

Print these **Lexia Lessons®** to deliver explicit instruction to address specific areas of need

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Description

This lesson is designed to introduce students to a **firsthand** (primary) and a **secondhand** (secondary) source of information. Students are guided to read both texts with understanding and make connections between them. Lesson activities help students determine an author's point of view, or viewpoint, in an account and compare and contrast it with another account of the same topic.

TEACHER TIPS

Preview the texts to determine if your students are likely to need support while reading them. You may prefer to do a first-read together, reading aloud while students follow along.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- Copies of "A True Hero" and "An Excerpt from *South*" (for display and for students)


Direct Instruction

say Today we'll be reading about an event in the life of a famous person. We'll read two texts: one written by an author who learned about the person, and the other by the person himself. We'll think about the information and ideas we find in each text and in both.




Distribute copies of the first text, "A True Hero." Have students read aloud the title and author's name. Ask them what Gina LaCava seems to think of the person she is writing about, and how they can tell she has that point of view. Students should note that **true hero** are words that express an admiring, respectful point of view. Tell students that as they read, they should pay special attention to words that show the author's point of view.

After reading, prompt students to reread segments to note the author's point of view and her supporting reasons and evidence, along with the sequential text structure and other features. Possible prompts:

- Look again at the first two paragraphs. In which sentence does the author express an **opinion** of the person she's writing about? (in the last sentence of Paragraph 2: "Among the greatest and bravest was a British explorer named Ernest Shackleton.") What will the author go on to explain in the rest of the text? (why Ernest Shackleton was so great; what he did that was so brave)**
- Look again at the paragraphs that tell what happened between late 1914 and April 1916. How would you sum up those events? (Ernest Shackleton began leading an expedition to Antarctica. But his ship never made it to the continent. Instead, it was trapped in the sea ice. After almost a year, it sank. The men camped on the ice until the water opened in April 1916, and they rowed lifeboats to Elephant Island.)**





-  The author writes, “Shackleton proved what a great leader he was.” What support does she give for that opinion? (In Paragraph 5 the author states, “No matter what went wrong, he never showed fear. He was always planning ways to survive. His men trusted him.” Later, she explains his “wild plan” to rescue the men, showing that he was willing to take big risks and getting others to go along with him. When it was time to hike across the island, he made another plan. Everyone survived because of his leadership.)

Distribute copies of the firsthand account “An Excerpt from *South*.”

-  Whenever we’re learning about events that really happened, we have two main ways of finding information in texts.
-  We can read **secondhand accounts**, like the article about Ernest Shackleton that we just read. These texts are called **secondhand**, or **secondary**, because they were written by authors who weren’t there at the event when it happened. The author of a **secondhand account** pulls together information from different sources and often expresses a point of view about people and events.
-  We can also read **firsthand accounts**. Eyewitness reports, diaries, letters, and other texts written by people who experienced the event are examples of **firsthand accounts**. We’re going to read an excerpt—a short part—from a book that Ernest Shackleton himself wrote about his own experiences in Antarctica. The name of his book is **South**.





Have students read aloud the title. Ask a student to read aloud the introductory paragraph. Pronounce each of the “Words to Know,” and tell students to read the definitions aloud. Point out the rows of dots, called ellipses, which appear in three places in the excerpt. Explain that they stand for words or sentences that were in the original version but were dropped in this excerpt.

After students read independently, or during a group reading, ask the following questions to clarify language and to draw attention to the author’s information and point of view.


-  What is the main problem the explorers face at the start of this excerpt? (They have to keep climbing up and down to try to find a mountain ridge that doesn’t lead to a steep drop. They need to get down to the valley before the fog traps them on the mountaintop, where they won’t be protected from the night cold.)
-  How can you tell that Shackleton’s two companions are relying on him to figure out a plan? (Shackleton goes first. He is making the decisions. He sees that they are “anxious,” and he encourages them by saying, “Come on, boys.”)
-  What is Shackleton describing when he says that they “slid in the fashion of youthful days”? (They slid down the slope as if they were children riding on a sled, or sledge.)
-  At the end of this excerpt, Shackleton writes about the “grey fingers of the fog appearing on the ridge, as though reaching after the intruders.” What does that description help you understand about Shackleton’s feelings? (Shackleton is relieved to have escaped the fog because it was going to capture them. The fog was spooky, scary, and dangerous. The explorers were like intruders who didn’t belong on the fog’s mountain home.)

Guided Practice

Guide students to annotate both texts to show connections between the secondhand and firsthand accounts. Suggested prompts:

-  *Scan the paragraphs of "A True Hero" to find the sentences that tell about the same event described in Shackleton's account. Then underline the sentences. (Students should find and underline these sentences in Paragraph 10: They faced many steep drops. At one point, the three of them made a coil with their rope and sat on it like a sled, or sledge. Then they zoomed down a slope into whatever lay below.)*
-  *The author writes that the men "zoomed down a slope into whatever lay below." What word can you write in the margin to describe that event? (Have students give reasons for their suggested words, which may include dangerous, threatening, risky, bold, daring, scary. Direct them to choose a word to write next to their underlined sentences.)*
-  *Reread the last sentence of "A True Hero." Circle the words that the author uses to describe her hero. (Students circle "calm, bold leadership.")*
-  *Now look again at Shackleton's own account. Underline words and sentences that you think fit with the words "calm, bold leadership." Write a few notes in the margin to explain why those words fit. (Students may underline Shackleton's descriptions of his own assessments of risk and his willingness to make a plan and take action. Examples of margin notes: sensing danger, thinking about the threat, making a plan, not giving up, leading the two men, knowing when to act.)*

Independent Application

-  *You've read two texts. One is a secondhand account, and the other is a firsthand account. Which text is an example of each, and how do they differ?*


Sample response:

"A True Hero" is a secondhand account because it's written by an author who was not there with Shackleton in the early 1900s. She did research to learn what Shackleton did, and then she put facts and ideas together to write the article. She gave her own opinions about what Shackleton was like.

The excerpt from Shackleton's book is a firsthand account because it was written by Shackleton himself. He describes what happens through his own eyes. He tells what he saw and felt and decided. He doesn't say he was "the greatest and bravest," like the author of "A True Hero" does. Readers can form their own opinions from what he says and does.

Wrap-up

Check students' understanding.

-  *Why is it useful to read firsthand accounts? (You get the information from people who were there. You can put yourself in the situation better because you're seeing what happened through their eyes.)*

Use students' responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Reread "A True Hero" together, paragraph by paragraph. Prompt students to find or sum up the main idea of each paragraph. Direct them to find and underline any statements of opinion, and discuss evidence the author gives to support the opinion.

Then, read the firsthand account excerpt to students, pausing to paraphrase to help them picture what the author is describing. Remind them of the opinions expressed in "A True Hero," and ask students to give reasons and evidence from Shackleton's descriptions that support those opinions.

FOR STUDENTS READY TO MOVE ON

Use school and public library resources to locate age-appropriate nonfiction that includes both secondhand and firsthand accounts for students to read and evaluate. Books that describe the work of past and contemporary explorers often include excerpts from their own writings or from interviews. These examples are on topics related to the texts in this lesson: *Extreme Scientists: Exploring Nature's Mysteries*

from Perilous Places by Donna M. Jackson (*Scientists in the Field* series); *Antarctica: Journeys to the South Pole* by Walter Dean Myers; *After the Last Dog Died: The True-Life, Hair-Raising Adventure of Douglas Mawson and His 1911-1914 Antarctic Expedition* by Carmen Bredeson; *How to Survive in Antarctica*, written and photographed by Lucy Jane Bledsoe.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- In addition to the list of "Words to Know" that accompanies the firsthand account, identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *twentieth century, expedition, ordeal, bailed, weathered*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.

- Provide background information and help students access prior knowledge of passage topics (Ernest Shackleton, Antarctica).
- Display and review sentence starters to support student contributions to group discussions:

The author's main point is...

The author's point of view is...

I can tell this is an opinion because...

My point of view is...

One difference between the secondhand and firsthand accounts is...

It is useful to read firsthand accounts because...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with *Lexia Skill Builders*®.

A True Hero

by Gina LaCava

1 As the twentieth century began, only one of Earth's continents remained unknown. It was the southernmost land called Antarctica. Nobody knew what lay beyond the icy waters and coasts of the continent. Explorers were drawn to Antarctica. They came searching for knowledge, adventure, and fame.

2 There were many heroic explorers of the time. Among the greatest and bravest was a British explorer named Ernest Shackleton.

3 In 1914, Shackleton had already explored Antarctica twice. Now, late in that year, he was leading another expedition there. He hoped to make the first land journey across the continent. But disaster hit even before his ship, the *Endurance*, reached the mainland. Sea ice trapped the ship. The 28 men spent months on board. Then, as the ice began to melt and move, it crushed the ship. Camping on the ice-covered sea, everyone watched the *Endurance* sink. It was November 1915.

4 In April 1916, when the waters opened, the men set off in three lifeboats. They spent days rowing in freezing, stormy seas. At last, they managed to reach land. They pulled the boats onto the rocky beach of Elephant Island.

