmount Avenue* (15 minutes)

- Continue the interactive read-aloud of Chapters Five and Six of *26 Fairmount Avenue*. Stop periodically to model any strategies you are using for comprehension.
- After reading, ask students to recount key or major events in the author's life from the text read-aloud. Record those on a class chart.
- Review the chart (of key events in Tomie dePaola's life) and continue to discuss Essential Question 1: Where do writers get their ideas?
 - Discuss any connections.



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Mini-lesson, Whole-class Text *Now One Foot, Now the Other* (15 minutes)

- Introduce the next whole-class text *Now One Foot, Now the Other*.
- Ask students to read the first page to themselves.
 - Ask them to identify the dialogue in the story and read it aloud chorally.
 - Ask students to explain why Grandpa had Bobby call him Bob.
- Have students read the second page to themselves (or chorally if you think they need to). Have them again identify and read the dialogue.
- Discuss how the beginning of a book introduces the story. Ask:
 - How does Tomie dePaola introduce this story?
 - What do we know about the characters?
 - What do we think their relationship is like? How do we know?
 - Do they like to spend time together? How do we know?
- Ask students to look through the pictures and discuss how the illustrations might help them to understand the text.
 - What do they think is going to happen in the story based on looking at the pictures?
 - What do we know about the characters?
 - What is their relationship? How do you know that?
 - What do we know about the setting?
 - What do you think you know about the plot? Make sure students know what the word “plot” means.
- Tell them that as they read, they will put the words together with the illustrations to understand what the author is saying.

Reading and Responding to Whole-class Text *Now One Foot, Now the Other* (25 minutes)

- Set a purpose for reading: Ask students as they read to find out the major event in the story and how Bobby responded to it.

- Students read *Now One Foot, Now the Other* through “So, don’t be scared if he doesn’t remember you” in one of three grouping options: independently, with a partner, or in a small group with you.
- When finished, have students individually write a response to the following question:
 - How did the text (words) and illustrations help you to understand the characters?
 - Extra question for those who finish early: How did the text (words) and illustrations help you to understand the plot?
- After responding to the question, students who finish early can read independently.

After Reading and Closure (5 minutes)

- Reconvene the class and discuss the written response.
- Review the lesson outcomes by asking students questions about “plot”:
 - What was the plot in this story?
 - How did the illustrations help you to understand the plot?
- Preview outcomes for the next lesson: Tomorrow we will learn how the end of a story concludes the action.

Lesson 4 (60 minutes) The end of a story concludes the action

Interactive Read-aloud of *26 Fairmount Avenue* (15 minutes)

- Finish reading *26 Fairmount Avenue* aloud to students.
- Ask students to recount key or major events in the author’s life from the text read-aloud.
- Record those answers on the class chart.



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- Ask students to discuss this question with a partner: After listening to *26 Fairmount Avenue*, do you think there are any connections between the events in Tomie dePaola's life and some of these stories? What are some of the connections?

Mini-Lesson, Whole-class Text *Now One Foot, Now the Other* (10 minutes)

- Seat students in partners.
- Give partners a page of the story with dialogue on it. Have them identify all the dialogue on the page and who is talking. Then, they practice with their partner to read it with expression.
- Put four students together (two pairs of partners) and have them read with expression the dialogue they found on their page.

Reading and Responding to Whole-class Text *Now One Foot, Now the Other* (25 minutes)

- Briefly ask students questions to review the overall structure of a story (setting, characters, problem, events, solution).
- Review the main event so far in the book (Bob has been in the hospital for months and months and can't move or talk.)
- Have students reread the first two pages of *Now One Foot, Now the Other* and discuss the following question:
 - How does the beginning introduce the story?
- Set a purpose for reading: Ask students to read the rest of the story to see how the ending concludes the action. (Make sure students know what the word "conclude" means.) Remind students that this is part of the plot of the story.
- Students read in one of three grouping options: independently, with a partner, or in a small group with you.

- When they finish reading, ask students to answer the following question in their Reading Response Journal:
 - What did Bobby do to try to help Bob get better?

After Reading and Closure (10 minutes)

- Reconvene the class to discuss their reading.
- Review the lesson outcomes by asking students questions.
 - How does the ending conclude the action?
 - Ask two or three students to share their written responses.
- Preview outcomes for the next lesson: Tomorrow we will discuss the central messages of some of Tomie dePaola's stories.

Lesson 5 (60 minutes) Central Message of a Story

Before Reading (10 minutes)

- Review the concept that authors have a central message or lesson in a book.
 - Ask students to recall the message of *The Art Lesson*.
 - Be prepared to help students to recall the story and prompt them with the message (be true to yourself, never give up, always keep trying, learn to compromise, etc.).
- Now ask students: What do you think the central message of *Now One Foot, Now the Other* is (helping each other, relationships, relationships between kids and grandparents, etc.)?
- Introduce *Stagestruck* as another autobiographical book by Tomie dePaola.
 - Check to see who remembers what "autobiographical" means.
- Students can read with partners.



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- Make sure the partners who struggle are sitting up front near you so you can help them with the reading.
- Pass out a copy of *Stagestruck* to each student.

Reading and Responding to Whole-class Text *Stagestruck* (45 minutes)

- Use a guided reading structure for the first part of the book.
- Ask students to read the first two pages to themselves. (Struggling readers may read it chorally.)
 - Next, ask students to reread the second page focusing on the dialogue.
 - Ask students to practice with their partner reading the dialogue, the way the teacher might sound and how Tommy might sound.
 - Ask a pair of students to read the dialogue to the whole class. Make sure students have different intonations. Note that the author tells the reader how to read Tommy's part (Tommy whispered loudly).
 - Then, ask students to read pages 3 and 4 with their partners.
 - Ask students to discuss the following questions with their partners once they finish:
 - What new information did we learn on those two pages?
 - How does the illustration help you to understand the text on page 4?
 - What does "stage presence" mean? How do you know? (The author tells you in the next sentence.)
- Students read page 5 with their partners. Then, discuss the following questions with the class:
 - What happened on this page?
 - How do the illustrations help you to understand the words?
 - Point out the bubble, meaning this is what Tommy is thinking.

- Have someone read what Miss Bird said, with appropriate intonation.
- Have the whole class chorally reread what she said.
- Ask students to read pages 6, 7, and 8 with their partners and discuss the following questions:
 - What happened next in the story?
 - How do the illustrations help you to understand the words?
- As a class, review what has happened in story so far.
- For pages 9–20, do an interactive read-aloud, finishing with: "Someone yelled, Bravo!"
- Ask students to read page 21 to the end in one of three grouping options: independently, with a partner, or in a small group with you.
- Set a purpose for reading. Remind students that the end of the book concludes the action and that they read to find out how Tomie dePaola concludes the plot.
- When they finish reading, ask students to respond to the following question:
 - What happens after the play and the next day? How does Tomie dePaola conclude the action in this book?

After Reading and Closure (5 minutes)

- Reconvene the class and discuss the end of the story.
- Ask students to share their written responses.
- After listening to a few responses, add in any key events that are missing.
- Review the lesson outcomes by asking questions.
- Preview outcomes for the next lesson: Tell students that tomorrow they will learn how to identify major events in a story and to pay attention to how characters respond to these events.



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Formative Assessment (after the class)

Think about which students could:

- Locate dialogue and read it with appropriate expression.
- Participate in class discussions.
- Orally read with fluency and expression.



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Author Study: Tomie dePaola

English Language Arts, Grade 2

Lesson 6

Brief Overview of the Lesson: Lesson 6 is a one-day lesson that introduces students to characters that appear in multiple books by Tomie dePaola. The focus of the lesson is on how characters respond to major events in a story. The teacher begins by reading aloud *Strega Nona* (or students watch Tomie dePaola read it on the videodisc). One group reads *Strega Nona* and *Big Anthony and the Magic Ring* (Very Complex text); the second group reads *Meet the Barkers* and *Trouble in the Barkers' Class* (Moderately Complex text); and the third group reads *Boss for a Day* and *Hide and Seek All Week* (Readily Accessible text). Reading is done independently or in a small group, depending on the needs of students. Students use a Book Note to record their daily written responses. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Knowledge of story structure

Estimated Time: 60 minutes

Instructional Model: This is a guided reading model where students are grouped homogeneously to read a text at their instructional levels. Texts were chosen for three groups reading various texts: Very Complex, Moderately Complex, and Readily Accessible. Students will finish reading their guided reading texts in the next series of lessons. These groups are only formed for the duration of the next six lessons.



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Resources for the Lesson

Student texts:

- Small-group sets of *Strega Nona* and *Big Anthony and the Magic Ring* (Very Complex text); *Meet the Barkers* and *Trouble in the Barkers' Class* (Moderately Complex text); and *Boss for a Day* and *Hide and Seek All Week* (Readily Accessible text)
- Other books for independent reading when students have completed their reading assignments

Materials

(Tomie dePaola) *Live in Concert: The Pied Piper of Children's Books*, videodisc, 1999, along with a way to project it. Find the part on the disc where Tomie dePaola is reading *Strega Nona*. (If this is unavailable at the library, you can read *Strega Nona* to students.)

Book Note (one per student; see the Appendices)



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Content Area/Course: English Language Arts and Literacy, Grade 2

Unit: Author Study: Tomie dePaola

Time (minutes): 60 minutes

Lesson 6: How Characters Respond to Major Events

By the end of this lesson, students will know and be able to:

Identify major events in a story after discussion with peers and the teacher.

Essential Question addressed in this lesson

Q2. Why read multiple books by the same author?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges.

CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting or plot.

CCSS.ELA-Literacy.SL.2.2 Recount or describe key ideas or details from a text read-aloud or information presented orally or through other media.

Instructional Tips/Strategies/Notes for the Teacher

- Meet with the group reading Readily Accessible text. Use the time to:
 - Teach the meanings of identified words using the Beck model (See the unit Realistic Fiction: Stories Matter.)
 - Review and discuss the major events in the story.
- Check in briefly with the other two groups.
- Be sure that ELLs understand the vocabulary you are using, such as: challenges, major, respond, and central message.



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- Students with learning disabilities may need help in completing the Book Note or may work in a small group to discuss it while a teacher or more able peer writes the information on the Book Note.

Anticipated Student Preconceptions/Misconceptions

There is no relationship between characters and events in their lives.

Lesson Sequence

Lesson 6 (60 minutes) How characters respond to major events

Before Reading (5 minutes)

- Discuss Essential Question 2: Why read multiple books by the same author?
- Tell students that this week they are going to pay special attention to characters in the stories they read, how the author introduces each character, and how the characters respond to major events in the story.

Mini-lesson, Plot (10 minutes)

- Tell students that today they are going to identify the major events in the stories that they read.
- First, talk about what a major event is:
 - List some major events on the board, such as:
 - You forgot your lunch or your lunch money.
 - A friend broke his arm.
 - Someone stole your bike from the school bike rack.
 - Ask students how they might respond to these events.
 - Forgot lunch—possible responses: call mom, share with friend, borrow money to buy a lunch, don't eat lunch, get upset, etc.



- A friend broke his/her arm—possible responses: take him to the nurse, scream and run away, laugh, etc.
- Stolen bike—possible responses: talk to teacher, accuse a friend of stealing it, go look for it, etc.
- Remind students that the way characters or people respond to various things that happen tells us what that character or person is like.
- Ask students to think about *Now One Foot, Now the Other*.
 - Ask: What was the major event in the story? (A possible response is: Bobby can't walk and then Bob can't walk.)
 - How did Bob respond? How did Bobby respond?
 - Discuss how “response” includes what someone says, what someone does, or how someone feels.
 - What did Bob or Bobby say? What did he do? How did he feel?

Interactive Reading of *Strega Nona* (15 minutes)

- Tell students they are going to listen as you read *Strega Nona* (or watch a videodisc of Tomie dePaola reading *Strega Nona*).
 - Before reading, on a chart or whiteboard, make a two-column chart. Label the left-hand column “Major Event or Challenge” and the right-hand column “How the Characters Responded.”
 - After reading the first page, ask students how Tomie dePaola introduces the story (we know the setting, the time, and the main character’s name).
 - What do we know about the main character? (She has a magic touch; people come to see her when they have troubles; people in the town talk about her in whispers.)
 - Discuss how important it is to pay attention as they read the first page(s) of a story because the author always introduces the setting and characters and often the problem as well.

- Continue with an interactive read-aloud. During the reading, periodically stop and have students identify major events and challenges in the story and write them in the chart on the board.
- After reading the story, refer to the list of major events and ask students to think about how the characters responded to these events. Perhaps different characters responded in varying ways. Discuss this and add them to the chart.

Reading Guided Reading Books in Small Groups (20 minutes)

- Pass out the books to each group. Explain the small-group format and expectations.
 - Each group should read about one-third of the book each day for the next three days.
 - If they finish their reading and written response before the others, they should reread the assigned pages and then read independent reading books.
- Set a purpose for reading: Ask students to think about the following things as they read: the characters, the setting, and any major events that occur in the story. The major events are the plot of the story.
- Show the Book Note (see the Appendices) on an overhead projector or document camera. Ask students to fill out the following as they read today:
 - Title
 - Characters
 - Setting
 - An explanation of how the illustrations helped them to understand the characters and setting
- Ask students to read through the assigned pages the first time and then reread to fill in the Book Note.
- As students are reading, work with each group briefly, guiding their understanding and helping them to complete the Book Note.



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After Reading (10 minutes)

- Reconvene the whole class to discuss the characters they read about, the settings, and how the illustrations helped them to understand the characters and settings.
- Ask students to provide examples from their Book Note.
- Review the lesson outcomes by asking students questions.
- Preview outcomes for the next lesson: Tell students that tomorrow they will learn how to write a book review.

Formative Assessment (after class)

- Review the Book Notes.
- Think about who participated in the class discussion and the types of comments they are making.