5 Throughout the many months of the ordeal, Shackleton proved what a great leader he was. No matter what went wrong, he never showed fear. He was always planning ways to survive. His men trusted him.

6 Shackleton knew that Elephant Island was not a good place to stay. No fishing boats or other ships came near. Nobody would find the stranded sailors there.

7 Shackleton made a plan. He and five men would set off in one of their lifeboats. They would guide it across the roughest seas in the world. After 800 miles (1,300 km), they would reach South Georgia Island. There, they would find help at a whaling station. They would get a ship to come back to Elephant Island to rescue the men waiting there.

8 What a wild plan! So many things could go wrong. And once the little lifeboat set out, many things did go wrong. Fierce winds blew. Waves tossed the boat like a toy. Freezing water drenched the men. They bailed water and chipped ice endlessly. They endured storm after storm. But after 17 days at sea, six frozen, exhausted men landed on South Georgia Island. Then came the hard part.

9 Shackleton had planned to find help at the whaling station. But he had been forced to land their damaged boat on the opposite side of the island. Nobody had ever crossed the island before. The land was unknown and likely to hold countless dangers. Shackleton came up with a new plan.

10 Two of the men were too weak to walk. Shackleton left them in the care of a third man. Then Shackleton and the two others set off to hike thirty miles (48 km) across snow, ice, and mountains to reach the whaling station. They had to avoid hidden, gaping holes that could swallow them easily. They faced many steep drops. At one point, the three of them made a coil with their rope and sat on it like a sled, or sledge. Then they zoomed down a slope into whatever lay below.

11 The journey took them 36 hours. Amazingly, they succeeded.

12 The three men waiting on South Georgia island were rescued. The 22 men waiting on Elephant Island were rescued. Under Shackleton's calm, bold leadership, everyone survived.

An Excerpt from *South*

by Ernest Shackleton

Ernest Shackleton was born in Ireland in 1874. As a teenager, he trained as a British sailor and went on to become an officer. He became famous as an early explorer of Antarctica. When his ship, the *Endurance*, was crushed by pack ice, Shackleton took daring steps to make sure everyone survived. This excerpt comes from Chapter 10 of his book ***South***, published in 1919. In this excerpt, he describes one part of the journey he and two companions took across South Georgia Island to find help at a whaling station.

Words to Know

descend to go down

precipice a tall, steep cliff

elevation height

sheer straight up and down, like a wall

gradient how much something slopes

treacherous dangerous

hesitation pausing before taking an action

¹ Once more we started for the crest. After another weary climb we reached the top. The snow lay thinly on blue ice at the ridge, and we had to cut steps over the last fifty yards. The same precipice lay below, and my eyes searched vainly for a way down. The hot sun had loosened the snow, which was now in a treacherous condition, and we had to pick our way carefully. Looking back, we could see that a fog was rolling up behind us.... The creeping grey clouds were a plain warning that we must get down to lower levels before becoming enveloped....

² We were now up 4500 ft. and the night temperature at that elevation would be very low. We had no tent and no sleeping-bags, and our clothes had endured much rough usage and had weathered many storms during the last ten months. In the distance, down the valley below us, we could see tussock-grass close to the shore. And if we could get down it might be possible to dig out a hole in one of the lower snow-banks, line it with dry grass, and make ourselves fairly comfortable for the night. Back we went, and after a detour we reached the top of another ridge in the fading light. After a glance over the top I turned to the anxious faces of the two men behind me and said, "Come on, boys." Within a minute they stood beside me on the ice-ridge. The surface fell away at a sharp incline in front of us, but it merged into a snow-slope. We could not see the bottom clearly owing to mist and bad light, and the possibility of the slope ending in a sheer fall occurred to us. But the fog that was creeping up behind allowed no time for hesitation. We descended slowly at first, cutting steps in the snow; then the surface became softer, indicating that the gradient was less severe. There could be no turning back now, so we unroped and slid in the fashion of youthful days. When we stopped on a snow-bank at the foot of the slope we found that we had descended at least 900 ft. in two or three minutes. We looked back and saw the grey fingers of the fog appearing on the ridge, as though reaching after the intruders.... But we had escaped.

An Excerpt from *South* 2



Description

This lesson is designed to help students identify and describe the narrator in fiction and distinguish among narrators' points of view. Students use and cite what is shown in the text to tell about character development and their own views of characters.

TEACHER TIPS

To help students understand the terms **first person** and **third person**, you may want to provide a chart showing these pronouns in each category:

First Person

I, me, my, mine, myself, we, us, our, ours, ourselves

Third Person

he, she, it, him, her, his, hers, himself, herself, they, them, their, theirs, themselves

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- Copies of Passages 1 and 2 at the end of this lesson (for display and for students)
- Copies of Passages 3 and 4 (for students)

Direct Instruction

say Today we'll talk about points of view in stories. A point of view is a way of looking at things. In stories, points of view have to do with narrators and characters. We'll look at different kinds of narrators and the ways in which characters express their ideas and feelings. Listen to the beginning of *Black Beauty*, a novel by Anna Sewell. As I read, think about who is telling the story.

The first place that I can well remember was a pleasant meadow with a pond of clear water in it. Some shady trees leaned over it, and rushes and water-lilies grew at the deep end. Over the hedge on one side we looked into a ploughed field, and on the other we looked over a gate at our master's house, which stood by the roadside; at the top of the meadow was a planting of fir-trees, and at the bottom a running brook, overhung by a steep bank.

While I was young I lived upon my mother's milk, as I could not eat grass. In the daytime I ran by her side, and at night I lay down close by her. When it was hot we used to stand by the pond in the shade of the trees, and when it was cold we had a warm shed near the fir-trees.

As soon as I was old enough to eat grass, my mother went out to work in the daytime, and came back in the evening.

There were six young colts in the meadow besides me; they were older than I was; some were nearly as large as grown-up horses. I used to run with them and had great fun; we used to gallop all together round the field, as hard as we could go. Sometimes the play was rough, for they would frequently bite and kick, as well as gallop.

Ask the following questions to focus attention on the narrator.

- Who is telling the story? (a horse)
- What details in the story help you know that the narrator is a horse? (The narrator tells about staying outside, eating grass, and running with other colts.)
- How does the narrator seem to feel about these memories? (happy, remembering how much fun it was to gallop together)
- The storyteller in a written story is called a narrator. If the narrator is also a character in the story, we say that the story is told from the **first-person point of view**. The narrator uses first-person pronouns, such as **I, me, my, we, and us**. We can understand how the character feels, based on what he or she tells us.
- Now listen as I read from another famous novel. As I read, think about who is narrating the story.

From the far north they heard a low wail of the wind, and Uncle Henry and Dorothy could see where the long grass bowed in waves before the coming storm. There now came a sharp whistling in the air from the south, and as they turned their eyes that way they saw ripples in the grass coming from that direction also.

Suddenly Uncle Henry stood up.




"There's a cyclone coming, Em," he called to his wife; "I'll go look after the stock." Then he ran toward the sheds where the cows and horses were kept. Aunt Em dropped her work and came to the door. One glance told her of the danger close at hand.

"Quick, Dorothy!" she screamed; "run for the cellar!"


- This passage comes from the novel **The Wonderful Wizard of Oz**, by L. Frank Baum. How can you tell that the narrator is not a character in the story? (The narrator doesn't use first-person pronouns. We don't know who the narrator is, just that the narrator tells about the characters and what they do.)
- Reread the last two paragraphs of the excerpt.
- How does Aunt Em feel? (worried, scared) How can you tell? (She sees danger close at hand and screams to Dorothy to run for safety in the cellar.)
- A narrator who is outside the story has a **third-person point of view**. The narrator uses third-person pronouns, such as **they, them, she, her, he, and his** to tell about the characters. We understand how the characters feel because the narrator describes them and their actions.
- When we read a story, it's interesting to think about who the narrator is and what the narrator knows. We can ask ourselves whether the story is told from the first-person or third-person point of view. We can use the narrator's words to understand what is happening and how the characters feel about it.

Guided Practice

Display and distribute the Passage 1. Read aloud the passage as students follow along, or call on volunteers to read the passage aloud. Then, ask these questions to focus attention on point of view:

-  *Who is the narrator of this story? (Penny, the main character)*
-  *Which first-person pronouns help you identify the point of view? (Students should point out examples of I, me, my that are not within dialogue.)*
-  *How does Penny feel when she sees herself in the mirror? (surprised, frightened) How can you tell? (She says, "Oh, help!" with a gasp. Anyone would be surprised to suddenly become invisible.)*

Display and distribute Passage 2, a version of the first passage with write-on lines for students to replace the missing words.

-  *The author decided to make Penny the narrator of the story. But we can change the story from a first-person to a third-person point of view. Let's see how the story changes if we do that.*

Guide students in contrasting the first-person point of view in Passage 1 to the third-person point of view in Passage 2. Discuss which pronouns and other words belong on the blanks, and write them with students. More than one choice can fit on each blank.

One example of a completed text:

"Penny, look what I found at a flea market," Penny's mother told her. She pointed to a small chest of three drawers and said, "It's just what you need for your room."