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Author Study: Tomie dePaola English Language Arts, Grade 2 Lessons 7, 8, 9, 10, and 11

Brief Overview of Lessons: Lessons 7–11 are a five-day lesson series with a dual focus: comparing and contrasting books and writing a paragraph expressing an opinion about a book. The teacher begins by reading aloud several of Tomie dePaola’s books during the lesson. The class then co-constructs a large Comparison Chart, which includes the book title, characters, setting, major events, how the character responds, central message, and how the story relates to the author’s life. Students continue reading in three homogeneous groups with the texts started in the previous lesson. Reading is done independently or in a small group, depending on the needs of students. Students use a Book Note to record their daily written responses. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Knowledge of story structure
- Understanding of what a major event is
- Understanding of the concept of a central message
- Facts about Tomie dePaola’s life

Estimated Time: 60 minutes for each lesson

Instructional Model: Continue with a guided reading model as in Lessons 1–6.



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Resources for Lessons

Student texts:

- Small group sets of *Strega Nona* and *Big Anthony and the Magic Ring* (Very Complex); *Meet the Barkers* and *Trouble in the Barkers' Class* (Moderately Complex); and *Boss for a Day* and *Hide and Seek All Week* (Readily Accessible)

Materials

Comparison Chart (to be co-constructed with the class on a large whiteboard; see the Appendices)

Sample Comparison Chart (see the Appendices: for reference only)

Book Note (one per student; see the Appendices)

Book Review Worksheet (one per student; see the Appendices)

Revising and Editing Checklist (one per student; see the Appendices)



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Content Area/Course: English Language Arts and Literacy, Grade 2
Unit: Author/Illustrator Study: Tomie dePaola
Time (minutes): 60 minutes for each lesson
Lessons 7–11: Comparing and Contrasting Books by Tomie dePaola and Writing an Opinion Piece

By the end of these lessons, students will know and be able to:

- Complete a Book Note on a book they are reading with minimal teacher assistance
- Discuss how subsequent books that they read by Tomie dePaola are similar to and different from other books they have read

Essential Question addressed in these lessons

- Q1. Where do writers get their ideas?
Q2. Why read multiple books by the same author?
Q3. How do illustrators help readers to understand the words and ideas in a book?
Q4. How can I explain my opinion about a text?

Standard(s)/Unit Goal(s) to be addressed in these lessons

CCSS.ELA-Literacy.RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges.

CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting or plot.

CCSS.ELA-Literacy.SL.2.2 Recount or describe key ideas or details from a text read-aloud or information presented orally or through other media.
CCSS.ELA-Literacy.W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.

Instructional Tips/Strategies/Notes for the Teacher

- Meet with two groups each day: with the group that requires the most support and with one other group.
 - Use the time to clarify the meanings of words or phrases, the most important facts, and the major events in the story.
 - Help students to complete their Book Notes or review completed Book Notes.

Anticipated Student Preconceptions/Misconceptions

- A book review is a summary of a book.
- Each book is completely different than every other book by that author.
- There is nothing I can learn from a story, especially one from another time or place.

Lesson Sequence

Lesson 7 (60 minutes) Introduction of a book review

Before Reading (10 minutes)

- Begin a class Comparison Chart by filling in the elements for *Strega Nona*. (See Sample Comparison Chart in the Appendices.)



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Mini-Lesson, Writing a Book Report (15 minutes)

- Introduce the term “book review.” Ask students if they know what is included in a book review.
- Explain that a book review includes at least three parts. Put this list on chart paper for display during the rest of the unit:
How to Write a Book Review
 1. Title and author and your opinion—good, great, fair, boring, interesting, exciting, funny, scary, etc.
 2. Three reasons to support your opinion (e.g. an example from the text that supports your opinion, a major event and how the character responded, dialogue, central message, your favorite part, etc.)
 3. Conclusion: Do you recommend this book? To whom? Why?
- Using chart paper or a projector, model how to write a good book review. Do a think-aloud as you write. You might write something like this:
 - *Strega Nona*, by Tomie dePaola, is a funny book. It is a picture book about a woman, Strega Nona, who can do magic to help people. I liked the funny places in the book. Big Anthony made the magic pasta pot work but he didn’t know how to stop it and the pasta went all over the town. Also at the end, Strega Nona made Big Anthony eat all of the pasta. I loved the illustration of Big Anthony after he had eaten it all. I recommend this book to anyone who wants to read a funny story with great illustrations.
- Leave this model up for students to use as they write their own book reviews during the remainder of the unit.

Reading and Responding to Guided Reading Books in Small Groups (25 minutes)

- Set a purpose for reading: Ask students to continue reading to find out the major events and challenges in the story.
- Students continue to read the next third of their books.
- Ask students as they finish to add to the Book Note.
- Work with the struggling readers and the grade-level readers. Then, briefly check in with the third group.
- If needed, help students with comprehension and with completing the Book Note.
- Students who finish early can read independently.

After Reading and Closure (10 minutes)

- Reconvene the whole class to discuss their Book Notes: What were some of the major events or challenges that your characters had? How did they react?
- Return to Q3. How do illustrators help readers to understand the words and ideas in a book? Discuss and add ideas to the Essential Questions chart. Have students show illustrations and read selected text in their books to demonstrate how they work together to aid comprehension.
- Ask if anyone has an opinion about his/her book so far. Practice sharing opinions. Ask students to back up their opinions with reasons.
- Review the lesson outcomes by asking students questions.
- Preview outcomes for the next lesson: Tomorrow we are going to learn how to add reasons to support our opinions.



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Lesson 8 (60 minutes) Reasons for an opinion

Before Reading (10 minutes)

- As a group, add *Now One Foot, Now the Other* to the Comparison Chart.
 - Discuss the similarities and differences among the books on the chart.
 - Discuss what you know about Tomie dePaola as an author.

Mini-lesson, Book Reviews (15 minutes)

- Review and discuss the elements of a book review:
 - Title, author, and your opinion—good, great, fair, boring, interesting, exciting, funny, scary, etc.
 - Include three reasons to support your opinion (e.g., how the illustrations helped with understanding of the story, a major event and how the character responded, dialogue, central message, your favorite part, etc.)
 - Conclusion: Do you recommend this book? To whom?
- Discuss various reasons that someone may like a book:
 - Illustrations
 - Main character is interesting
 - Story is exciting, adventurous, funny, reminds you of something
 - Setting is interesting or reminds you of a place you know
 - The plot has interesting problems (name them), and how the characters solve the problems is funny, suspenseful, exciting, etc.
- Make a list on the board and add to it throughout the lesson so that students have a repertoire of ideas.
- Introduce the Book Review Worksheet. Students should be familiar with each part. Using a document camera, either model or co-

construct a Book Review Worksheet based on the story *Now One Foot, Now the Other*.

Guided Reading Books in Small Groups (25 minutes)

- Set a purpose for reading: Ask students, as they read, to think about the central message of the story: What is the author trying to tell us?
- Students should finish reading the first of their two small-group books this lesson as well as completing their Book Note.
- Meet with the *Boss for a Day* group and then with the *Strega Nona* group. Briefly check in with the *Meet the Barkers* group.
- After students finish reading their books, have them complete their Book Notes.

After Reading (10 minutes)

- Reconvene students to discuss the central messages of their books.
 - Look at the Comparison Chart and talk about the various messages and how they are similar and different.
 - What other messages or themes might an author write about (e.g., friendship, how to treat others, bullies, fear, anger, frustration, sadness, sibling rivalry, families, etc.)?
 - Go back to the chart about the events in Tomie dePaola's life from *26 Fairmount Avenue*.
 - Discuss: Do any of the themes Tomie dePaola's connect with the events on the chart?
- Preview the outcomes of the next lesson: Tomorrow we will learn how to plan a book review.



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Lesson 9 (60 minutes) Planning a book review

Before Reading (30 minutes)

- Read aloud *Strega Nona's Magic Lessons*. (One group has read this, but the whole class will be able to enjoy the story and also add to the Comparison Chart and the Book Review Worksheet after the read-aloud.)
- Add this story to the Comparison Chart.
- Review the Book Review Worksheet. Display it with a document camera.
 - Decide whether you want students to fill in each section or just the three reasons.
 - Complete the worksheet with the class.
 - If you have time, use the Book Review Worksheet and model (aloud) how you would write a book review on this book.

Reading and Responding to Guided Reading Books in Small Groups (25 minutes)

- Students in each group begin reading the second book in their groups. The group reading complex text read *Big Anthony and the Magic Ring*; the group reading moderately complex text read *Trouble in the Barkers' Class*; and the group reading readily accessible text read *Hide and Seek All Week*. (Students will read one-third of the books each day.)
- Pass out a Book Note to each student.
- Set a purpose for reading: Ask students to fill in the Book Note as they are reading.
 - Ask them to check as they are reading that they are clear about the characters and the setting.

- Students should read to find out what they know about the characters. Remind students that the illustrations can help them to understand the story.
- Students read in their groups either individually or with a partner.
- Work with the group reading *Hide and Seek All Week* and the group reading *Trouble in the Barkers' Class*. Then, briefly check in with the group reading *Big Anthony and the Magic Ring*.
- As students finish reading, they complete their Book Note.
- Help students with comprehension and with completing the Book Note.

After Reading and Closure (5 minutes)

- Reconvene the class to discuss their characters and settings and anything else on their Book Notes.

Lesson 10 (60 minutes) Using linking words to connect opinion and reasons

Before Reading (10 minutes)

- Add *The Art Lesson* to the Comparison Chart and discuss with students the similarities and differences between the books on the chart.
- Discuss giving reasons to support an opinion that you express. Model using the words *also*, *and*, *because*. Give personal examples and discuss them, such as:
 - I liked the dessert because it was chocolate. It also had lots of nuts in it, and nuts are my favorite. On the top was whipped cream.



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- I loved the movie *Midnight in Paris* because I like movies by Woody Allen and I love anything that is set in Paris. (Point out that the word “set” means the “setting.”)
- Use as many examples as are necessary for students to understand.
- See if students can apply those words to the discussion of the books on the Comparison Chart.

Mini-lesson, Revising Book Reviews (15 minutes)

- Use an overhead or document camera to display a student’s book review on *Strega Nona’s Magic Lessons*. (Choose one of the stronger examples and ask the student’s permission before displaying it.)
 - Introduce the Revising and Editing Checklist on an overhead projector or SMART Board or using a document camera (see the Appendices).
 - Read the book review out loud. Tell students that this is a good revising strategy that writers use. When they read out loud, they will notice mistakes, such as missing or extra words. It also helps them to determine if their writing makes sense.
 - Discuss with the class whether the book review includes all of the elements.
 - Discuss reasons for one’s opinions. Demonstrate how students can use elements from the Book Note as reasons, e.g., major events and how the characters respond to the events, the central message, something about the characters or the setting.
 - Ask students to give examples of an opinion linked with two reasons for the opinion using the words *and*, *because*, *also*. (Suggest categories: favorite subject in school, favorite food, worst day ever, best and/or worst season.)
 - Revise the book review with the class to make it a model.

Reading and Responding to Guided Reading Books in Small Groups (25 minutes)

- Set a purpose for reading: Ask students to read to find out how the author concludes the action in the story.
- Work with the group reading *Hide and Seek All Week* and the group reading *Trouble in the Barkers’ Class*. Then, briefly check in with the group reading *Big Anthony and the Magic Ring*.
- Help students with comprehension and with completing the Book Note.
- As students finish their Book Review Worksheets, give feedback about how to make their ideas stronger. Make sure they have reasons with details to support their opinion.
- Ask students to complete these tasks independently:
 - Fill in your Book Note as you read.
 - Complete a Book Review Worksheet to plan for your book review. (Ask students to complete the entire worksheet or just the three reasons.)
 - Write your book review.
 - Use the Revising and Editing Checklist to make your book review stronger.
 - When you finish, read your independent reading book.

After Reading (10 minutes)

- Reconvene the class to discuss the major events and challenges in their books, and how the characters responded to them.
- Review the lesson outcomes by asking students questions.
- Preview outcomes of the next lesson: Tomorrow we will work on revising our book reviews.





Lesson 11 (60 minutes) Revising book reviews

Before Reading (10 minutes)

- Read aloud *Meet the Barkers*. (One group has read this, but the whole class will be able to enjoy the story read-aloud.)
- Add this story to the Comparison Chart.
 - What do you notice about the chart now?
 - What can you say about Tomie dePaola's writing?

Mini-Lesson, Revising Book Reviews (15 minutes)

- Use an overhead or document camera to display a student's book review of *Meet the Barkers*. (Choose the best example and ask the student's permission before displaying it.)
 - Read it aloud.
 - Use the Revising and Editing Checklist to determine with the class whether the book review includes all of the elements.
 - Focus on the connecting words to make sure they are included.
 - Revise it with the class to make it a model.

Writing and Reading (25 minutes)

- Students will read and reread their own writing today. Ask students to complete the following tasks:
 - Finish writing your book review.
 - Reread your book review, looking for missing words or information. You can do this several times.
 - Use the Revising and Editing Checklist.
 - When you are finished, read the Essential Questions and get ready to talk about them when we come back to the group.
 - Read your silent reading book when you are done.

- Work with those students who need the most support. These could be students from any of the groups.

After Reading and Closure (10 minutes)

- Reconvene the class. Look at the Comparison Chart and use the information on the chart to revisit the Essential Questions.
- Review the lesson outcomes by asking students questions.
- Preview the outcomes for the next lesson: Tomorrow you will choose a book by Tomie dePaola to read on your own and then write a book review on that book.

Formative Assessment (after class)

- Read the book reviews that students are writing.
- Think about how students are participating in the revision process.
- Think about how students are participating in class discussions.