Penny carried the chest to her room and opened the drawers. Hidden in the back of the bottom drawer was a black cloth. She unfolded it. It was a cape, like one that magicians wear when they perform their acts.


Penny put the cape around her shoulders. She felt a strange tingle from head to toe. She walked over to the mirror to see how it looked.





"Oh, help!" Penny gasped.

She saw nothing in the mirror, no reflection at all. The cape had made her invisible!

Independent Application




Distribute Passages 3 and 4, and have students read them independently. Then, prompt students to think about the different points of view.

-  *Is Passage 3 told from a first-person or third-person point of view? (In Passage 3, the narrator is outside the story, telling what happens from the third-person point of view. The narrator tells what Vinnie is thinking and doing.)*

-  What words from *Passage 3* help you know how each character feels? (Vinnie is “afraid” and thinks he “might drown” if he swims underwater. After he dives for the coin, he “waves it overhead” and shouts “happily,” so he probably feels proud of his success. Vinnie’s older sister Celia wants him to try swimming underwater and laughs at the end of the story because she’s happy for Vinnie.)
-  Is *Passage 4* told from a first-person or third-person point of view? (It is told from the first-person point of view. Celia is the narrator.)
-  What words from *Passage 4* help you know how each character feels? (When Celia says, “Then I had an idea,” she probably feels smart about thinking of a way to get Vinnie to overcome his fear. Celia, the narrator, tells readers that Vinnie “can’t resist” money and describes him making a “fast dive” for the coin after she throws it.)
-  How does the point of view from which each story is narrated shape what you learn about the characters? (In *Passage 3*, which is told from a third-person point of view, readers learn about both characters from a narrator outside the story. In *Passage 4*, which is told from a first-person point of view, readers learn about Vinnie from the perspective of his older sister Celia, the narrator. Readers learn that Celia threw the coin to trick Vinnie.)

Wrap-up

Check students’ understanding.

-  What is the difference between an author and a narrator? (The author makes up the story and also decides who the narrator will be. The narrator is like the storyteller.)
-  How can you tell that the narrator of a story is also a character in the story? (The narrator will say *I* and *me* to show who is telling the story. The narrator has a first-person point of view.)
-  What is the difference between a first-person point of view and a third-person point of view? (When a story is told from a first-person point of view, a character is the narrator of the story, using first-person pronouns like *I* and *me*. A narrator uses third-person pronouns like *he*, *she*, *him*, *her*, *they* to tell about the characters in a story told from a third-person point of view.)

Use students’ responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Option 1: Before having students answer the questions in the Independent Application activity, read Passages 3 and 4 together with them. Highlight or underline any dialogue and descriptions of the characters to draw attention to the different points of view.

Option 2: Use students' independent reading to find a story rich with dialogue. Select an excerpt for students to read with you. Ask students to name each speaker and tell how the speaker probably sounds, based on clues in the text. Distribute the roles of narrator and characters, and have students read the excerpt aloud.

FOR STUDENTS READY TO MOVE ON

Option 1: Display a range of chapter books or novels at students' reading levels, and have students choose a chapter to explore. They should note the point of view of the narrator and list five things they can tell about the main character(s). For each listed statement, students should tell why it is a valid description. Provide time to discuss the listed items and students' reasoning: Is the information directly stated in the text? What clues in the text support an inference?

Option 2: Talk about familiar fables and fairy tales. Ask how each story might be different if told from an alternative point of view. Encourage students to try to write part of the story with a new narrator.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *colts*, *gallop*, *cyclone*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.

- Provide background information and help students access prior knowledge of passage topics (horses, tornadoes, flea markets).
- Display and review sentence starters to support student contributions to group discussions:

The difference between an author and a narrator is...

This story is told from the point of view of...

I can tell how this character feels by...

My point of view is...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with **Lexia Skill Builders®**.

PASSAGE 1

"Penny, look what I found at a flea market," my mother said to me. She pointed to a small chest of three drawers and said, "It's just what you need for your room."

I carried the chest to my room and opened the drawers. Hidden in the back of the bottom drawer was a black cloth. I unfolded it. It was a cape, like one that magicians wear when they perform their acts.

I put the cape around my shoulders. I felt a strange tingle from head to toe. I walked over to the mirror to see how it looked.

"Oh, help!" I gasped.

I saw nothing in the mirror, no reflection at all. The cape had made me invisible!

PASSAGE 2

"Penny, look what I found at a flea market," _____. She pointed to a small chest of three drawers and said, "It's just what you need for your room."

_____ carried the chest to _____ room and opened the drawers. Hidden in the back of the bottom drawer was a black cloth. _____ unfolded it. It was a cape, like one that magicians wear when they perform their acts.

_____ put the cape around _____ shoulders. _____ felt a strange tingle from head to toe. _____ walked over to the mirror to see how it looked.

"Oh, help!" _____ gasped.

_____ saw nothing in the mirror, no reflection at all. The cape had made _____ invisible!

PASSAGE 3

Vinnie was learning to swim. He could float with his face in the water, and he could float on his back.

"Try swimming underwater," his older sister told him. "It's fun."

"I just don't want to, Celia," Vinnie answered. But he knew the real reason. He was afraid. If he put his whole head underwater, he might drown!

"Hey, what's down there?" Celia suddenly said as she pointed to the bottom of the pool. "It looks like a coin."

"Where?" asked Vinnie, peering into the water through his goggles. He saw something shiny. "I'll get it!" he said without thinking. Holding his breath, he kicked his way to the bottom and grabbed the coin. He reached the surface and waved it overhead. "Look what I found!" he shouted happily.

Celia laughed. "See?" she said, "You *can* swim underwater!"

PASSAGE 4

I love swimming. My younger brother Vinnie is just a beginner. He'll put his face into the water, but I can tell that he's afraid of being completely underwater. I told him it was fun, but he didn't believe me. "I just don't want to, Celia," he said to me.

Then I had an idea. If there's one thing that Vinnie can't resist, it's money! When he wasn't looking, I tossed a coin into the pool, not far from where he was floating. "Hey, what's down there?" I shouted. "It looks like a coin."

"Where?" Vinnie asked quickly. He saw something shiny on the bottom of the pool and made a fast dive for it.

When he came up waving the coin, I had to laugh. "See?" I said, "You *can* swim underwater!"



Description

This lesson is designed to focus students' attention on the sequence of events in informational and narrative text. Students will develop strategies to clarify the time order in which things occur. The lesson will focus on helping students identify clues to sequence in the text and interpret and use signal words.

TEACHER TIPS

The following steps show a lesson in which students use sequence signal words with written procedures (informational text) and with narratives. You can adapt and use this lesson for older students by using examples from their classroom reading that are better suited to their independent reading levels.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- A copy of the Recipe for Spider Cracker Snacks (for display)
- Copies of Paragraph Set 1 (for display and for students)
- Copies of Paragraph Set 2 (for students)

Direct Instruction

say Today we are going to learn how to understand the sequence of events in a story or passage. The sequence tells us the order in which things happen. A good example is when we read to follow a procedure. We pay attention to the order of steps. We ask ourselves, "What should I do first? Next? After that? Finally, what is the last thing I do?"

Display the Recipe for Spider Cracker Snacks (or provide your own). Read the steps aloud as students follow along. Use the words below (in bold) to signal sequence.

To make this snack, the **first** thing I should do is gather the ingredients. **Next**, I spread a thick layer of cream cheese on ten round crackers. **After** that, I place eight pretzel sticks on each cracker to make spider legs. **Then**, I cover each set of pretzel sticks with another round cracker. **Finally**, I use two dots of cream cheese to stick raisin "eyes" on each snack.

Use sequence **signal words** to draw attention to the sequence of events as you ask and answer questions that restate the order of the steps you need to follow.

What do I do **before** I spread cream cheese on each cracker? I gather the ingredients. I need to remember what I do **after** I cover the pretzel legs with another cracker ... I know, I stick raisin "eyes" on each one! So, which of these steps comes **first**: placing pretzel sticks on each cracker or spreading a layer of cream cheese? I have to spread the cream cheese first.

Display and read aloud the following Sequence Signal Words chart:

Sequence Signal Words			
ago	until	while	after
before	now	soon	at last
earlier	as	next	finally
first	as soon as	then	

These are some words that can help us answer the question **When**? Sequence signal words are helpful when we read. We may find them in narrative or informational text. We may also use them to think about how steps or events are connected in time. Thinking about what happens first, next, and at the end helps readers paraphrase what they've read.

Now, listen as I read some examples of how sequence signal words can be used to show the order of events in a narrative text.

Display and read aloud the narrative sequence below, drawing attention to the underlined signal words:

Yesterday, Sela had been so happy about moving to a new home. Now that the move was over, she lay in bed wide awake, worried about going to a school where she knew no one. Meanwhile, her easygoing sister was snoring softly beside her.

To understand the story, I have to pay attention to when events are taking place. The author takes us back to the past-yesterday-when Sela had been happy about moving. Next, the author takes us to the present time-now that the move was over. Then, the author takes us to another event in the present time-meanwhile-when Sela's sister was snoring.

Sum up the strategic behavior.