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Author Study: Tomie dePaola English Language Arts, Grade 2 Lesson 12, 13, 14, and 15

Brief Overview of Lessons: Lessons 12–15 are a four-day series in which students independently read a book by Tomie dePaola and write a book review. This is the Curriculum Embedded Performance Assessment (CEPA). Completed book reviews are placed in the library pocket of the classroom books (or the school library if permission has been granted) so that other students can read the review and decide whether they want to read the book. The class has a celebration on the last day as they read their book reviews to each other, put library pockets inside books that don't have them, and insert each book review in the pocket. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- What needs to be included in a book review
- All sentences begin with a capital and end with punctuation

Estimated Time: 60 minutes for each lesson

Instructional Model: This lesson uses a reading workshop model. Students independently read a book of their choice by Tomie dePaola and then write a book review. This group of lessons is fluid since some students will take longer than others to read, draft, revise, edit, and publish. The lessons are broken down into a sequence of events, but students will



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be at different stages throughout the lessons. For this reason, no time breakdown is given for the lessons. Students can read an independent reading book when they finish their work.

Resources for Lessons

Student texts:

- Multiple books (at multiple levels) by Tomie dePaola

Materials

Book Review Worksheet (see the Appendices)

Revising and Editing Checklist (see the Appendices)

Book Review Form (one per student; see the Appendices)

Library pockets for books that do not have them

Examples of student-written book reviews from the Spaghetti Book Club (<http://www.spaghettibookclub.org>) (you may want to download or bookmark some)



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Content Area/Course: English Language Arts and Literacy, Grade 2

Unit: Author/Illustrator Study: Tomie dePaola

Time (minutes): 60 minutes for each lesson

Lessons 12–15: Writing a Book Review

By the end of these lessons, students will know and be able to:

Write a book review including their opinion of the book, supporting reasons, and a conclusion.

Essential Questions addressed in these lessons

Q1. Where do writers get their ideas?

Q2. Why read multiple books by the same author?

Q3. How do illustrators help readers to understand the words and ideas in a book?

Q4. How can I explain my opinion about a text?

Standard(s)/Unit Goal(s) to be addressed in these lessons

CCSS.ELA-Literacy.W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.

CCSS.ELA-Literacy.L.2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Instructional Tips/Strategies/Notes for the Teacher

- Be sure ELLs and students with disabilities have chosen books at their independent reading levels. Check in with individual students throughout the reading and writing to see if they are decoding and understanding the text as they are reading.
- During the writing, make sure students are clear about the task.
- Since this is an assessment, students should mostly be working on their own without significant support from the teacher.
- It may be necessary for ELLs and students with disabilities to verbalize what they are going to write before they write it. In this way, the teacher can scaffold proper English syntax.
 - This can be done in a small group or individually.
 - Some students may prefer to write on a computer. If possible, allow students to work on computers in the classroom or in a computer lab with adult guidance. This may be especially helpful for students with disabilities.

Anticipated Student Preconceptions/Misconceptions

Writing a book review is only an academic task we do in school. It has no usefulness in the “real world.”

Lesson Sequence

Lesson 12 (60 minutes) CEPA Instructions and book choice

Before Reading (30 minutes)

- Read a student-written book review to the class. Show students several examples of these reviews (see the Spaghetti club website: <http://www.spaghettibookclub.org>).



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- Explain to students that each week in the newspaper and online there are book reviews. Adults read them to determine whether they want to read a particular book.
- Distribute the CEPA Student Instructions and explain each criterion.
- Review the model book reviews that are displayed around the room that you have written with the class.
- Discuss how each criterion for the CEPA is represented in the book reviews. (You could color code each part to correspond to the criteria for the CEPA.)
- Tell students that some authors primarily write in one genre. For example, Jean Fritz is known for writing excellent historical fiction. Other authors write in many genres. Tomie dePaola is an author who writes in many different genres.
- Display many different genres of the books by Tomie dePaola.
- Work with students to organize the books by categories (see Unit Resources).
 - Ask if students know some of the genres and start with those.
 - If students need some help getting started, begin with the *26 Fairmount Avenue* books and ask what genre they belong to.
 - Add any other autobiographical books to the pile.
 - Go through all of the books one at a time and help students to categorize by genre (legends, informational books, religious books, holiday books, board books, poems, etc.).
 - Put each genre in a separate pile.
 - At the end, label each pile.

Reading and Responding (20 minutes)

- Students choose a book at their level to read.
- Make sure everyone can read their chosen book by going around the room and “listening in” on their reading.



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- Sit next to a student and quietly ask him or her to start reading aloud—wherever they may be in the story.
- After several paragraphs, ask what the story is about.
- If a student has difficulty explaining, ask him or her to reread and then explain again.
- Ask students to fill in a Book Note once they are finished reading. Remind students that they may need to reread some portions of their books to fill in the chart.

After Reading and Closure (10 minutes)

- Have students share some of their Book Notes and compare their book to the books on the Comparison Chart. Ask questions such as:
 - Who is reading a book with Strega Nona in it? Big Anthony? Tommy? Tommy’s grandmother? (etc.)
 - Who is reading a book where the setting is at home?
 - What is the problem in your book?
 - How does a character respond to the problem?
 - How did the illustrations go with the words to help you to understand the story?
 - What is the central message of your book?
- Review the lesson outcomes by asking students questions.
- Preview the outcomes for the next lesson: Tomorrow you will finish reading your book and filling in your Book Note. Then, you will begin planning your book review.

Lesson 13 (60 minutes) Reading a book and planning a book review

Before Reading (10 minutes)

- Review the steps in Process Writing: planning, drafting, revising, editing, and publishing. Tell students that they will go through all of



the stages in this piece of writing, and that this is what real writers do when they write.

- Focus on the planning stage today. Tell students:
 - Planning is when they think about what they are going to write and how they are going to write it.
 - Tell them they will plan by filling in a Book Review Worksheet. Pass out the Book Review Worksheets and quickly review the elements they need to include on it.

Reading and Writing (40 minutes)

- Set a purpose for rereading: Ask students as they read and reread their books to think about their opinion of the book and the reasons that support that opinion. Think about details for those reasons.
- Have students work individually while you circulate around the room to answer questions, “listen in,” and confer with students who need extra support. Each student needs to:
 - Read a selected book.
 - Reread the book and complete a Book Note.
 - Complete a Book Review Worksheet
- Take a running record on your struggling students to analyze their reading strengths and weaknesses.
- Make sure students have all of the necessary information on the Book Review Worksheets so they will be able to write their book review tomorrow.

After Reading and Closure (10 minutes)

- Have several students share their Book Review Worksheets.
- Review the lesson outcomes by asking students questions.

- Preview the outcomes for the next lesson: Tomorrow you will write your book review using the information on the Book Review Worksheet.

Lesson 14 (60 minutes) Writing a book review

Before Writing (20 minutes)

- Review the CEPA Student Instructions.
- Present the Book Review Form to the class and go over the format:
 - The review is written on the left.
 - In the right-hand column are your name and the date.
 - This will be folded so that your name and date are visible in the library pocket.
- Review the Revising and Editing Checklist.
- Remind students of the book reviews that the class revised together last week and some of the strategies they used:
 - Read your writing out loud to see if it makes sense.
 - Add more details to make the writing clearer.

Writing (30 minutes)

- Ask students to write their book review on the Book Review Form using the Book Review Worksheet that they completed yesterday.
- Once students are finished, remind them to complete the following steps:
 - Get a Revising and Editing Checklist.
 - Reread your book review out loud and revise it to make it clear.
 - Check for correct capitalization and punctuation.
- When students are finished, conference with each student and make the necessary corrections with him or her.



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After Writing and Closure (10 minutes)

- Review the lesson outcomes by asking students questions.
- Preview the outcomes for the next lesson: Tomorrow you will revise and publish your book review.

Lesson 15 (60 minutes) Revising and publishing a book review

Before Writing (10 minutes)

- Ask students where they are in their writing process (writing, revising, editing, publishing).
- Have one or two students read their book reviews.

Writing and Publishing (45 minutes)

- Work with small groups or individual students to revise their book reviews.
- After students have finished their revisions, they rewrite their book review on the Book Review Form.
- Students help to glue library pockets in books that need them.
- In small groups, students read their book reviews to each other.
- Direct students in folding the book review to fit into the library pocket of the book.
- Students place their book reviews in the pocket of the books.

Closure (5 minutes)

- Review the lesson outcomes by asking students questions:
 - What did you learn about writing an opinion piece?

- What do you need to include?
- Did you enjoy hearing the book reviews of the other students in your group? Might you like to read some of the other books based on their book reviews?



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Curriculum Embedded Performance Assessment (CEPA) Teacher Instructions

Performance Task: When readers are looking for a new book, they often read book reviews. The review is another reader's opinion about a book. Students choose a book by Tomie dePaola on their instructional level, read it independently, and write a book review. The book review will be placed in the library pocket of the book to help other students to decide if they want to read the book.

Goal: The goal is for students to write a book review so other students can read it to decide if they want to read the book.

Audience: Other second-grade students

Directions: Students will:

- Choose a book by Tomie dePaola that they can read.
- Read the book.
- Write a book review that gives their opinion about the book, with reasons for that opinion.

Standards Addressed:

CCSS.ELA-Literacy.W.2.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.

CCSS.ELA-Literacy.W.2.5 With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.

CCSS.ELA-Literacy.L.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Criteria for Success:

The book review will be written in complete sentences, with proper beginning capitalization and ending punctuation. It will include:

- Title and author
- Opinion



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- Three reasons or examples to support the opinion
- A concluding statement
- Proper beginning capitalization and ending punctuation
- Linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons



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Curriculum Embedded Performance Assessment (CEPA)

Student Instructions

Performance Task: When readers are looking for a new book, they often read book reviews. The review is another reader's opinion about a book. You will choose a book by Tomie dePaola that you can read, read it independently, and write a book review. The book review will be placed in the library pocket of the book to help other students to decide if they want to read the book.

Goal: The goal is to write a book review so other students can read it to decide if they want to read the book.

Audience: Students who are looking for a book to read

Directions:

- Choose a book by Tomie dePaola that you can read.
- Read the book.
- Write a book review that gives your opinion about the book, with reasons for that opinion.

Criteria for Success:

Your book review needs to be written in complete sentences, with proper beginning capitalization and ending punctuation. It must include:

- Title and author
- Opinion
- Three reasons or examples to support your opinion
- A concluding statement
- Proper beginning capitalization and ending punctuation
- Linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons



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CEPA Rubric

Written assignments	4 Exceeds expectations	3 Meets expectations	2 Developing	1 Emerging
Topic/idea development <i>Introduces and organizes the topic and ideas, provides key details, and may include visuals</i>	Full/rich topic development Logical organization Strong supporting details	Adequate topic development Good organization Includes key details	Rudimentary topic development Basic organization Basic supporting details	Little or weak topic development Little organization Few details
Evidence from text <i>Refers back to text (quotations, paraphrases) if needed; includes evidence for assertions and/or facts and supportive details</i>	Logical and/or persuasive use of evidence	Adequate use of relevant evidence	Basic or simple use of evidence	Little or weak use of evidence
Clarity <i>Organizes ideas, details, and evidence logically and clearly; uses language effectively, including academic vocabulary</i>	Logically organized, and effective use of language	Clear organization and language use	Basic organization and language use	Poor organization and language use
Standard English conventions <i>Includes correct use of sentence structure, grammar and usage, and mechanics</i>	Demonstrates control of standard English conventions	Errors do not interfere with communication	Errors interfere somewhat with communication	Little control of sentence structure, grammar, mechanics



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Unit Resources

Lessons 1–5

Student texts:

- Class set of *The Art Lesson*, by Tomie dePaola
- Class set of *Now One Foot, Now the Other*, by Tomie dePaola
- Class set of *Stagestruck*, by Tomie dePaola
- Many books by Tomie dePaola, especially the autobiographical ones (see listing of books by genre or category below)

Teacher read-aloud text:

- One copy of *26 Fairmount Avenue*, by Tomie dePaola

Materials

Chart paper or space on the board to write the Essential Questions

Lesson 6

Student texts:

- Small-group sets of *Strega Nona* and *Big Anthony and the Magic Ring; Meet the Barkers* and *Trouble in the Barkers' Class*; and *Boss for a Day* and *Hide and Seek All Week*
- Other books for independent reading when students have completed their reading assignments

Materials

(Tomie dePaola) *Live in Concert: The Pied Piper of Children's Books*, videodisc, 1999, along with a way to project it. Find the part on the disc where Tomie dePaola is reading *Strega Nona*. (If this is unavailable at the library, you can read *Strega Nona* to students.)