To understand sequence when I read, I ask myself **when** questions. I can look in the sentences for words that signal a sequence, and I can use sequence signal words to check my understanding of when events occur.

Guided Practice

Display and distribute copies of Paragraph Set 1.

say Let's work together to read and paraphrase each of these paragraphs that show steps in a procedure or a sequence of events.

For each paragraph, draw attention to the underlined sequence signal words as you read. Then, think aloud about the time order of events. Finally, work with students to restate the sequence using different signal words. Possible paraphrases:

Paragraph A: **To take a written test, you should read the directions first. Next, circle any keywords in the directions. Finally, start the test when you know what to do.**

Paragraph B: **A car sped by as Henry was about to cross Baxter Street. While he jumped out of the way, he yelled that the car had run a red light. After that, he heard about a bank robbery on the same street.**

Paragraph C: **Two thousand years ago, glassblowing got its start in Italy. A thick liquid forms as glass is heated. Glassblowers roll the liquid onto the end of a metal tube and blow to make a bubble. Then, they shape it, break it off the tube, and let it cool.**

If students need additional practice before moving to Independent Application, you can provide text selections from classroom reading material at their independent reading level.

Independent Application

Distribute Paragraph Set 2. Have students work in pairs or independently to read each paragraph and underline the sequence signal words. Then, they should paraphrase each sequence, orally or in writing. The goal is not for students to make one-to-one substitutions of the signal words, but rather to identify words or phrases that are clues to the sequence of steps or events, and then restate the information. Explain that there is more than one correct way to do this.

Have students share their paraphrased paragraphs. Together, check that the restatement has the same meaning as the original.

Sequence words and possible paraphrases:

Paragraph A: **first, then, after**

You can test a dog's problem-solving skills by hiding a treat under an empty can while someone else holds the dog. Next, count how many seconds it takes the dog to uncover the treat after it is released.

Paragraph B: **as, soon, until**

The princess found an empty cabin when it was almost nighttime. After she lay down on a straw bed in the corner, she fell asleep. The next morning, she set out to look for food.


Paragraph C: **when, before, after, while**

Slow-motion videos show what happens as a frog uses its tongue to catch an insect. First, the frog's tongue stretches out and wraps around the insect. Then, the frog pulls its tongue back into its mouth. At the same time, the insect gets stuck in the frog's glue-like saliva.

Wrap-up

Check students' understanding.

 **What do we call the order in which events happen in a story or passage? (sequence)**

 **What clues help us determine the sequence of events? (words that tell about time; sequence signal words)**

Use students' responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Have students read simple sentences with sequence signal words, underline the signal word, and tell what happened **first**, **after**, or **at the same time**. For example,


Before we marched, we sang songs.

Students should underline **before**.

 What happens first? (singing)


We danced on the grass after we sang songs.

Students should underline **after**.

 What happens after singing songs? (dancing)

While we danced, the rain started falling.

Students should underline **while**.

 What happens at the same time? (dancing and raining)

FOR STUDENTS READY TO MOVE ON

Option 1: Have students locate a how-to article on a topic of interest: how to play a game, how to do a crafts project, or how to improve a skill. Display the Sequence Signal Word chart. Have students select words to explain the steps in the instructions. Then, have them work together, following the written multi-step directions, to play the game, make the craft, or improve the skill.

Option 2: Have students create a timeline after reading a biography or an informational text about a historical event. Encourage students to use sequence signal words to determine the order of events. Alternatively, have students create an oral or written summary that uses signal words to describe events on a timeline.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Display and review sentence starters to support student contributions to group discussions:
- Provide students with written, oral, and visual representations of sequential events. Photographs, illustrations, and objects can be helpful in reinforcing the meaning of sequence signal words.
- Have students work in pairs to act out and narrate a sequence of events using sequence signal words. Encourage students to practice with each other before presenting their "play" to the class.

Some words that signal sequence are...

The first event/step is...

The next event/step is...

The last event/step is...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

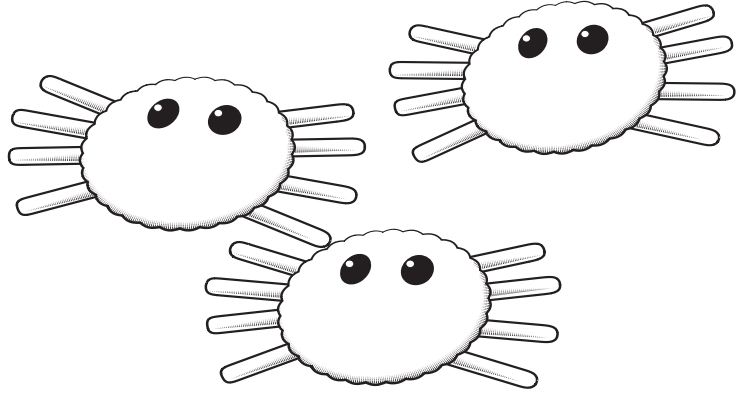
For further practice with these skills, provide students with Lexia Skill Builders.®



Recipe for Spider Cracker Snacks

Ingredients

- 20 round crackers
- 1/2 cup cream cheese
- 1/4 cup raisins
- 1 bag of pretzel sticks



Directions

- Spread a thick layer of cream cheese on 10 round crackers.
 - Place 8 pretzel sticks on each cracker to make spider legs.
 - Cover each set of pretzel sticks with another round cracker.
 - Use two dots of cream cheese to stick raisin "eyes" on each snack.
- Eat and enjoy!

PARAGRAPH SET 1

Paragraph A

Before you take any written test, read the directions carefully and completely. Then, circle the words that tell what you are being asked to do. Start the test only after you're sure you know what is required.

Paragraph B

Henry was about to cross Baxter Street when a white car with a dented door sped past him. As he jumped back, Henry yelled, "That car just ran a red light!" Later that day, Henry heard a report about a bank robbery on Baxter Street.

Paragraph C

The art of glassblowing was first developed in Italy two thousand years ago. When glass is heated in a furnace, it creates a thick liquid that can be rolled onto the end of a metal tube. After blowing through the tube, glassblowers shape the glass bubble with tools, break it off, and allow it to cool.

PARAGRAPH SET 2

Paragraph A

To test a dog's problem-solving skills, first hold out a treat for the dog to sniff. Then, have someone else hold the dog, place the treat on the floor on the opposite side of the room, and cover it with an empty can. After the dog is let go, count how many seconds pass before it uncovers the treat.

Paragraph B

As night began to fall, the princess followed the path through the trees until she reached an empty cabin. She saw a bed of straw in the corner, lay down, and soon fell into a deep sleep. She slept until sunlight streamed through the windows and set out again in search of food.

Paragraph C

When a frog catches an insect with its tongue, the action is over before human eyes can see it. Slow-motion videos show that immediately after the frog's stretchy tongue shoots out, it wraps itself around the insect. The frog's saliva acts like liquid glue that hardens while the frog pulls its tongue back into its mouth.



Description

This lesson is designed to help students identify the structure of information text. As students think about the way that information is presented, they become more strategic readers and are better equipped to understand and remember what they read.

TEACHER TIPS

The following steps show a lesson in which the structure of each text is made clear by the use of common signal words. You can adapt and use this lesson with more complex, multi-paragraph passages that are better suited to advanced students.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- Copies of the Text Structures Chart (for display and for students)
- A copy of Passages 1 and 2 (for display)
- Copies of Passages 3-5 (for students)

Direct Instruction

say Authors choose how to present information based on the topic and the reason, or purpose, for writing. The way written information is presented is called **text structure**. Today, we are going to learn how to identify some common text structures.

Display the Text Structures Chart. Name and explain each text structure. Discuss the words and phrases that can help students identify how the information is presented.

Chronology/Sequence: Some informational texts describe events in the order they happen. This is called chronological or sequential order. Words like **first, next, finally, earlier, after, and later** can help you identify a Chronology/Sequence text structure.


Identify a familiar example of information that shows a chronology or sequence (e.g., describing the daily classroom schedule, explaining how to make a sandwich). Then, ask students to suggest their own examples.

Comparison and Contrast: An author may choose to present information by explaining how two things are alike and how they are different. This is called comparing and contrasting. Words like **both, alike, similar, also, different, in contrast, unlike, and however** can help you identify a Comparison and Contrast text structure.


Identify a familiar example of information that shows comparison and contrast (e.g., describing how cats and dogs are alike and how they are different). Then, ask students to suggest their own examples.

Cause and Effect: Some informational texts explain what happens (an effect) and why it happens (a cause). Words like **because, led to, caused, as a result, consequence, and effect** can help you identify a Cause and Effect text structure.

Present a familiar example of information that shows a cause and effect relationship (e.g., what happens if you stay up too late). Then, ask students to suggest their own examples.

-  **Problem and Solution:** Some informational texts describe a problem and offer ways to solve it. Words like **problem, issue, question, solution, in response, and answer** can help you identify a Problem and Solution text structure.


Identify a familiar example of information that shows a problem and solution relationship (e.g., giving advice to a friend). Then, ask students to suggest their own examples.

-  **Claim and Reasons:** An author may present an argument by stating a claim and supporting it with reasons and evidence. Words like **reason, therefore, in conclusion, in fact, and proves that** can help you identify a Claim and Reasons text structure.


Identify a familiar example of a claim supported by reasons (e.g., a speech given by a student running for class president). Then, ask students to suggest their own examples.

Guided Practice


Display the Text Structures Chart and Passage 1. Have a student read the passage aloud. Then, discuss words and phrases that can help students identify the text structure.

-  **say** This passage has information about a new volcano in Mexico. The author describes the stages of the volcano from beginning to end. Let's think about how this information is presented. What clues in the text can help us identify the text structure?


Underline **first, then, one week later, after one year, and finally** in the passage. Have a student locate these words in the Text Structures Chart.

-  The words **first, then, later, after, and finally** are often found in texts that present information in a **Chronology/Sequence** text structure. That makes sense because the passage presents events in the volcano's life cycle in the order they happened.

Repeat this procedure with Passage 2.

-  This passage has information about reptiles and amphibians. Let's think about how the information about these two groups of animals is presented. What clues in the text can help us identify the text structure?

Underline **similar, different, in contrast, unlike, alike, and same** in the passage. Have a student locate these words in the Text Structures Chart.

-  The words **similar, different, in contrast, unlike, alike, and same** are often found in texts that present information in a **Comparison and Contrast** text structure. That makes sense because the passage explains how reptiles and amphibians are alike and how they are different.

Independent Application







Have students work independently or in pairs. Distribute copies of the Text Structures Chart and Passages 3-5. As students read each passage, they should highlight or underline words and phrases that can help them identify the text structure. When students are able to identify the text structure, have them write it next to the passage title.

Circulate as students work, providing help, prompting, and guidance as needed. Encourage students to explain how they were able to identify the text structure of each passage.

Answers: *Ahhh-chooo!* **Cause and Effect**; *Our School Mascot*, **Claim and Reasons**; *Heat Exhaustion: A Hot Issue*, **Problem and Solution**

Wrap-up

Check students' understanding. Display the Text Structures Chart, and ask the following questions:

-  **say** What do we mean when we talk about text structures? (the way an author chooses to present information in a text)
-  When you read the words **because**, **as a result**, and **leads to**, which text structure is most likely being used to present information? (Cause and Effect)
-  When you read the words **issue**, **question**, **answer**, and **in response**, which text structure is most likely being used to present information? (Problem and Solution)
-  When you read the words **first**, **next**, **after**, and **finally**, which text structure is most likely being used to present information? (Chronology/Sequence)
-  When you read the words **reason**, **proves that**, and **in conclusion**, which text structure is most likely being used to present information? (Claim and Reasons)
-  When you read the words **similar**, **both**, **in contrast**, and **however**, which text structure is most likely being used to present information? (Comparison and Contrast)

Use students' responses to guide your choice of activities in the Adaptations section on the next page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Option 1: Simplify the lesson by focusing on only one text structure (e.g., Chronology/Sequence). Give students multiple examples, and point out signal words they can use to identify how the information is presented.

Option 2: Some students may need additional scaffolding to identify and fully understand information in a Problem and Solution text structure. In addition to identifying signal words, encourage students to ask three questions:

What is the problem?

Why is it a problem?

How can the problem be solved?

FOR STUDENTS READY TO MOVE ON

Option 1: After students identify the structure of an informational text, have them explain how the way information is presented supports an author's purpose for writing.

Option 2: Work together with students to create a text structures bulletin board. Have students write the five text structures discussed in this lesson on index cards to use as column headers on the board. As different informational texts are read in class, have students identify the way the information is presented and display a copy of the text on the board, under the appropriate heading.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *erupting, classify, traits, allergies*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Provide background information and help students access prior knowledge of passage topics (volcanoes, reptiles and amphibians, school mascots, bees).
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Display and review sentence starters to support student contributions to group discussions:

This passage has information about...

I found these signal words...

I think the text structure is ____ because...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with **Lexia Skill Builders®**.

Text Structures Chart

Text Structure	Explanation	Example
Chronology/Sequence	The author describes events in the order they happen.	first next finally earlier after later then second last
Comparison and Contrast	The author explains how two or more things are alike and how they are different.	both alike similar same different/difference in contrast unlike however
Cause and Effect	The author explains what happens (effect) and why it happens (cause).	because leads to cause as a result consequence effect
Problem and Solution	The author describes a problem and offers ways to solve it.	problem issue question solution in response answer
Claim and Reasons	The author presents an argument by stating a claim and supporting it with reasons and evidence.	reason in addition therefore in fact proves that in conclusion

PASSAGE 1

A New Mountain

On February 20, 1943, a strange event occurred in a cornfield in southwestern Mexico. First, a farmer working in the field felt the earth rumble. Then, he noticed a crack in the ground. Suddenly, the ground lifted up, and the farmer heard hissing sounds. Hot ash and gas exploded from the crack! Within hours, the erupting material had formed a cone shape. A volcano was being born!

One week later, the volcano was taller than a skyscraper. It continued to grow at an amazing rate. After one year, it was almost three times as tall. By that time, lava and ash had covered the fields and nearby villages. One of the destroyed villages was called Parícutin (puh REE kuh TEEN), and that became the name of the brand-new volcano.

In 1952, Parícutin finally stopped erupting. The volcano had reached the end of its remarkable life cycle.

PASSAGE 2

Reptil or Amphibian?

Scientists classify animals into groups to better understand and study them. Reptiles and amphibians (am FIB ee uns) are two groups that are similar in some ways and different in others.

Reptiles include thousands of species, or kinds, of snakes, lizards, turtles, alligators, and crocodiles. All have dry, scaly skin and breathe air with lungs. Most reptiles hatch from eggs, though a few species are born alive. At birth, they look like smaller versions of their parents.

Frogs, toads, newts, and salamanders are amphibians. In contrast to reptiles, they have smooth, moist skin. Most amphibians that live on land breathe through lungs, but unlike reptiles, they can also take in oxygen through their skin. Young amphibians hatch from eggs, live in water, breathe air through gills like fish, and don't look like their parents.

Reptiles and amphibians share some traits. Both are "cold-blooded," which means that their body temperature changes with the outside air. Reptiles and amphibians are also alike in having a backbone, which puts both in the same class of animals that includes mammals, birds, and fish.

PASSAGE 3

Ahhh-chooo!

You know the feeling. It starts as a tickle inside your nose. The tickle grows stronger. Air flies out noisily through your nose and mouth. Ahhh-chooo! You just sneezed. Why?

When a tickle starts in the nose, nerves send a signal from the nose to the brain. As a result, the brain sends commands to muscles in the belly, the chest, the back of the throat, and other body parts. In an instant, the muscles work together to cause the nose owner to sneeze.

A sneeze is the body's way of getting rid of something inside the nose. Some people have allergies to pollen, dust, or other things in the air. These tiny particles land inside the nose, which leads to sneezing.

Some people sneeze because they have a cold. One effect of the cold virus is that the lining of the nose swells and feels uncomfortable. That can also lead to sneezing.

Sneezing can cause problems for people around the sneezer. A sneeze sends a cloud of invisible and germey droplets into the air at high speed. Other people then breathe in those germs or touch things that the germs have landed on. The effect may be the spread of illness.

PASSAGE 4

Our School Mascot*by Celia Z.*

At Blossom Elementary School, we students will soon vote on our choice of a mascot—an animal or a character that will be a symbol of our school. Our mascot will boost pride in our school. Like the mascots of sports teams, it might even bring us luck! I suggest Buzzy Bee. A bee is a perfect mascot for our school, and here's why.

My first reason is that bees are famous for working hard. They fly around hunting for flowers. They collect pollen and nectar to bring back to the hive to feed the other bees. At Blossom Elementary, we work hard, too. We're as busy as bees!

In addition, bees are helpers! They spread pollen to help plants grow. Bees live in a community called a colony and work together to raise the young and defend the hive. Our school is also a community where everyone tries to be as helpful as bees.

Finally, think of the name of our school. Blossom is another name for a flower. Bees fly to the blossoms of plants. This proves that Buzzy Bee belongs here at Blossom Elementary. Please vote for Buzzy Bee for school mascot!

PASSAGE 5

Heat Exhaustion: A Hot Issue

It's a hot summer day, and James is outside playing ball. He's sweating so much that his shirt is wet. He starts to feel tired, weak, and dizzy. His skin is cool and damp to the touch. These are the warning signs of a health problem! It's likely that James has an illness called heat exhaustion.

What should James-or anyone else suffering from heat exhaustion-do? The answer is to take action quickly to cool off:

- Move to a cool spot.
- Place cool, wet cloths on the body.
- Take sips of water.

If the person doesn't start to feel better, then medical treatment is needed. Untreated heat exhaustion can become a dangerous illness called heat stroke. A person with heat stroke has a very high body temperature and has passed out. A helper must call for emergency responders so that the person's life can be saved.

There's an even better way to solve the problem of heat-caused illnesses. That solution is to stop them from happening in the first place. On very hot days, people should find a cool place to stay. They should drink plenty of water and limit their outdoor activities.