Book Note (one per student; see the Appendices)



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Lessons 7–11

Student text:

- Small-group sets of *Strega Nona* and *Big Anthony and the Magic Ring*; *Meet the Barkers* and *Trouble in the Barkers' Class*; and *Boss for a Day* and *Hide and Seek All Week*

Materials

Comparison Chart (to be co-constructed with the class on a large whiteboard; see the Appendices)
Sample Comparison Chart (see the Appendices: for reference only)
Book Note (one per student; see the Appendices)
Book Review Worksheet (one per student; see the Appendices)
Revising and Editing Checklist (one per student; see the Appendices)

Lessons 12–15

Student texts:

- Multiple books (at multiple levels) by Tomie dePaola

Materials

Book Review Worksheet (see the Appendices)
Revising and Editing Checklist (see the Appendices)
Book Review Form (one per student; see the Appendices)
Library pockets for books that do not have them
Examples of student written book reviews from the Spaghetti Book Club (<http://www.spaghetlibookclub.org>) (you may want to download or bookmark some)

Selected Books by Tomie DePaola (Suggestions for the CEPA)

- Autobiographical
 - *26 Fairmount Avenue*
 - *Here We All Are*
 - *On My Way*
 - *What a Year*



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- *Things Will Never Be the Same*
- *I'm Still Scared: The War Years*
- *Why?: The War Years*
- *For the Duration: The War Years*
- *Nana Upstairs & Nana Downstairs*
- *Watch Out for the Chicken Feet in Your Soup* (very loosely based on childhood experiences)
- *Oliver Button Is a Sissy* (loosely based on childhood experiences)
- *Now One Foot, Now The Other* (very loosely based on childhood experiences)
- *The Art Lesson* (mostly autobiographical)
- *Tom* (mostly autobiographical)
- *The Baby Sister* (mostly autobiographical)
- *Stagestruck*
- *My Mother Is So Smart*
- *Christmas Remembered*

- **Strega Nona Books**
 - *Strega Nona*
 - *Big Anthony and The Magic Ring*
 - *Strega Nona's Magic Lessons*
 - *Merry Christmas, Strega Nona*
 - *Strega Nona Meets Her Match*
 - *Strega Nona, Her Story*
 - *Big Anthony, His Story*
 - *Strega Nona Takes a Vacation*
 - *Brava, Strega Nona!*
 - *Strega Nona's Harvest*
 - *Strega Nona's Gift*

- **Irish Books**
 - *Jamie O'Rourke and the Big Potato*
 - *Patrick: Patron Saint of Ireland*



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- *Fin M’Coul: The Giant of Knockmany Hill*
- Fables, Folktales, Myths, And Legends
 - *The Legend of the Indian Paintbrush*
 - *Days of the Blackbird*
 - *The Legend of the Bluebonnet*
 - *The Legend of the Pointsettia*
 - *The Legend of Old Befana*
 - *The Tale of Rabbit and Coyote*
- Nonfiction
 - *The Cloud Book*
 - *Popcorn*
 - *Quicksand*
- Barker Twins
 - *A New Barker*
 - *Boss for a Day*
 - *Morgan and Moffat Go to School*
 - *Trouble in the Barkers’ Class*
 - *T-Rex Is Missing*
 - *A New Barker in the House*
- Book of Poems
- Nursery Rhymes
 - *Hey Diddle Diddle and Other Mother Goose Rhymes*
 - *Tomie dePaola’s Favorite Nursery Tales*
 - *Tomie dePaola’s Mother Goose*



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Appendices

1. Book Note (Lesson 6)
2. Comparison Chart (Lessons 7–11)
3. Sample Comparison Chart (Lessons 7–11)
4. Book Review Worksheet (Lessons 7–11)
5. Revising and Editing Checklist (Lessons 7–11)
6. Book Review Form (Lessons 12–15)



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Appendix 1: Book Note

Title	
Characters	
Setting	
Major events and challenges	
How did the characters respond to the major events and challenges?	
Central message or lesson	
How did the illustrations help you to understand characters, setting or plot?	
What connections can you make to the author's life?	



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Appendix 2: Comparison Chart

Title	Characters	Setting	Major Event	How the Character Responds	Central Message	How the Story Relates to the Author's Life



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Appendix 3: Sample Comparison Chart

Title	Characters	Setting	Major Event	How the Character Responds	Central Message	How the Story Relates to the Author's Life
<i>The Art Lesson</i>	Tommy, Tom and Nana, mom and dad, twin cousins, brother Joe, Miss Landers, Mrs. Bowers	At home, at school	Tommy loved to draw.	He practiced and practiced.	Keep practicing doing what you want to do to become really good at it.	Tomie wanted to be an artist and practiced all his life.
			Art teacher told him he had to copy.	He didn't want to. Told her that real artists don't copy.		
<i>Now One Foot, Now the Other</i>	Bob, Bobby	At home	Bobby didn't know how to walk.	Bob taught Bobby how to walk.	Family; friendship; helping each other; grandparents; relationships	Tomie and his grandfather did all those things.
			Bob got sick and couldn't walk and couldn't talk.	Bobby helped Bob to learn to walk and talk again.		
<i>Stagestruck</i>	Miss Bird, Tommy, Miss	At home, at school, Miss	Tommy stole the show—Mom told	Tom apologized but still thought	Be respectful of other people and	Tomie went to dancing school



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	Leah, Jeannie, Miss Mulligan, Mom, Johnny	Leah's dancing school	him he had to apologize.	about being the star on stage.	be yourself and follow your dream.	and loved to be on stage.
			Tommy wanted to be Peter, but Johnny was chosen.	Tommy decided to react every time Peter did something.		
<i>Strega Nona</i>	Strega Nona, Big Anthony, people in the village	Strega Nona's house, town square, Calabria	Big Anthony didn't pay attention.	Made the magic pasta pot work, but didn't know how to stop it.	Pay attention. Do what you are told to do.	His grandparents were from Italy.
<i>Nana Upstairs & Nana Downstairs</i>	Tommy, Nana Upstairs, Nana Downstairs, Tom, Mother, Father	Tommy's house, Tom and Nana Downstairs's house	Nana Downstairs tied Nana Upstairs into a chair.	Tommy asked Nana Downstairs to tie him into a chair also.	Relationships with grandparents; death of a grandparent	This is what Tomie did with his grandmothers.
<i>Strega Nona's Magic Lesson</i>	Tomie, Bambolona, Bambolona's father (the baker), Big Anthony, Signora Rosa	Strega Nona's house, bakery	Big Anthony did not pay attention and didn't know to blow the three kisses at the end of the magic.	The pasta pot did not stop.	Pay attention. Do what you are told.	Setting is Italy, where Tomie's grandparents are from.
			Bambolona told Big Anthony that a man can't be a strega.	Big Anthony dressed as a woman, Antonia, and he went to Strega Nona's house to learn to become a strega.		



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<i>Tom</i>	Tom, Tommy, Nana, Mom, Jeannie, principal	At home, at school	Tom showed Tommy how you could pull on the tendons of chicken feet and make them move.	Tommy put the chicken feet on his hands and made them move and scared the girls.	Relationship with grandfather	Tomie and his grandfather used to spend a lot of time together and the book is based on their relationship.
<i>Meet the Barkers</i>	Morgie, Moffie, Mama, Ms. Shepherd, the teacher, Billy, Papa, Sally	At home, at school	Sally and Moffie both want to build the tallest tower with blocks but there aren't enough blocks to each build a tower.	They work together.	Friendship; working together	



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Appendix 4: Book Review Worksheet

Title: _____

Author: _____

Your opinion of the book—good, great, fair, boring, interesting, exciting, funny, scary, etc.:

Reason #1

Reason #2

Reason #3

Conclusion: Do you recommend this book? To whom?



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Appendix 5: Revising and Editing Checklist

Revising

- I included the title and author and my opinion in my first sentence.
- I have three reasons, with details that support my opinion.
- I used at least two linking words (*also, and, because*) to link my reasons to my opinion.
- I ended the paragraph with a summary statement.

Editing

- I have a period or other punctuation at the end of each sentence.
- I used capitals at the beginning of each sentence.
- Word Wall Words are correctly spelled.
- My handwriting is neat.



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Appendix 6: Book Review Form

Title:	
Author:	Book review by
	(name)
	(date)



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EXPEDITIONARY
LEARNING

Grade 5: Module 1

Overview



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What are human rights, and how do real people and fictional characters respond when those rights are challenged? Students will develop their ability to read and understand complex text as they consider this question. Students will begin to build knowledge about human rights through a close read of the introduction and selected articles of the Universal Declaration of Human Rights (UDHR), paired with short firsthand accounts of people around the world who currently face human rights challenges. In Unit 2, students will do an extended study of *Esperanza Rising* (740L) by Pam Muñoz Ryan, applying their new learning about human rights as one lens through which to interpret the character and theme in this rich novel—a complex coming-of-age story set in Mexico and rural California during the early 1930s. Through close reading, interpretation, and analysis of fiction and nonfiction texts, students will synthesize their understanding of human rights. The specific literacy focus is on supporting understanding through quoting directly from text, inferring

theme, and comparing and contrasting how different texts address the topics and themes of human rights. Students will write an analytical essay in which they describe how a character in the novel responds to challenges. In Unit 3, students will continue to revisit the text and themes of the UDHR and *Esperanza Rising* as they read, write, and ultimately perform Readers Theater. Students will compare novels and Readers Theater as two forms of narrative writing. They will then select specific articles of the UDHR that relate thematically to the novel and reread key passages of the novel with that theme in mind. They will write individual and small group scripts based on these key passages and on phrases from the UDHR. Students will revise, rehearse, and ultimately perform their group Readers Theater scripts for their class and/or school or community members. **This performance task centers on NYSP12 standards W.5.3, W.5.4, W.5.5, and W.5.11.**

Guiding Questions And Big Ideas

- What are human rights?
- What lessons can we learn about human rights through literature and life?
- How can we tell powerful stories about people's experiences?
- We learn lessons about human rights from the experiences of real people and fictional characters.
- Characters change over time in response to challenges.
- People respond differently to similar events in their lives.
- Authors conduct research and use specific language in order to impact their readers.

Performance Task

Students will work in small groups to analyze passages from *Esperanza Rising* that relate to one of five articles from the Universal Declaration of Human Rights. Based on the UDHR article the group chose, each student will write his or her own scene of a Readers Theater script from selected pages/passages of *Esperanza Rising*. For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community. **This task centers on NYSP12 standards W.5.3, W.5.4, W.5.5, and W.5.11.**



Content Connections

- This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- The rights of citizens in the United States are similar to and different from the right of citizens in other nations of the Western Hemisphere.
- Constitutions, rules, and laws are developed in democratic societies in order to maintain order, provide security, and protect individual rights.
- Different people living in the Western Hemisphere may view the same event or issue from different perspectives.
- The migration of groups of people in the United States, Canada, and Latin America has led to cultural diffusion because people carry their ideas and way of life with them when they move from place to place.
- Connections and exchanges exist between and among the peoples of Europe, sub-Saharan Africa, Canada, Latin America, the Caribbean, and the United States. These connections and exchanges include social/cultural, migration/immigration, and scientific/technological.



NYSP12 CCLS Assessed in this Module: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • RL.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. 	<ul style="list-style-type: none"> • I can explain what a text says using quotes from the text. • I can make inferences using quotes from text.
<ul style="list-style-type: none"> • RL.5.2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. 	<ul style="list-style-type: none"> • I can determine a theme based on details in the text. • I can summarize a literary text
<ul style="list-style-type: none"> • RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact). 	<ul style="list-style-type: none"> • I can compare and contrast literary elements using details from the text (two or more characters' points of view, settings, events).
<ul style="list-style-type: none"> • RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. 	<ul style="list-style-type: none"> • I can determine the meaning of literal and figurative language (metaphors and similes) in text.
<ul style="list-style-type: none"> • RL.5.5. Explain how a series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama, or poem. 	<ul style="list-style-type: none"> • I can explain how a series of chapters, scenes of stanzas fit together to create a larger literary text.
<ul style="list-style-type: none"> • RL.5.6. Describe how a narrator's or speaker's point of view influences how events are described. 	<ul style="list-style-type: none"> • I can describe how a narrator's point of view influences the description of events
<ul style="list-style-type: none"> • RL.5.11 Recognize, interpret, and make connections in narratives, poetry and drama, to other texts, ideas, cultural perspectives, eras, personal events, and situations. 	<ul style="list-style-type: none"> • I can make connections between texts and ideas to comprehend what I read (RL.5.11)



NYSP12 CCLS Assessed in this Module: Reading – Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none"> RI.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. 	<ul style="list-style-type: none"> I can explain what a text says using quotes from the text. I can make inferences using quotes from the text.
<ul style="list-style-type: none"> RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. 	<ul style="list-style-type: none"> I can determine the main idea(s) of an informational text based on key details. I can summarize an informational text.
<ul style="list-style-type: none"> RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. 	<ul style="list-style-type: none"> I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. I can support my explanation using specific details in the text.
<ul style="list-style-type: none"> RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a <i>grade 5 topic or subject area</i>. 	<ul style="list-style-type: none"> I can determine the meaning of academic words or phrases in an informational text. I can determine the meaning of content words or phrases in an informational text.



<p>NYSP12 CCLS Assessed in this Module: Reading – Foundational Skills</p>	<p>Long-Term Learning Targets</p>
<p>RF.5.4. Read with sufficient accuracy and fluency to support comprehension.</p> <ul style="list-style-type: none"> • Read grade-level text with purpose and understanding. • Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression. • Use context to confirm or self-correct word recognition and understanding, rereading as necessary. 	<ul style="list-style-type: none"> • I can read fifth-grade level texts accurately and fluently to make meaning. • I can read fifth-grade texts with purpose and understanding. • I can read fifth-grade texts with fluency. • I can use clues in the text to check my accuracy. • I can reread to make sure that what I'm reading makes sense.
<p>NYSP12 CCLS Assessed in this Module: Writing</p>	<p>Long-Term Learning Targets</p>
<p>W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <ul style="list-style-type: none"> • Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. • Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. • Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially). • Use precise language and domain-specific vocabulary to inform about or explain the topic. • Provide a concluding statement or section related to the information or explanation presented. 	<ul style="list-style-type: none"> • I can use the 6+1 traits to write informative/explanatory texts. • I can write an informative/explanatory text that has a clear topic. • I can group supporting facts together about a topic in an informative/explanatory text. • I can use text, formatting, illustrations, and multi-media to support my topic. • I can develop the topic with facts, definitions, details, and quotations. • I can use linking words and phrases to connect ideas within categories of information (e.g., in contrast, especially). • I can use contextually specific language/vocabulary to inform or explain about a topic. • I can construct a concluding statement or section of an informative/explanatory text.



NYSP12 CCLS Assessed in this Module: Writing	Long-Term Learning Targets
<p>W.5-3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <ul style="list-style-type: none"> • Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. • Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. • Use a variety of transitional words, phrases, and clauses to manage the sequence of events. • Use concrete words and phrases and sensory details to convey experiences and events precisely. • Provide a conclusion that follows from the narrated experiences or events. 	<p>I can use the 6+1 traits to write narrative texts.</p> <ul style="list-style-type: none"> • I can introduce the narrator/characters of my narrative. • I can organize events in an order that makes sense in my narrative. • I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. • I can use transitional words, phrases, and clauses to show passage of time in a narrative text. • I can use sensory details to describe experiences and events precisely. • I can write a conclusion to my narrative.
<p>W.5-4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p>	<p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience.</p>
<p>W.5-5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>	<p>I can use the writing process to produce clear and coherent writing (with support).</p>



<p>NYSP12 CCLS Assessed in this Module: Writing</p>	<p>Long-Term Learning Targets</p>
<p>W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> Apply grade 5 reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact].”). Apply grade 5 reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s].”). 	<p>I can choose evidence from fifth-grade literary or informational texts to support analysis, reflection and research.</p> <ul style="list-style-type: none"> (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact].”). (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s].”).
<p>W.5.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>	<p>I can write for a variety of reasons.</p>
<p>NYSP12 CCLS Assessed in this Module: Speaking and Listening</p>	<p>Long-Term Learning Targets</p>
<p>SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</p> <ul style="list-style-type: none"> Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. Follow agreed-upon rules for discussions and carry out assigned roles. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions. 	<p>I can effectively engage in a discussion with my peers.</p> <ul style="list-style-type: none"> I can prepare myself to participate in discussions. I can follow our crew norms when I participate in a conversation. I can ask questions so I’m clear about what is being discussed. I can connect my questions to what others say. I can explain what I understand about the topic being discussed.



NYSP12 CCLS Assessed in this Module: Speaking and Listening	Long-Term Learning Targets
<p>SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p>	<p>I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate.</p>
NYSP12 CCLS Assessed in this Module: Language	Long-Term Learning Targets
<p>L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> • Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences. • Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses. • Use verb tense to convey various times, sequences, states, and conditions. • Recognize and correct inappropriate shifts in verb tense.* • Use correlative conjunctions (e.g., either/or, neither/nor). 	<p>I can use conventions to send a clear message to my reader.</p> <ul style="list-style-type: none"> • I can what conjunctions, prepositions, and interjections are and how they're used in sentences. • I can use the perfect verb tenses. (e.g., I had walked; I have walked; I will have walked) • I can use verb tense to convey various times, sequences, states, and conditions. • I can identify an inappropriate shift in verb tense. • I can correct an inappropriate shift in verb tense. • I can use correlative conjunctions. (e.g., either/or, neither/nor)
<p>L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> • Use punctuation to separate items in a series.* • Use a comma to separate an introductory element from the rest of the sentence. • Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?). • Use underlining, quotation marks, or italics to indicate titles of works. • Spell grade-appropriate words correctly, consulting references as needed. 	<p>I can use conventions to send a clear message to my reader.</p> <ul style="list-style-type: none"> • I can use punctuation to separate items in a series. • I can use a comma to separate an introductory word or phrase from the rest of the sentence. • I can use a comma to set off the words yes and no (e.g., Yes, thank you). • I can use a comma to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?). • I can use a comma to indicate direct address (e.g., Is that you, Steve?). • I can use underlining, quotation marks, or italics to indicate titles of works. • I can spell grade-appropriate words correctly. • I can consult reference materials to check and correct my spelling.



NYS P12 CCLS Assessed in this Module: Language		Long-Term Learning Targets
<p>L-5.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <ul style="list-style-type: none"> • Expand, combine, and reduce sentences for meaning, reader/listener interest, and style. • Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems. 	<p>I can my knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <ul style="list-style-type: none"> • I can use a variety of sentence structures in my writing. • I can compare and contrast the varieties of English (e.g., dialects, registers) used in different kinds of texts (e.g., stories, dramas, poems). 	<p>I can use a variety of strategies to read grade appropriate words and phrases I don't know.</p> <ul style="list-style-type: none"> • I can use what the text says (e.g., cause/effect relationships and comparisons in text) to help me understand the meaning of a word or phrase. • I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (e.g., photograph, photosynthesis) • I can use resource materials (glossaries, dictionaries, thesauruses) to help me determine or clarify the pronunciation and meaning of key words and phrases.
<p>L-5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> • Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase. • Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis). • Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases. 	<p>I can analyze the meaning of figurative language.</p> <ul style="list-style-type: none"> • I can interpret the meaning of simple similes in context. • I can interpret the meaning of simple metaphors in context. • I can explain the meaning of common idioms. • I can explain the meaning of common adages. • I can explain the meaning of common proverbs. • I can use relationships between words (synonyms, antonyms, and homographs) to help me understand words. 	<p>I can analyze the meaning of figurative language.</p> <ul style="list-style-type: none"> • I can interpret the meaning of simple similes in context. • I can interpret the meaning of simple metaphors in context. • I can explain the meaning of common idioms. • I can explain the meaning of common adages. • I can explain the meaning of common proverbs. • I can use relationships between words (synonyms, antonyms, and homographs) to help me understand words.
<p>L-5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> • Interpret figurative language, including similes and metaphors, in context. • Recognize and explain the meaning of common idioms, adages, and proverbs. • Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words. 	<p>I can analyze the meaning of figurative language.</p> <ul style="list-style-type: none"> • I can interpret the meaning of simple similes in context. • I can interpret the meaning of simple metaphors in context. • I can explain the meaning of common idioms. • I can explain the meaning of common adages. • I can explain the meaning of common proverbs. • I can use relationships between words (synonyms, antonyms, and homographs) to help me understand words. 	<p>I can analyze the meaning of figurative language.</p> <ul style="list-style-type: none"> • I can interpret the meaning of simple similes in context. • I can interpret the meaning of simple metaphors in context. • I can explain the meaning of common idioms. • I can explain the meaning of common adages. • I can explain the meaning of common proverbs. • I can use relationships between words (synonyms, antonyms, and homographs) to help me understand words.



NYSP12 CCLS Assessed in this Module: Language	Long-Term Learning Targets
<p>L-5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).</p>	<p>I can accurately use fifth-grade academic vocabulary to express my ideas.</p>
<p>Central Texts</p>	
<p>Pam Muñoz Ryan, <i>Esperanza Rising</i> (New York: Scholastic, 2002) ISBN: 978-0-439-12042-5.</p>	
<p>United Nations Office of the High Commissioner for Human Rights, <i>Universal Declaration of Human Rights</i>, adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 1948, from www.un.org/events/humanrights/2007/.../declaration%20_eng.pdf (last accessed June 18, 2012)</p>	
<p>Aaron Shepard, <i>Readers On Stage</i> (Shepard Publications, 2004); ISBN 978-0-938497-21-9.</p>	



Week	Instructional Focus	Long-Term Targets	Assessments
<p>Unit 1: What Are Human Rights</p> <p>Weeks 1-2 (11 sessions)</p>	<ul style="list-style-type: none"> Building background knowledge about human rights and the Universal Declaration of Human Rights Vocabulary regarding human rights <ul style="list-style-type: none"> Close Reading: articles from the UDHR Analyzing firsthand accounts of human rights 	<ul style="list-style-type: none"> I can effectively engage in a discussion with my peers. (SL.5.1) I can determine the meaning of academic words or phrases in an informational text. (RI.5.4) I can explain what a text says using quotes from the text. (RI.5.1) I can determine the main idea(s) of an informational text based on key details (RI.5.2) I can explain important relationships between people, events, and ideas in a historical, scientific, or technical text using specific details in the text. (RI.5.3) I can accurately synthesize information from multiple texts on the same topic. (RI.5.9) I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9) 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (L.5.4, L.5.6, and W.5.10) End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (RI.5.1, RI.5.2, RI.5.3, RI.5.9 and W.5.9)



Week		Instructional Focus	Long-Term Targets	Assessments
Unit 2: Esperanza's Story				
Weeks 3-6 (18 sessions)	<ul style="list-style-type: none"> Connecting information with literature: building background knowledge about Mexican immigration, California, and the Great Depression Point of view in a literary text and learning new vocabulary Figurative language and themes in <i>Esperanza Rising</i> 	<ul style="list-style-type: none"> I can use quotes to explain the meaning of a literary text. (RL.5.1) I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can summarize an informational text. (RI.5.2) I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.3) I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Analyzing Sections of <i>Esperanza Rising</i> on My Own (RL.5.1, RL.5.2, RL.5.3, and RL.5.4) 	
	<ul style="list-style-type: none"> Blending informational text with literature: Should the farm workers in <i>Esperanza Rising</i> go on strike? Gathering evidence to create a two-voice poem 	<ul style="list-style-type: none"> I can explain important connections between people, events, or ideas in a historical text accurately. (RL.5.3) I can use quotes to support my inferences in literary texts. (RL.5.1) I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4) I can describe how a narrator's point of view influences the description of events. (RL.5.6) 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Comparing and Contrast How Two Characters Respond to Challenges (RL.5.1, RL.5.2, RL.5.3, W.5.2, W.5.4, W.5.5, and W.5.9) 	
	<ul style="list-style-type: none"> Planning, writing critiques, reflection, and revision 	<ul style="list-style-type: none"> I can make inferences using quotes from text. (RL.5.1) I can determine a theme based on details in a literary text. (RL.5.2) I can summarize a literary text. (RL.5.2) I can compare and contrast literary elements using details from the text (two or more characters' points of view, settings, events). (RL.5.3) I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5) I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9) 		



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Writing Real Stories of Human Rights Weeks 7-8 (12 sessions)	<ul style="list-style-type: none"> Narratives as Theater, Part I: what is Readers Theater? Narratives as Theater, Part II: Esperanza Rising, from novel to script Performing Readers Theater: Esperanza Rising from novel to script 	<ul style="list-style-type: none"> I can explain what a text says using quotes from the text. (RL.5.1) I can make inferences using quotes from text. (RL.5.1) I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4) I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) I can describe how a narrator's point of view influences the description of events. (RL.5.6) I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9) 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment: Evaluating the Strengths and Limitations of a Novel versus a Script (RL.5.1, RL.5.4, RL.5.5, RL.5.6 and RL.5.9)
<ul style="list-style-type: none"> Identifying Theme: connecting passages from <i>Esperanza Rising</i> to human rights Drafting individual Readers Theater scripts for a specific scene Our group Readers Theater: refining group scripts and practicing performance 	<ul style="list-style-type: none"> I can determine a theme based on details in the text. (RL.5.2) I can explain how a series of chapters, scenes of stanzas fit together to create a larger literary text. (RL.5.5) I can write narrative texts about real or imagined experiences or events. (W.5.3) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4) I can document what I learn about a topic by sorting evidence into categories. (W.5.8) I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9) I can write for a variety of reasons. (W.5.10) I can recognize the differences between different types of narrative (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11) I can effectively engage in a discussion with my peers. (SL.5.1) I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) 	<ul style="list-style-type: none"> End of Unit 3 Assessment: Readers Theater Script Section (W.5.3, W.5.4, and W.5.9) End of Unit 3/Final Performance Task: Human Rights Readers Theater (W.5.3, W.5.4, W.5.5, W.5.10, and W.5.11) 	



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Grade 5: Module 1 Assessment Overview



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Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

<p>Final Performance Task</p>	<p>Readers Theater Script and Performance of Scenes from Esperanza Rising Students will work in small groups to analyze passages from <i>Esperanza Rising</i> that relate to one of five articles from the declaration. Based on the UDHR article the group chooses, each student will write his or her own scene of a Readers Theater script from selected pages/passages of <i>Esperanza Rising</i>. For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community. This task centers on NYSP12 W.5.3, W.5.4, W.5.5, W.5.9, SL.5.6, and L.5.6</p>
<p>Mid-unit 1 Assessment</p>	<p>Human Rights Vocabulary and Common Prefixes This assessment addresses NYS ELA CCLS L.5.6 and W.5.10. This quiz will have two parts. In Part 1, students will demonstrate acquisition of new vocabulary based on multiple-choice questions. In Part 2, students will be asked to write a short-answer response to the following prompt: "What are human rights?" The focus of this assessment is on students' building knowledge about the central concept and on acquiring and using new vocabulary terms.</p>
<p>End of unit 1 Assessment</p>	<p>On-Demand Analysis of a Human Rights Account This assessment addresses standards NYS ELA CCLS RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9. Students will independently read and annotate another firsthand human rights account. They will then respond in an on-demand format to specific questions that require them to synthesize their learning from this unit and refer directly to both the UDHR and the firsthand account. Students will read 'From Kosovo to the United States,' the firsthand account of Isau Ajeta and ask clarifying questions and annotate the text as needed. Then they will respond to a series of questions about the text: what human rights challenges Isau faced, how he responded, and what human rights were upheld. Questions will require students to define human rights as described in the UDHR, to relate Isau's challenges to specific Articles in the UDHR, and to give specific facts, details, or examples from Isau's account so readers can understand their point of view and reasons clearly.</p>



Mid-unit 2 Assessment

Analyzing Sections of Esperanza Rising on My Own

This on-demand assessment centers on standard NYS ELA CCLS RL.5.1, RL.5.2, RL.5.3, and RL.5.4. Students will have read a chapter of *Esperanza Rising* for homework, and will demonstrate their ability to analyze complex text independently. They will analyze the challenges Esperanza faces and how she responds, citing textual evidence. They will also respond to questions regarding academic vocabulary and figurative language. This is a reading assessment: the purpose is for students to demonstrate their ability to analyze literature in general, and Chapter 9 of *Esperanza Rising* specifically. This Mid-Unit 2 Assessment is not intended to formally assess students' writing. Most students will write their responses, in which case it may also be appropriate to assess students on W.5.9. However, if necessary, students may dictate their answers to an adult.

End of unit 2 Assessment

On-Demand Analytical Essay about How Esperanza Changes Over Time

This assessment centers on standards NYS ELA CCLS RL.5.1, RL.5.2, W.5.2, W.5.4, W.5.5, and W.5.9. Students will write an essay in which they explain how Esperanza changes over time. Specifically, they will analyze Esperanza's growth and development by comparing how she responds to events earlier and later in the novel. Each student will select the two or three key events that best support his/her analysis of Esperanza's growth and development.