Description

This lesson is designed to help students understand how words and visual elements work together in informational texts to provide facts, reasons, evidence, and other details in support of an author's main idea(s). Students practice connecting written information with a **diagram**, a **graph**, and a **timeline**. As students think about the connections between visual and written information, they become more strategic readers and are better equipped to understand and remember what they read.

TEACHER TIPS

The following steps show a lesson in which a single visual element (a diagram, graph, or timeline) supports each informational text. Depending on the skills of your students, you may want to expand the lesson to texts that include more than one type of visual information.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- A copy of "Everyday Machines: Levers" (for display)
- Copies of "The Olympic Games: Marathon" (for display and for students)
- Copies of "A Phenomenal Athlete" (for students)

Direct Instruction

***say** Today we'll be reading informational texts that include visual information, such as a diagram, a graph, or a timeline. When you read, you can learn information from the words. You can also learn information from the pictures. Informational texts often include visual information to help readers understand what is written.*

Display "Everyday Machines: Levers." Then ask,

- What is the title? (Everyday Machines: Levers)*
- What do you notice about the pictures in this informational text? (Each one has a title and labels.)*
- This kind of picture with a title and labels is called a **diagram**.*

Read aloud the titles of the diagrams and the labels.

- What do you think this text will be about? What clues can you use?*

Encourage varied predictions, and explain that visual information, like diagrams, and the title of a passage itself can help readers predict what a text will be about.

Have students follow along as you read the text aloud. Then ask,

- What do you see in the diagrams that matches the information in the text (information about the different kinds of levers: first-class, second-class, and third-class; examples of each kind of lever)*

Now let's think about which words in the text tell about the diagram.

Reread these paragraphs from the text, and think aloud about the information in them. Underline phrases and sentences that describe the diagrams:

The most common type of lever belongs to the "first class." In first-class levers, the effort and load move in opposite directions around the fulcrum. A playground see-saw and a balance scale are first-class levers; effort down on one side lifts the load on the other. Another first-class lever is a hammer claw, which can lift out a driven nail when force is applied to the hammer's handle. A rowboat oar is another first-class lever. Scissors are first-class double levers.

In a second-class lever, the load is between the effort and the fulcrum. The effort and load move in the same direction. A wheelbarrow is one example of a second-class lever. A bottle opener is another.

In a third-class lever, the effort is between the load and the fulcrum. Brooms, shovels, and fishing rods are examples of third-class levers.

How do the diagrams help you understand what is written in the text? (The written details in the text explain concepts that can be difficult to imagine. The diagrams help readers form a mental picture of each type of lever.)

Guided Practice

Display the informational text "The Olympic Games: Marathon," and distribute copies to students.

Like the last informational text we read, this text also has visual information that supports the written information. This visual element is different from the diagram we saw earlier. What do you notice about it? (It shows labeled bars in a graph. It has a title and labels, like the diagram.)

*This kind of visual information with dates and labels along a line is called a **graph**. Like a diagram, a graph can help you make predictions about a text and understand the written information.*

Have a student read aloud the title of the graph and the labeled axes. Point out the key (below the x-axis) that shows how to read the information in the graph. Give students an opportunity to discuss the information the graph provides.


What can you predict about this text by looking at the graph? (It will tell about marathons run by men and women in the Olympic Games. It will give the record finishing times of past marathons.)

Have students read the passage. Then, ask questions to focus on the connections between the written information and the graph:

What do you learn from the words in the text? (how marathons became an event in the Olympic Games; when the Olympic Games are held; the distance covered in a marathon; who can compete in Olympic marathons; record Olympic marathon times)

What do you see in the graph that matches the information in the text? (record Olympic marathon times for men and women in the years 1984 through 2016)

*What sentences in the text are connected to the graph? Let's underline this written information. (from Paragraph 2: **In that year, American Joan Benoit won with a time of 2:24:52.** from Paragraph 3: **The current Olympic record for a woman marathoner was set in 2012 by Tiki Gelana of Ethiopia, 2:23:07. The Olympic record for a male marathoner was set by Samuel Kamau Wanjiru of Kenya in 2008. His time was 2:06:32.**)*

 *How does the graph help you understand what is written in the text? (The graph helps readers picture how the Olympic marathon times changed between 1986 and 2016. The graph also helps readers see the differences between men's and women's times. The text gives details about the history of marathons and some of the people who scored the record finishing times.)*

Independent Application

Distribute copies of the informational text "A Phenomenal Athlete." Explain that a timeline is another source of visual information, like a diagram and a graph. Have students read the passage and look closely at the timeline. Students should underline phrases or sentences in the text that describe information in the timeline. Then, display these discussion prompts and read them aloud with students:

When I read the text, I learned ____

When I looked at the timeline, I learned ____


The timeline helped me understand what was written because ____

Have students work with a partner to look back at what they underlined in the text and discuss how to complete each sentence. Then, provide time for student pairs to share their responses with the group, pointing out details in the text and the timeline to support their thinking.

Wrap-up

Check students' understanding. Have them refer to any of the informational texts from the lesson and point out these features:

- a diagram label, a data point on a graph, or a date on a timeline
- a sentence that connects to information in a diagram, a graph, or a timeline

 *Why should you read the words and look at visual information, too? (The words and visual elements go together. The words tell you facts and other information, and the visual information helps you understand it. The visual information shows the parts of an object or where something is located; it supports information in the text. The words can explain the visual elements.)*

Use students' responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Focus on one type of visual information at a time: labeled diagrams, graphs, or timelines. Give students multiple opportunities to find examples in informational texts in their classroom library. Encourage them to explain how to use the visual element to better understand the written information.

FOR STUDENTS READY TO MOVE ON

Option 1: Provide students with an informational paragraph. Ask them to create a labeled diagram, graph, or timeline that supports the written information. Then, have students share their visual element and explain how it connects to the text.

Option 2: Have students research a topic of their choice. They should prepare a presentation that includes both written and visual information.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *fixed, exertion, exception, endurance, phenomenal*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Provide background information and help students access prior knowledge of passage topics (levers, the Olympic Games, marathons).
- Display and review sentence starters to support student contributions to group discussions:
 - The diagram shows...*
 - The graph shows...*
 - The labels on the timeline explain...*

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.
For further practice with these skills, provide students with **Lexia Skill Builders®**.

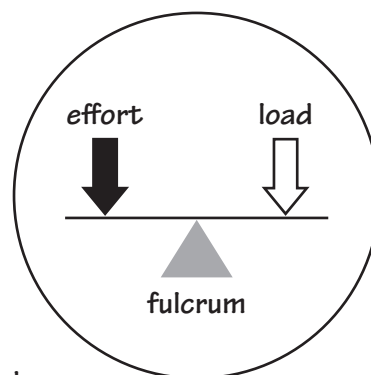
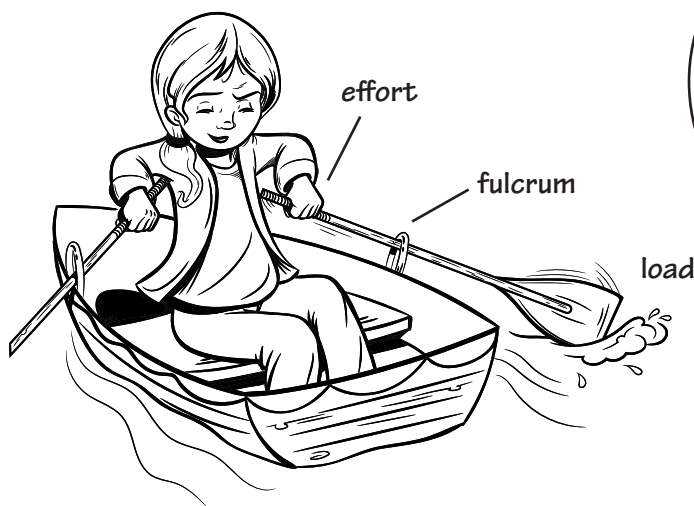
Everyday Machines: Levers

Chances are good that you've used at least one lever today. A lever is one of six simple machines that are used alone or in combination with others. (The other simple machines are the inclined plane, the pulley, the wheel-and-axle, the screw, and the wedge.) Like other simple machines, levers make work easier.

A lever is basically a stiff bar that moves around a supporting fixed point. The fixed point is called the *fulcrum*. The force that is applied to the bar is called the *effort*. The *load* is what is moved or changed by the effort.

The most common type of lever belongs to the "first class." In first-class levers, the effort and load move in opposite directions around the fulcrum. A playground seesaw and a balance scale are first-class levers; effort down on one side lifts the load on the other. Another first-class lever is a hammer claw, which can lift out a driven nail when force is applied to the hammer's handle. A rowboat oar is another first-class lever. Scissors are first-class double levers.