Mid-unit 3 Assessment

Evaluating a Novel versus a Script

This assessment centers on standard NYS ELA CCLS RL.5.1, RL.5.4, RL.5.5, RL.5.6, and RL.5.9. Students will reread a passage from *Esperanza Rising* and a scene from a Readers Theater written by Pam Muñoz Ryan. They will compare and contrast the texts using a Venn diagram and then answer text-dependent questions using evidence from both texts in their answers.

End of unit 3 Assessment

Individual Scene of a Readers Theater Script

This on-demand assessment centers on standards NYSP12 ELA CCLS W.5.3, W.5.4, and W.5.9. Students will write their best draft of their narrative (in the form of a scene of a Readers Theater script). The focus is on showing the connection between one article of the Universal Declaration of Human Rights and selected passages from *Esperanza Rising*, in order to demonstrate characters' experiences with human rights challenges and how they overcame those challenges.



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Grade 5: Module 1

Performance Task



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GRADE 5: MODULE 1: PERFORMANCE TASK
Readers Theater Script and Performance of Scenes
from *Esperanza Rising*

Summary of Task

- Throughout Unit 3, students will learn about Readers Theater, compare and contrast the novel *Esperanza Rising* to a Readers Theater script of the same novel, and review their notes from Units 1 and 2 on the novel and the Universal Declaration of Human Rights (UDHR). Students will work in small groups to analyze passages from passages from *Esperanza Rising* that relate to one of five articles from the declaration. Based on the UDHR article the group chooses, each student will write his or her own scene of a Readers Theater script from selected pages/passages of *Esperanza Rising* (see end of Unit 3 assessment, below).
- For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community.

Note: The End of Unit 3 on-demand assessment serves as the individual component of this group performance task. Students will write their own individual scene of their group's Readers Theater script.

Note: Although Readers Theater requires fluent reading, this performance task is not a formal fluency assessment, since students' own writing likely will not be at the appropriate level of text complexity to address the CCLS Reading Foundations standards.

Format

- Narrative Script (3–4 pages, typed, one-sided, on 8.5" x 11" paper)

Note: Students will have previously handwritten or typed their individual scripts. For the performance task, these individual scene scripts will be combined (either by physically taping hard copy or pasting all text into one shared Word document. Each student will need a photocopy of the full group script to use in the performance.

Standards Assessed Through This Task

- SL.5.6 I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate.
- W.5.3. I can use the 6+1 traits to write narrative texts.
- W.5.4. I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
- W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- W.5.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- W.5.11. Create and present an original poem, narrative, play, art work, or literary critique in response to a particular author or theme studied in class.



Student-Friendly Writing Invitation/Task Description

- You are a member of a playwright group who has been commissioned to write and perform a narrative script using passages from the novel *Esperanza Rising* that relate to one of the Universal Declaration of Human Rights themes. As a group, you will select one of the UDHR articles/themes we have been studying.
- Keep in mind that the script should:
 - * include at least four speaking parts (with or without a narrator), at least one for each member
 - * link each scene to the UDHR theme chosen through the narration
 - * move smoothly from one scene to the next
 - * have a strong beginning and conclusion that link *Esperanza Rising* to the chosen UDHR theme
 - * use props effectively
 - * be rehearsed by the performers so that it sounds like they are speaking their lines instead of reading them
- Each member will write an individual narrative “scene script” from the novel relating to that theme. Then you will collaborate with your small group to produce one longer script that connects each person’s scenes related to the UDHR article/theme. When you work as a group, you will focus on making sure the scenes flow together. You will refine each person’s narration, add transitions, and work as a group to write a conclusion to the group’s script. You also will choose props for your performance and rehearse as a group. Your group will perform your final high-quality narrative script for the class and/or school or community members.

Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

- Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.
- Your script and performance will include:
 - * at least four characters, including a narrator
 - * narration that links each scene to the UDHR theme you chose
 - * clear transitions between scenes, using strong transitional words and phrases
 - * an effective introduction and conclusion, linking the passages from *Esperanza Rising* that you used in each scene to the UDHR article/theme on which you focused
 - * key words and details from the specific article of the UDHR
 - * clearly identified speaking roles for each group member
 - * props to enhance the performance
 - * a clear speaking voice, using appropriate pacing, fluency, and intonation.



Options For Students

- Some students may dictate or record their scripts.
- Provide sentence frames, lists of steps, and anchor charts for student reference.
- Advanced options: When writing “narrator” text, students may be challenged by using strategies such as Omit a Letter or write using alliteration. Providing a “Dead Words” list that students may not use in their writing may help them avoid clichés and other overused words.

Options For Teachers

- Students may organize a public performance of their Readers Theater scripts.
- For all students independently proficient with technology, consider allowing students to create the following, for use during the final performance: a PowerPoint, Prezi, or OpenOffice Impress document incorporating script passages and imagery; or a sound-effects track for background or transitions between scenes.
- Students interested in, or independently proficient, in the arts may consider:
 - enlarging script passages and creating accompanying illustrations;
 - creating a “playbill” for their performance;
 - producing a radio or print advertisement about their play;
 - writing a short song or poem to conclude the play;
 - designing or determining costumes (as part of props); or
 - choreographing/“staging” actors for the performance.

Resources and Links

- Pam Muñoz Ryan, *Esperanza Rising* (New York: Scholastic, 2002), ISBN: 978-0-439-12042-5.
- United Nations Office of the High Commissioner for Human Rights, Universal Declaration of Human Rights, adopted and proclaimed by General Assembly Resolution 217 A (III) of 10 December 1948, from www.un.org/events/humanrights/2007/.../declaration%20_eng.pdf (last accessed July 22, 2012).
- Aaron Shepard, *Readers On Stage* (Shepard Publications, 2004), ISBN 978-0-938497-21-9.
- *Aaron Shepard's RT Page, Scripts, and Tips for Reader's Theater*, from <http://www.aaronshep.com/rt/> (last accessed July 22, 2012).
- Kathleen M. Hollenbeck, *Fluency Practice Read-Aloud Plays: Grades 5-6: 15 Short, Leveled Fiction and Nonfiction Plays with Research-Based Strategies to Help Students Build Fluency and Comprehension* (Scholastic, 2006), ISBN 970-0-439-55421-3.
- Michael Ryall, *Readers' Theater Grade 5* (Evan-Moor Corp, 2003), ISBN-10 1-55799-894-9.



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Grade 5: Module 1: Unit 1 Overview



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What are human rights? Why do we have them, and how are they protected? This unit is designed to help students build knowledge about these questions while simultaneously building their ability to read challenging text closely. Students begin this unit by exploring human rights themes through images and key vocabulary. They then will analyze selected articles from the Universal Declaration of Human Rights (UDHR) through a series of close reading text-dependent tasks and questions, discussions, and writing. They will explore the history of the development and language of universal human rights documents,

developing skills to determine the meaning of words and phrases. The Mid-Unit 1 Assessment will be an on-demand quiz of academic vocabulary from the UDHR. Students then will examine firsthand accounts of people's experiences with human rights. This unit culminates with on demand writing, in which they analyze a firsthand account and explain how a family's rights were challenged and how the family responded. Students will cite direct textual evidence to support their claims.

Guiding Questions And Big Ideas

- What lessons can we learn about human rights through literature and life?
- What are human rights?
- How can we tell powerful stories about people's experiences?
- We learn lessons about human rights from the experiences of real people and fictional characters.
- Characters change over time in response to challenges to their human rights.
- People respond differently to similar events in their lives.
- Authors conduct research and use specific language in order to impact their readers.

Mid-Unit 1 Assessment

Human Rights Vocabulary and Common Prefixes

This assessment addresses NYS ELA CCLS L.5.6 and W.5.10. This quiz will have two parts. In Part 1, students will demonstrate acquisition of new vocabulary based on multiple-choice questions. In Part 2, students will be asked to write a short-answer response to the following prompt: "What are human rights?" The focus of this assessment is on students' building knowledge about the central concept and on acquiring and using new vocabulary terms.



End of Unit 2 Assessment

On-Demand Analysis of a Human Rights Account

This assessment addresses standards NYS ELA CCLS RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9. Students will independently read and annotate another firsthand human rights account. They will then respond in an on-demand format to specific questions that require them to synthesize their learning from this unit and refer directly to both the UDHR and the firsthand account. Students will read 'From Kosovo to the United States,' the firsthand account of Isau Ajet and ask clarifying questions and annotate the text as needed. Then they will respond to a series of questions about the text: what human rights challenges Isau faced, how he responded, and what human rights were upheld. Questions will require students to define human rights as described in the UDHR, to relate Isau's challenges to specific Articles in the UDHR, and to give specific facts, details, or examples from Isau's account so readers can understand their point of view and reasons clearly.

Content Connections

This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- The rights of citizens in the United States are similar to and different from the rights of citizens in other nations of the Western Hemisphere.
- Constitutions, rules, and laws are developed in democratic societies in order to maintain order, provide security, and protect individual rights.

Central Texts

1. United Nations Office of the High Commissioner for Human Rights, Universal Declaration of Human Rights, adopted and proclaimed by General Assembly Resolution 217 A (III) of December 10, 1948.
2. United Nations, Universal Declaration of Human Rights: Plain Language Version. www.un.org/cyberschoolbus/humanrights/resources/plain.asp (last accessed August 6, 2012).



Secondary Texts

1. A Short History of the UDHR, Sentence Strips. Adapted from Web site: Human Rights Here and Now: Celebrating the Universal Declaration of Human Rights, edited by Nancy Flowers, University of Minnesota Human Rights Resource Center. www1.umn.edu/humanrts/edumat/hreduseries/hereandnow/Part-1/short-history.htm (last accessed August 6, 2012).
2. Human Rights Resource Center, background information on the UHDR: excerpt from "The History of the United Nations." From <http://www1.umn.edu/humanrts/edumat/hreduseries/hereandnow/Part-1/whatare.htm> (last accessed August 6, 2012).
3. Isau Ajeti and Blanche Gosselin, "From Kosovo to the United States" in *Skipping Stones* 16 (May–Aug 2004, Issue 3), 12.
4. Lesley Reed, "Teaching Nepalis to Read, Plant, and Vote," in *Faces* 21 (April 2005, Issue 8), 26–28.



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 1	Getting Ready to Learn about Human Rights: Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)	<ul style="list-style-type: none"> I can effectively engage in a discussion with my peers. (SL.5.1) I can summarize portions of a text when reading or listening to information being presented. (SL.5.2) I can determine the meaning of content words or phrases in an informational text. (RI.4) 	<ul style="list-style-type: none"> I can follow our class norms when I participate in a discussion. I can determine words I know and words I don't know. I can summarize Article 1 of the UDHR. 	<ul style="list-style-type: none"> Human Rights Thinking Charts Exit ticket
Lesson 2	Building Background: A Short History of Human Rights	<ul style="list-style-type: none"> I can effectively engage in a discussion with my peers. (SL.5.1) I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) 	<ul style="list-style-type: none"> I can use text and visual images to help me understand human rights. I can follow our class norms when I participate in a conversation. I can explain some of the main events that relate to the history of the Universal Declaration of Human Rights (UDHR) by making a human timeline with my peers. 	<ul style="list-style-type: none"> Group anchor charts Annotated texts Student journals Exit tickets



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 3	Vocabulary: Human Rights	<ul style="list-style-type: none"> I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can use a variety of strategies to read grade appropriate words and phrases I don't know. (L.5.4) I can determine the meaning of academic words or phrases in an informational text. (RI.5.4) I can determine the meaning of content words or phrases in an informational text. (RI.5.4) 	<ul style="list-style-type: none"> I can use context clues to help me determine the meaning of words. I can draw visuals to represent human rights vocabulary words. I can write to help me deepen my understanding about human rights. 	<ul style="list-style-type: none"> Students' annotated copies of "A Short History of the UDHR" (homework from Lesson 2) Students' annotated texts "Background on the UDHR" Vocabulary sketches (on flash cards)
Lesson 4	Close Reading: The Introduction to the Universal Declaration of Human Rights	<ul style="list-style-type: none"> I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3) I can determine the meaning of academic words or phrases in an informational text. (RI.5.4) I can determine the meaning of content words or phrases in an informational text. (RI.5.4) I can use a variety of strategies to read grade-appropriate words and phrases I don't know. (L.5.4) 	<ul style="list-style-type: none"> I can use context clues to help me determine the meaning of words. I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. I can determine the main ideas of the introduction to the Universal Declaration of Human Rights (UDHR) by reading closely. 	<ul style="list-style-type: none"> Students' annotated copies of the UDHR Exit tickets



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 5	Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes	<ul style="list-style-type: none"> I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4) I can accurately use academic vocabulary to express my ideas. (L.5.6) I can write for a variety of reasons. (W.5.10) 	<ul style="list-style-type: none"> I can use strategies to determine the correct meaning of vocabulary words related to human rights. I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. I can use human rights vocabulary words correctly in my writing. 	<ul style="list-style-type: none"> Introduction to the UDHR note-catcher (from Lesson 4) Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (L.5.4, L.5.6, and W.5.10)
Lesson 6	Close Reading: “Unpacking” Specific Articles of the UDHR	<ul style="list-style-type: none"> I can effectively engage in a discussion with my peers. (SL.5.4b) I can determine the main ideas of an informational text based on key details (RI.5.2) I can make inferences using quotes from the text. (RI.5.1) I can determine the meaning of content words or phrases in an informational text. (RI.5.4) I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3) 	<ul style="list-style-type: none"> I can follow our class norms when I participate in a discussion. I can summarize Articles 2 and 3 of the UDHR. I can use context clues to help me determine the meaning of words. I can visualize what the authors of the UDHR wanted for all people (found in Articles 2 and 3). 	<ul style="list-style-type: none"> UDHR note-catchers (for Articles 2 and 3) Anchor charts (for Articles 2 and 3)



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 7	Close Reading: Becoming Experts on Specific Articles of the UDHR	<ul style="list-style-type: none"> I can effectively engage in a discussion with my peers. (SL.5.1b) I can determine the main ideas of an informational text based on key details (RI.5.2) I can make inferences using quotes from the text (RI.5.1) I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3) 	<ul style="list-style-type: none"> I can follow our class norms when I participate in a discussion. I can summarize articles of the UDHR (choices: 6, 14, 16, 17, 20, 23, 25, or 26). I can use context clues to help me determine the meaning of words. I can visualize what the authors of the UDHR wanted for all people. 	<ul style="list-style-type: none"> UDHR articles anchor charts Exit ticket
Lesson 8	Summarizing Complex Ideas: Comparing the Original UDHR and the “Plain Language” Version	<ul style="list-style-type: none"> I can use quotes to explain the meaning of informational texts. (RI.5.1) I can compare and contrast multiple accounts of the same event or topic (RI.5.6) I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4) I can write for a variety of reasons (W.5.10) 	<ul style="list-style-type: none"> I can skim and scan the original UDHR looking for repeated words. I can explain why certain words in the original UDHR are repeated. I can compare the original UDHR, the Plain Language version, and my own summaries of specific UDHR articles, by focusing on specific word choice. I can skim and scan the original UDHR looking for repeated words. 	<ul style="list-style-type: none"> Vocabulary flash cards baggies UDHR rewrites Opinion writing (journal entry)



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 9	Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account	<ul style="list-style-type: none"> I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) I can determine the meaning of content words or phrases in an informational text. (RI.5.4) 	<ul style="list-style-type: none"> I can explain the connections between people and events in "Teaching Nepalis to Read, Plant, and Vote." I can use context clues to help me determine the meaning of new words. 	<ul style="list-style-type: none"> Students' annotated text of "Teaching Nepalis to Read, Plant, and Vote"
Lesson 10	Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account for Connections to Specific Articles of the UDHR	<ul style="list-style-type: none"> I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) I can choose evidence from informational texts to support analysis, reflection, and research. (RI.5.9) 	<ul style="list-style-type: none"> I can cite examples of where human rights were upheld or challenged in "Teaching Nepalis to Read, Plant, and Vote." I can explain how specific articles of the UDHR relate to this firsthand account. 	<ul style="list-style-type: none"> Annotated text of "Teaching Nepalis to Read, Plant, and Vote" (begun in Lesson 9, completed in Lesson 10)



This unit is approximately 2 weeks or 11 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 11	End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account	<ul style="list-style-type: none"> I can explain what a text says using quotes from the text. (RI.5.1) I can determine the main idea(s) of an informational text based on key details. (RI.5.2) I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) I can choose evidence from informational texts to support analysis, reflection, and research. (RI.5.9) I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9) 	<ul style="list-style-type: none"> I can cite examples of where human rights were upheld or challenged in "From Kosovo to the United States." I can explain how specific articles of the UDHR relate to this firsthand account. 	<ul style="list-style-type: none"> End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9)



Optional: Experts, Fieldwork, And Service

- **Experts:** Invite members of local human rights organization(s), your principal, your assistant principal, or a school board member to come discuss human rights in their daily work.
- **Fieldwork:** As a class, visit a human rights organization headquarters, the United Nations, or a school board meeting.
- **Service:** Work with a local human rights organization to share information or educate the public about human rights; create or revise the school's code of conduct.

Optional: Extensions

- **Art:** Create visual representations of the UDHR.
- **Music:** Write and perform a song about human rights.
- **Social Studies:** Create a timeline of key events in the Western Hemisphere leading up to the creation of the UDHR; research/project on human rights heroes.



**EXPEDITIONARY
LEARNING**

Grade 5: Module 1: Unit 1

Recommended Texts



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Unit 1 builds students background about human rights and the Universal Declaration of Human Rights. The list below includes works with a range of Lexile® text measures on this topic. This provides appropriate independent reading for each student to help build content knowledge.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency that the CCLS demand.

Where possible, materials in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below-grade band, within band, and above-band. Note, however, that Lexile measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures band level (below 740L)			
<i>For Every Child: The Rights of the Child in Words and Pictures</i>	Caroline Castle (author)	Informational Text	510
<i>I Have the Right to Be a Child</i>	Alain Serres (author) Aurélia Fronty (illustrator) Helen Mixter (translator)	Informational Text	420
<i>The Color of Home</i>	Mary Hoffman (author), Karin Littlewood (illustrator)	Literature	540



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within band level (740–1010L)			
<i>Red Scarf Girl: A Memoir of the Cultural Revolution</i>	Ji-Li Jiang (author)	Biography	780
<i>Ryan and Jimmy: And the Well in Africa That Brought Them Together</i>	Herb Shoveller (author)	Literature	810
<i>Giant Steps to Change the World</i>	Spike Lee and Tanya Lewis Lee (authors), Sean Qualls (illustrator)	Informational Text	870
<i>Shannen and the Dream for a School</i>	Janet Wilson (author)	Informational Text	840
<i>Stand Up, Speak Out: A Book about Children's Rights</i>	Selda Altun (editor)	Informational Text	850
<i>The Girl from Chimed</i>	Rigoberta Menchú (author), Domi (illustrator)	Literature	860
<i>Our World of Water: Children and Water around the World</i>	Beatrice Hollyer (author)	Informational Text	890
<i>Out of War: True Stories from the Frontlines of the Children's Movement for Peace in Colombia</i>	Sara Cameron (author) with UNICEF	Informational Text	910
<i>Kids on Strike!</i>	Susan Campbell Bartoletti (author)	Informational Text	920
<i>Gandhi</i>	Demi (author/illustrator)	Literature	980
<i>Human Rights Activist: Victory over Violence</i>	Ellen Rodger (author)	Informational Text	1000



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1010L)			
<i>This Child, Every Child: A Book about the World's Children</i>	David J. Smith (author) Shelagh Armstrong (illustrator)	Informational Text	1020
<i>Free the Children: A Young Man Fights against Child Labor and Proves That Children Can Change the World</i>	Craig Kielburger (author)	Informational Text	1020
<i>We Are All Born Free: The Universal Declaration of Human Rights in Pictures</i>	Amnesty International (editor)	Informational Text	
<i>Kids at Work: Lewis Hine and the Crusade against Child Labor</i>	Russell Freedman (author), Lewis Hine (photographer)	Informational Text	1140
www.unicef.org	UNICEF	Informational Text (Web site)	
www.freethechildren.com/about-us/	Craig Kielburger (founder)	Informational Text (Web site)	
www.oxfam.ca	Oxfam	Informational Text (Web site)	
www.unicef.org/crc/files/Rights_overview.pdf	UNICEF	Informational Text	



**EXPEDITIONARY
LEARNING**

Grade 5: Module 1: Unit 1: Lesson 1

Getting Ready To Learn About Human Rights

Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can effectively engage in a discussion with my peers. (SL.5.1)
- I can summarize portions of a text when reading or listening to informational being presented. (SL.5.2)
- I can determine the meaning of content words or phrases in an informational text. (RI.4)

Supporting Learning Targets

- I can follow our class norms when I participate in a discussion.
- I can determine words I know and words I don't know.
- I can summarize Article 1 of the UDHR.

Ongoing Assessment

- Human Rights Thinking Charts
- Exit ticket

Agenda

- Opening
 - Engaging the Reader: Thinking about the Words “Human” and “Rights” (10 minutes)
 - Check In (5 minutes)
- Work Time
 - Text Structure: Scanning the UDHR (5 minutes)
 - Introducing Close Reading: Article 1 of the UDHR (15 minutes)
 - Begin Close Reading Anchor Chart (10 minutes)
 - Return to Key Concept: Thinking about “Human Rights” (10 minutes)
- Closing and Assessment
 - Debrief (5 minutes)
- Homework

Teaching Notes

- This opening series of lessons is designed to help students begin to think about what it means to read closely and the many ways that good readers attempt to figure out word meanings. You may want to carefully study the assessment in Lesson 5 to understand how to best use time in these opening lessons. The goal in these opening lessons is not for students to fully understand the UDHR, but to begin to build background knowledge about this important document while also gaining confidence with challenging texts and word solving/learning strategies.
- Students work with a UDHR note-catcher in this lesson. This note-catcher includes selected articles of the UDHR and, in some instances, selected sections of a particular article (to focus students on the concepts most relevant to this module).
- You may want to ask students to keep a pocket folder in their desks or cubbies for this module. They will receive many handouts that are used across multiple lessons.
- Some vocabulary is not academic or domain-specific, and students may benefit from instruction or review: *fist, struggle, compliment, group*.
- This lesson includes many simple protocols or “routines” that support collaborative work.
- Review: Fist to Five, Write-Pair-Share, Say Something, and Gallery Walk protocols (see Appendix 1).
- Post: Learning targets.



Lesson Vocabulary	Materials
follow, participate, criteria, skills, human rights, define, summarize, primary source, United Nations, dignity, equal, endowed, reason, conscience, brotherhood	<ul style="list-style-type: none">• What are Human Rights anchor chart (new; teacher-created)• Close Readers Do These Things anchor charts (new; teacher-created)• Chart paper (one per group of four students)• Colored markers (one per group of four students)• Universal Declaration of Human Rights (one per student and one for display)• Document camera or interactive white board• UDHR Note-catcher (one per student)• Examples of Nonlinguistic Representations of Learning Target Vocabulary in this Lesson• Folders (one per student)• Sticky notes



Opening

A. Engaging the Reader: Thinking about the Words “Human” and “Rights” (10 minutes)

- Make sure all learning targets are posted for students to see. Read the first learning target aloud:
 - * “I can follow our class norms when I participate in a conversation.”
 - Talk about the importance of learning targets: They help students know what they are expected to learn and do during a lesson. Tell them you will be asking them to check in throughout the lesson about how they think they are doing with the learning targets.
 - Underline or circle the word *follow*. Ask students to give you synonyms for that word and write these under or over the word *follow*. Listen for: “do what you’re supposed to,” “obey.” Repeat for *participate* (“do,” “join in,” “be part of”).
 - Have a student read aloud the next learning target:
 - * “I can define human rights.”
 - Circle the word *define*. Explain what it means to define something: “to describe what something means.”
 - Place students in groups of four and give each group a large piece of chart paper and one colored marker. Have students write the words “Human” and “Rights” in large letters either at the top or in the middle of their chart paper. Instruct students to talk first, then to use just one color and write or draw the meanings of the words “human” and “rights.”
 - Remind students to pay close attention to the class norms as they work. As groups work, circulate and remind them of the norms as needed.

Note: If you have not established class norms for group work, do so before continuing this lesson. Suggested norms include “look at and listen to the person speaking,” “take turns speaking so that everyone has a chance,” “respect each other’s ideas,” “ask questions so that you understand each other.”

Meeting Students’ Needs

- Consider letting struggling students draw small pictures or images that represent words. This helps them process language even when they cannot read the words.
- Asking students what they *think* they know encourages them to stay open to new thinking.



Opening	Meeting Students' Needs
<p>B. Check In (5 minutes)</p> <ul style="list-style-type: none">• After about 10 minutes, refocus students whole group. Use the Fist to Five protocol to have students rate how they did attending to the first learning target. Ask students to indicate with their fist if they did not attend to the class norms at all, or five fingers if they attended to all class norms consistently. They can choose to show one to four fingers to indicate that their attention to norms was somewhere in between.• Then have students rate their group. If many ratings are below four, review the norms.	<ul style="list-style-type: none">• Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their home language.• Modeling the protocol with your own fingers gives students a visual of what you are asking for. Consider having a visual chart for the meaning of each level of Fist to Five.



Work Time

Meeting Students' Needs

A. Text Structure: Scanning the UDHR (5 minutes)

- Distribute copies of the Universal Declaration of Human Rights to each student and display it on a document camera or interactive white board.
- Say: "This is a really cool primary source called the Universal Declaration of Human Rights, sometimes called the UDHR. We will learn more about this document in the next few days. Look it over. What do you notice about the way this document is structured or laid out on this page?"
- Do NOT explain the content of the text; simply give students a moment to get oriented and notice how the document is structured.
- If needed, tell your students what a *primary source* is. The Library of Congress describes primary sources as the "raw materials of history." They are original documents and objects that were created during a specific time period.
- Ask students to turn and talk about what they notice about how this document is set up on the page. Call on a few to share some of the things they have noticed. Highlight the areas that students point out, writing their thoughts in the margins of the document. Listen for: "introduction/preamble," "numbered list," "short paragraphs," etc.
- Tell them that you will discuss how this text is set up, or the "text structure," more throughout the unit.
- Ask students if they noticed another way that the document identifies the numbered paragraphs. Listen for a student to point out that there are 30 articles.
- Say: "The Universal Declaration of Human Rights has 30 different articles, or specific sections. Each article identifies a different right, or claim, about something that the people who wrote this document believe should be true for all human beings. Over the next few days, we will be looking closely at some of these rights or claims."
- Write on your interactive white board or document camera: "Articles in the UDHR are claims about things that the authors of this document believe should be true for all human beings."

- When possible and beneficial, provide text or materials in ELLs home language. This can help them understand materials presented in English. Copies of the UDHR in various languages can be found at: www.ohchr.org/EN/UDHR/Pages/SearchByLang.aspx.