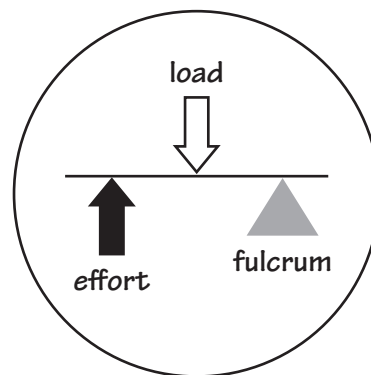
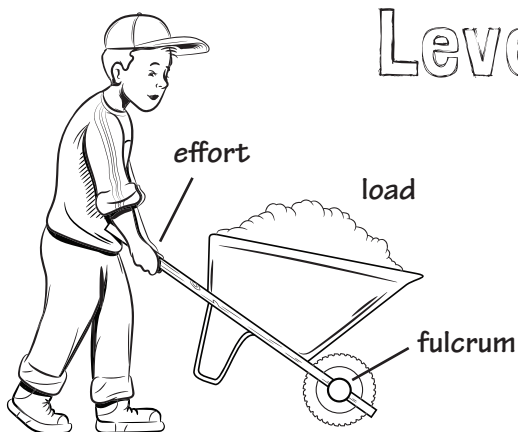
First-class Lever



Levers continued

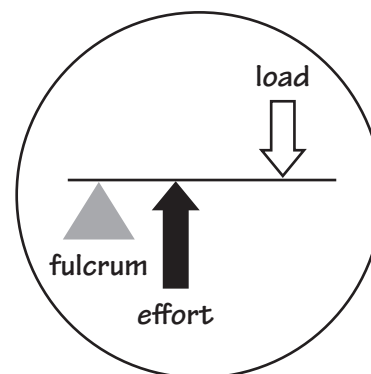
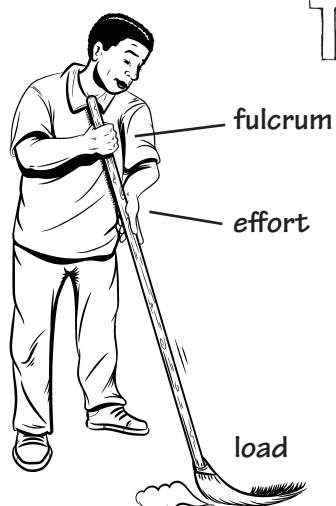
In a second-class lever, the load is between the effort and the fulcrum. The effort and load move in the same direction. A wheelbarrow is one example of a second-class lever. A bottle opener is another.

Second-class Lever



In a third-class lever, the effort is between the load and the fulcrum. Brooms, shovels, and fishing rods are examples of third-class levers.

Third-class Lever



Think about a lever you used today. What work did it help you do?

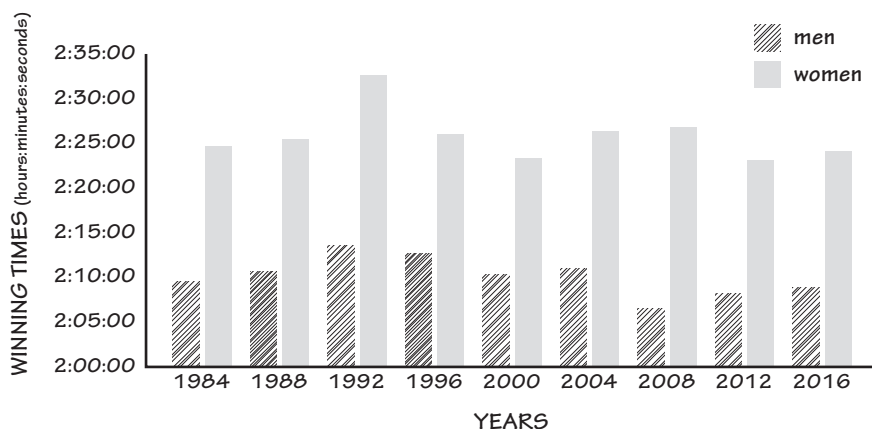
The Olympic Games: Marathon

In ancient Greece, an important battle was fought on a coastal plain called Marathon in 490 BC. According to legend, a soldier ran about 25 miles (40 km) to Athens, delivered news of the Greek victory, and promptly died from the exertion. That story inspired the footrace called a marathon, introduced at the first modern Olympic Games in 1896, held in Athens. The marathon has been an Olympic track-and-field event ever since. The Games are typically held every four years.

The marathon is the longest footrace at the Summer Olympic Games. Runners from many nations test their speed and endurance as they cover a distance of just over 26 miles (42.2 km). The fastest marathoner at the 1896 Olympics was the Greek runner Spyridon Louis, who completed the race in 2 hours, 58 minutes, 50 seconds (2:58:50). A marathon for women was introduced in the 1984 Games. In that year, American Joan Benoit won with a time of 2:24:52.

Developments in training methods, footwear, and more have helped champion marathoners cut winning times, second by second. The current Olympic record for a woman marathoner was set in 2012 by Tiki Gelana of Ethiopia, 2:23:07. The Olympic record for a male marathoner was set by Samuel Kamau Wanjiru of Kenya in 2008. His time was 2:06:32. He would have beaten the first Olympic champion by more than 52 minutes!

Olympic Marathons, 1984–2016



A Phenomenal Athlete

James Cleveland Owens was born in Alabama in 1913. Nicknamed J.C., he was the youngest child of poor farmers. J.C. was sickly as a child. But he loved running. As he recalled much later, "I wasn't very good at it, but I loved it because it was something you could do all by yourself, and under your own power."

J.C. was nine or ten when his family moved to Cleveland, Ohio, in search of better jobs. His name was changed to Jesse by a teacher who misheard "J.C." When he entered junior high school, Jesse met track coach Charles Riley. This coach would encourage and guide the young runner for years.

Jesse Owens became one of the most phenomenal track-and-field athletes ever known. He broke speed records in the short footraces called sprints. Doing that made him "the world's fastest human." He also broke world records in the low hurdles and the long jump. His graceful running style was often described as effortless. It only looked easy, though. Owens put enormous effort into his sport and trained long and hard.

Owens was already a celebrated college track star in 1936. That year he competed in the Olympic Games and became even more famous. The 1936 Olympic Games were held in Berlin, Germany. The dictator Adolf Hitler and his Nazi party had come to power in Germany in 1933. Hitler was using the Games to show off the skill of German athletes. He believed that certain groups of white Europeans were superior to all other people. Jesse Owens and a number of his American teammates were black.

Owens, the superstar of those Games, proved Hitler wrong. Owens won gold medals in two sprinting events, the long jump, and a team relay race. What's more, he formed a friendship with a rival athlete, Lutz Long of Germany. The two showed the world that racial hatred has no place in sports.

Events in the Life of Jesse Owens

- 1913** ○ born in Alabama, United States
- 1922** ○ moves to Cleveland, Ohio, with family
- 1928** ○ breaks junior high school track-and-field records
- 1930** ○ begins competing in track-and field events in high school
- 1933** ○ graduates from high school; ties and breaks world records in sprints; enters Ohio State University as student athlete
- 1935** ○ breaks three world records in running and jumping and ties a fourth
- 1936** ○ wins four gold medals at Olympics; welcomed home as hero
- 1941** ○ works for US government setting up fitness programs
- 1950** ○ appointed chairman of Illinois State Athletic Commission, promoting sports for youngsters
- 1976** ○ is awarded Presidential Medal of Freedom, highest civilian honor in the United States
- 1980** ○ dies in Arizona, United States



Description

This lesson is designed to teach students to identify and spell words that change the final letter **y** to **i** when a suffix is added. The **Change y to i Rule** states that when adding a suffix that begins with any letter except **i** to a base word that ends in a consonant followed by **y**, the final letter of the base word changes from **y** to **i**. Words that end in a vowel followed by **y** do not change the **y** to **i** when adding a suffix. Understanding this rule allows students to spell words that cannot be spelled exactly as they sound.

TEACHER TIPS

The Change y to i Rule is one of three major spelling rules for adding suffixes to base words. If students have already learned the suffix spelling rules for Doubling and Drop e, they may have trouble remembering that, for the Change y to i Rule, it doesn't matter if the suffix begins with a consonant or a vowel. It only matters if the suffix begins with **i**. During the lesson, students should be able to view the Change y to i Rule for reference.

PREPARATION/MATERIALS

- A copy of the Student Activity Sheet at the end of this lesson (for students)

Direct Instruction

Display the word **happiest**.

say Today we are going to learn a new spelling rule called the **Change y to i Rule**. This spelling rule tells us when we should change the **y** at the end of a base word to an **i** when we add a suffix, like in the word **happiest**. The Change y to i Rule helps us spell words that have a base word that ends in a consonant followed by **y**.

Display the **Change y to i Rule**:

Step 1: Does the base word end in y?

Step 2: Is there is a consonant before the y?

Step 3: Does the suffix begin with any letter except i?


say I will show you how this rule works. The Change y to i Rule has three steps. Let's use the word **happiest** as an example. The base word in **happiest** is **happy** and the suffix is **-est**.

Under the word **happiest**, write **happy** and **-est**. Then, point to the word **happy**.

say **Step 1** asks us if the base word ends in **y**. Yes, the base word **happy** ends in **y**.

say **Step 2** asks us if there is a consonant before the final **y**. Yes, the base word **happy** has the consonant **p** before the final **y**.


say **Step 3** asks us if the suffix begins with any letter except **i**. Yes, the suffix **-est** begins with the letter **e**, not the letter **i**.