Work Time	Meeting Students' Needs
<p>B. Introducing Close Reading: Article 1 of the UDHR (20 minutes)</p> <ul style="list-style-type: none">• Ask students to turn and talk about what claims they think the authors of the UDHR might make about things that should be true for all human beings.• Invite a spokesperson for each group to share their initial ideas. They might suggest things like: “right to safety,” “right to travel,” etc. Let this list be emergent at this point; students will have several weeks to delve into this.• Have students store their copies of the complete UDHR in their folders.• Distribute and display the UDHR Note-catcher. Ask students to share what they notice about the note-catcher. Listen for: “There are four boxes,” “Some of the articles from the primary source are listed here,” “There is a row for each article,” “There are bolded words in the article,” etc. Tell students they will work on understanding some of the articles from the UDHR with this note-catcher.• Read Article 1 aloud twice, with students following along (this promotes fluency). Do not explain the text.• Have students think silently, and then turn and tell a partner what they think this first article might mean. Ask them to share their thinking with the class.• Ask students to talk to their partners about the words they know and the words they don’t know from the first article. Ask them to circle words they aren’t sure of. They will likely circle <i>dignity</i>, <i>endowed</i>, and <i>conscience</i>.• See if any students know these words. If not, since these words are difficult to determine from context, tell them the meaning of these words. Write simple definitions on the interactive white board or document camera:<ul style="list-style-type: none">* <i>dignity</i> = the state of being valued and worthy of respect* <i>endowed</i> = given* <i>conscience</i> = an inner sense of right and wrong• If students circle <i>brotherhood</i>, prompt them to try to figure out the meaning from context:<ul style="list-style-type: none">* “We know what brothers are—two boys with the same parents. Have you heard other meanings of the word <i>brother</i>, though?”* “Have you heard groups of people called brothers? When? Why? So what might a <i>brotherhood</i> be?”• Tell students that to understand difficult text, good readers almost always have to read it more than once, especially after they have learned more about the words in the text.• Ask students to reread just the first sentence of Article 1, focusing on words or phrases that might help them determine what claim the authors of the UDHR are making about what should be true for all people. Have students underline no more than two or three pivotal words and share them with a partner. Ask a few students to share and have class members give a thumbs-up if they chose the same word(s).	<ul style="list-style-type: none">• Narrowing the number of questions students focus on helps those who have difficulty processing and transferring a lot of language at once.• Increase interactions with vocabulary in context. This increases the rate of vocabulary acquisition for ELLs.• Allowing students who struggle with language to just contribute to the discussion orally or providing a scribe for them to dictate to ensures they are active participants.• Multiple means of representation, such as drawing, is a principle of Universal Design for Learning that helps more students engage more fully with the content.



Work Time (continued)

Meeting Students' Needs

- Invite a student who underlined the phrase “born free and equal” to explain why he or she chose that phrase. Listen for a response such as: “This makes me think that everyone is equal when they are born. *Equal* means we should be treated with the same respect and have the same rights.”
- Tell students to read and talk about Article 1 again, looking for and thinking about words that may help them determine the right that the article is referring to.
- Have students reread the entire article aloud, inserting the synonyms/phrases that you put on the displayed copy above or below the original words on their note-catcher.
- Ask students if they feel more certain about the first right the authors of the UDHR believe all people should have. Ask them to try to say the meaning of this first article in their own words in the second column of the note-catcher.
- Ask students to picture in their mind what it would look like if Article 1 was turned into a picture. Have a student share his or her visualization. (For example, a student might visualize people holding hands in *brotherhood* or draw two or more people with an = sign in front of them to show that all people are equal.)
- Invite students to share their visualization with a partner and then sketch that image in the third column. Their drawing will help them remember what Article 1 refers to. Tell them it does not matter how good their sketch is; the drawing will help them remember the main meaning.
- Repeat the process for the fourth column of the note-catcher, visualizing what “breaking the promise” of Article 1 might look like. Have students store the note-catchers in their folders.



Work Time	Meeting Students' Needs
<p>C. Begin Close Reading Anchor Chart (10 minutes)</p> <ul style="list-style-type: none"> • Say: “The process we just went through is called close reading. There are lots of different ways to read closely, but the main point is to figure out specific words and read more than once to get a deeper understanding of a hard text. We probably still don’t fully understand Article 1 of the UDHR, which is fine. But let’s review the steps we took to read this challenging text.” • Begin a Close Readers Do These Things anchor chart. Students will refer to this throughout the module. Have students list aloud the steps they used to closely read Article 1. Write their comments on the chart. (Note that close reading typically involves reading more than once but can happen in a variety of ways; do not get rigid about specific steps. Your students’ understanding of and fluency with close reading will evolve over the year.) • Make sure that students have included the following: <ol style="list-style-type: none"> 1. Read the text slowly at least twice. 2. Circle words you aren’t sure of and try to figure them out. 3. Reread, annotate, and underline key vocabulary. 4. Talk to each other about what you think it means. 5. Read to summarize or answer specific questions. • Tell students that today, with Article 1, they answered questions by drawing what the “promise kept” and “promise broken” might look like. With different texts, they will consider different strategies. But almost always, they will read, reread, think, talk, and write. • Point out that often in class, they will use specific note-catchers to help them record their thinking while reading closely. For the next eight weeks, they will repeatedly come back to the four-column UDHR note-catcher, paraphrasing different articles of the UDHR and visualizing what it means for that promise to be kept or broken. 	<ul style="list-style-type: none"> • On anchor charts for processes like close reading, include question words with nonlinguistic representations (e.g., book for <i>read</i>, magnifying glass for <i>closely</i>) and a question frame: “What is she doing?” Examples of possible nonlinguistic symbols can be found at the end of this lesson.



Work Time

D. Return to Key Concept: Thinking about “Human Rights” (10 minutes)

- Ask students to return to the chart they started where they wrote about the words “human” and “rights.” Ask them to think now about the phrase “human rights.” They should think and talk about all that they read and talked about today. Say: “We learned about one thing that the authors of the UDHR claim should be true for all people, a ‘right.’ Why do you think they needed to write a document like this? Why should we pay attention to human rights? Write your ideas on your chart.”

Meeting Students’ Needs

- All students developing academic language will benefit from direct instruction of academic vocabulary.
- Students who need additional supports may benefit from partially filled-in graphic organizers. An example can be found at the end of this lesson.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (5 minutes)</p> <ul style="list-style-type: none">Using the Fist to Five protocol, ask students to rate themselves on meeting each learning target: following class norms during discussions, identifying words they know and don't know, and putting Article 1 of the UDHR in their own words.Ask students to complete an exit ticket on a sticky note:<ul style="list-style-type: none">* "The authors of the UDHR claim that all people are ..."Collect this to check on students' thinking.	<ul style="list-style-type: none">Providing the learning targets written individually for students who have difficulty processing information on the board allows them to stay focused. An example can be found at the end of this lesson.Students can share in triads or with partners if you have many students for whom sharing out in front of everyone is difficult.Providing a sentence stem already written on the sticky note allows students who have difficulty writing to participate in a timely fashion.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Choose an independent reading book related to the topic of this unit (see recommended texts). <p><i>Note: Each unit in this module is accompanied by an extensive list of books at a variety of reading levels. Students should use the library to obtain book(s) about the topics under study at their independent reading level. These books should be used in a variety of ways: as independent and partner reading in the classroom whenever time allows, as read-alouds by the teacher to entice students into new books, and as an ongoing homework expectation.</i></p>	<ul style="list-style-type: none">Students who cannot yet read independently will benefit from hearing books read to them, either by a caregiver or through audio recording. In addition, the site www.novelnewyork.org has a free, searchable database of content-related texts that can be played as audio files on a home or library computer. Texts on this Web site can also be translated into many languages. Use the database to provide at-home reading of related texts to ELLs and their families in their native languages.



EXPEDITION
LEARNING

Grade 5: Module 1: Unit 1: Lesson 1

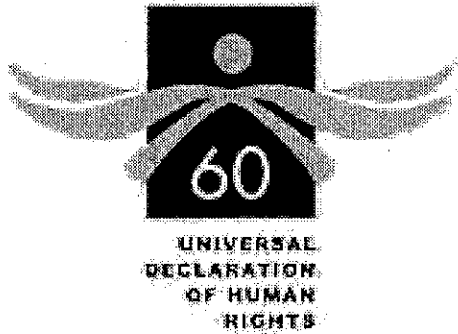
Supporting Materials



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Dignity and justice for all of us



All human beings are born with equal and inalienable rights and fundamental freedoms.

The United Nations is committed to upholding, promoting and protecting the human rights of every individual. This commitment stems from the United Nations Charter, which reaffirms the faith of the peoples of the world in fundamental human rights and in the dignity and worth of the human person.

In the Universal Declaration of Human Rights, the United Nations has stated in clear and simple terms the rights which belong equally to every person. These rights belong to you.

They are your rights. Familiarize yourself with them. Help to promote and defend them for yourself as well as for your fellow human beings.

Adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 1948

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have

determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Source: United Nations.



Article 1.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3.

Everyone has the right to life, liberty and security of person.

Article 4.

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5.

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6.

Everyone has the right to recognition everywhere as a person before the law.

Article 7.

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8.

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9.

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10.

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11.

(1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12.

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13.

(1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14.

(1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.



Article 15.

- (1) Everyone has the right to a nationality.
- (2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16.

- (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
- (2) Marriage shall be entered into only with the free and full consent of the intending spouses.
- (3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17.

- (1) Everyone has the right to own property alone as well as in association with others.
- (2) No one shall be arbitrarily deprived of his property.

Article 18.

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19.

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20.

- (1) Everyone has the right to freedom of peaceful assembly and association.
- (2) No one may be compelled to belong to an association

Article 21.

- (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
- (2) Everyone has the right of equal access to public service in his country.
- (3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22.

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23.

- (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
- (2) Everyone, without any discrimination, has the right to equal pay for equal work.
- (3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
- (4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24.

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.



Article 25.

(1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26.

(1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

(3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27.

(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28.

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29.

(1) Everyone has duties to the community in which alone the free and full development of his personality is possible.

(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

(3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30.

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

United Nations Department of Public Information

For more information

www.ohchr.org/english/issues/education/training/udhr.htm www.un.org/cyberschoolbus/humanrights/index.asp

Source: United Nations.



Article	Paraphrase or Summary (in your own words)	Sketch: An example of “keeping the promise” of this Article (Draw what it looks like.)	Sketch: An example of “breaking the promise” of this Article (Draw what it does NOT look like.)
<p>Article 1 All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.</p>			
<p>Article 2 Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status.</p>			
<p>Article 3 Everyone has the right to life, liberty, and security of person.</p>			



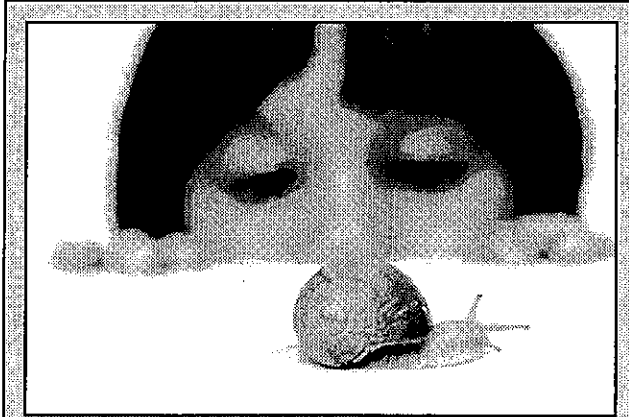
Article	Paraphrase or Summary (in your own words)	Sketch: An example of "keeping the promise" of this Article (Draw what it looks like.)	Sketch: An example of "breaking the promise" of this Article (Draw what is does NOT look like.)
<p>Article 6 Everyone has the right to recognition everywhere as a person before the law.</p>			
<p>Article 14 (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.</p>			
<p>Article 16 (1) Men and women of full age, without any limitation due to race, nationality, or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage, and at its dissolution. (2) Marriage shall be entered into only with the free and full consent of the intending spouses.</p>			



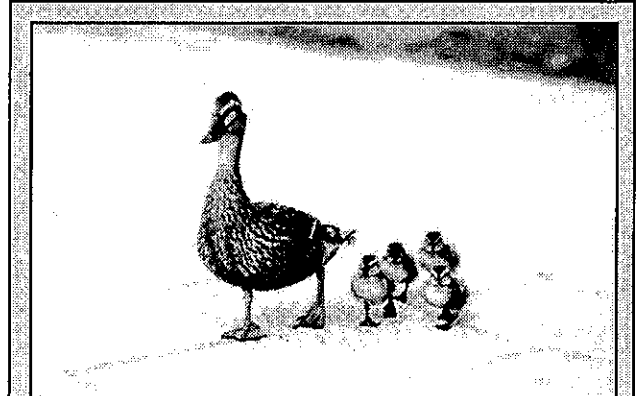
Article	Paraphrase or Summary (in your own words)	Sketch: An example of “keeping the promise” of this Article (Draw what it looks like.)	Sketch: An example of “breaking the promise” of this Article (Draw what it does NOT look like.)
<p>Article 17 (1) Everyone has the right to own property alone as well as in association with others. (2) No one shall be arbitrarily deprived of his property.</p>			
<p>Article 20 (1) Everyone has the right to freedom of peaceful assembly and association.</p>			
<p>Article 23 (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work, and to protection against unemployment. (2) Everyone, without any discrimination, has the right to equal pay for equal work. (3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity.</p>			



Article	Paraphrase or Summary (in your own words)	Sketch: An example of “keeping the promise” of this Article (Draw what it looks like.)	Sketch: An example of “breaking the promise” of this Article (Draw what is does NOT look like.)
<p>Article 25 (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing, and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age, or other lack of livelihood in circumstances beyond his control.</p>			
<p>Article 26 (1) Everyone has the right to an education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made available, and higher education shall be equally accessible to all on the basis of merit.</p>			



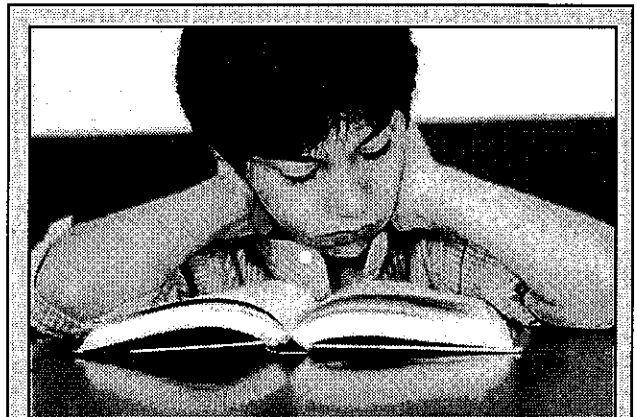
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