-  If the answers to all three questions are yes, the final **y** of the base word changes to **i**, which is why the word **happiest** is spelled with an **i** instead of a **y**.


Underline the **i** in **happiest**.

Guided Practice


Display the words **empty**, **run**, **puppy**, **boy**, **beauty**, **make**, and **buy**. Give students lined paper and a pencil, and ask them to write each word down the left side of the paper.


-  *Look at each of these words. The first two steps of the Change y to i Rule ask us to pay close attention to the end of the base word before adding a suffix.*

-  *Step 1 tells us to look for a **y** at the end of the base word. If the word ends in **y**, circle the **y**.*


-  *Step 2 tells us to look at the letter before the **y**. Look at the words that end in **y**, and underline the letter right before the **y**.*

Answers: emptyy run, puppyy boyy beautyy make, buyy

-  *Now look at your list of words. Which words will need to change the **y** to **i** when we add a suffix that starts with a letter that is not **i**? (empty, puppy, beauty)*

-  *Now let's look at these words and see which ones would change the **y** to **i** when a suffix is added.*


Display **empty + ed**=

-  *We know the base word **empty** ends in **y** and there is a consonant **t** before the **y**. Step 3 tells us to look at the suffix being added to the base word. Does the suffix **-ed** begin with an **i**? (no) So, do we change the **y** to an **i**? (yes) How do I spell the word **emptied** as a whole word? (e-m-p-t-i-e-d)*

Next, display an example in which the **y** does not change (**buy + er**). Read the three steps in the rule, and check to see if they apply. Make sure students understand that if the rule does not apply, then the final **y** does not change.


Finally, display an example with a suffix beginning with **i** (**study + ing**). As above, repeat the three questions in the rule, and check to see if each applies.

Note: Students who have learned the Doubling Rule and/or the Drop e Rule may be confused about vowel versus consonant suffixes. For these students, reinforce the following:

-  *Remember, for the Change **y** to **i** Rule, it doesn't matter if the suffix begins with a consonant or a vowel. It only matters whether or not the suffix begins with an **i**.*

Independent Application

Have students work independently. Give each student a copy of the Student Activity Sheet at the end of this lesson.


-  *Now practice applying the Change y to i Rule on your own. For each word, remember to check if the base word ends in **y** and if the letter before the **y** is a consonant. You also need to check to see if the first letter of the suffix is an **i**. Decide if you need to change the **y** to **i**, and then write the word on the line.*

Check that students are applying the rule and spelling the words correctly.

Wrap-up

Check students' understanding. Prompt students to use complete sentences in their answers.

 *What did we learn today? (the Change y to i Rule for adding suffixes)*


 *Who can tell me the rule? (Words that end in a **y** with a consonant before the **y** change the **y** to **i** when adding a suffix. If the suffix begins with **i**, do not change the **y**.)*

Use students' responses to guide your choice of activities in the Adaptations section below.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Option 1: Display a list of words: **carry, empty, puppy, boy, beauty, buy.**

 *Let's read the first word together. (carry)
Does the word end in y? (yes)
Is there a consonant before the y? (yes)
What should we do to add a suffix that does not start with i? (change the y to i, then add the suffix)
Can you give me an example?
(carries, carried)*

Option 2: Give the students a list of words that end in a **consonant-y**. Then, give a suffix to add to each word (only suffixes that do not start with **i**).

Suggested words and suffixes: **silly er, funny est, beauty ful, berry es, cry ed, lonely ness**

Repeat these steps for all of the words.

FOR STUDENTS READY TO MOVE ON

Option 1: Give students sentences that include combined base words and suffixes. Have students find words in which the Change y to i Rule has been applied. Have them circle the **i** that has been changed from **y**.

Sample sentence:

She made oried eggs and ham for breakfast.

Option 2: Dictate combined base words and suffixes. Have students write each word, applying the Change y to i Rule.

Sample words: **tried, decoys, destroyer, replied, studying, strayed, enjoyment, silliest, easier**

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with Lexia Skill Builders.®

Student Activity Sheet

Read each word and suffix. Read the steps in the three boxes. Place a check under each box that applies or an X if it does not apply. Add the suffix to the base word, and write the whole word.

	Step 1 Does the base word end in y?	Step 2 Is there a consonant before the y?	Step 3 Does the suffix NOT begin with i?	Write the whole word.
1 fry + ed =				fried
2 enjoy + ment =				_____
3 buy + ing =				_____
4 funny + est =				_____
5 tiny + er =				_____
6 play + ing =				_____
7 toy + s =				_____
8 ugly + est =				_____
9 happy + ness =				_____
10 empty + ing =				_____



Description

This lesson is designed to help students determine when a text involves persuasive writing and identify the author's position, or what the author is trying to persuade the reader to think or do. As they engage in lesson activities, students learn to distinguish fact from opinion and form their own judgments.

TEACHER TIPS

Because identifying an author's position in persuasive writing and distinguishing fact from opinion involve inferential thinking, you may also want to reference the Lexia Lesson on *Drawing Inferences and Conclusions*.






During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.


PREPARATION/MATERIALS

- Find a film advertisement with short testimonials and/or persuasive language and with good graphics (for display and for students).
- Copies of the Persuasive Text Chart at the end of this lesson (for display and for students)
- Copies of the two opinion essays at the end of this lesson (for students)

Direct Instruction

Display the film advertisement.

-  *Today we are going to work on identifying authors' positions in the text that we read. Many times, when authors want us to feel or think a certain way, they write text that is meant to persuade us. We need to read carefully to determine what is a fact and what is the author's opinion.*
-  *This is a film ad. You may have seen it or others like it. The purpose of this ad is to make you want to see this film. The ad uses things like dramatic graphics, enthusiastic comments from reviewers, an interesting title, and the names of popular stars to persuade us that we should see this film.*
-  *Some of the information in this ad is based on facts. Facts are statements that can be proved to be true.*
Point to the film title, stars, and credits.
-  *This is the real name of the film, these are the actual stars in the film, and these are the actual people who helped make this film. These are facts.*
Point to various comments in the ad, and read some of them aloud.
-  *These are not facts. These are the opinions of some film reviewers. The people who want you to see the film only included comments from reviewers that are positive, not the comments from reviewers who didn't like the film. Some reviewers probably didn't like it. No one person is wrong or right; they just have different opinions.*


 This film ad wants to persuade people to see the film. Authors sometimes try to persuade people, too. They write opinion essays, reviews, persuasive letters, and speeches. They write to persuade readers to do something or think a certain way. When we read this kind of writing, we can agree or disagree with the author based on the facts and our own opinions. Here is a way to understand persuasive text.

Display the Persuasive Text Chart, and go over the sections with students.

Make sure these points are made:

- **Author's Position:** Knowing what the author is trying to persuade a reader to do or think helps the reader decide if the author is presenting facts fairly and if the source of information is credible, or reliable.
- **Fact/Opinion:** Sometimes, opinions are presented as facts (*Everybody knows that dogs make the best pets*). A good reader needs to figure out if each statement the writer makes can be proved true or not. If it's not a fact, then the reader needs to see if the opinions given are supported with good reasons.
- **Your Response:** Students should understand that they are free to agree or disagree with an author's position but that they should have reasons for why they feel as they do.

Guided Practice


 Let's read some persuasive text together and figure it out by filling in responses to the questions on this sheet.

Display "Save Baxter Park." Have a student read the passage aloud as other students follow along.

Display the Persuasive Text Chart, and discuss each section together. Fill in the answers that students provide.

Possible responses are shown below.

- **Author's Position:** Don't let the city turn Baxter Park into an office building.
- **Facts:** Park's name; where it is; what people do in the park; the city council has a plan to turn the park into an office building; the location of the factory and its being empty.
- **Opinions:** Baxter Park is lovely; it's a fantastic place to relax and have fun; Baxter Park is the best place to use for the office building; the council is wrong; the old factory is useless; it's not fair to take our wonderful park away.
- **Supporting Evidence:** The author lists different ways that people use the park all year round. The author proposes another place for the office building.
- **Your Response:** Say the following:

 There are two sides to an argument. Some of you may agree with the author, and some may disagree. Show a thumbs-up if the author persuaded you and a thumbs-down if the author did not persuade you.

Students who agree should point to things in the essay that convinced them. Students who disagree should explain why they are not convinced.

Independent Application




Give each student a copy of “Let’s Have a Bake Sale” and the Persuasive Text Chart. You may want to read this passage together to make sure all students read the text fully. Then, have students work in pairs or independently to fill in the chart. Possible responses:

- **Author’s Position:** The class should have a bake sale, not a car wash, to raise money for the animal shelter.
- **Facts:** The class wants to raise money for the local animal shelter. The gym can be used for the bake sale. The class would have to find a place for a car wash. If it rains, they would need to cancel the car wash. It wouldn’t matter what the weather is like for a bake sale that’s in the gym.
- **Opinions:** not a real activity; helps your body work well; surprising that exercise makes you feel less tired; team sports most fun; no excuse for sitting around
- **Supporting Evidence:** I think there are of lots of jobs at a bake sale. (Yes, author lists several jobs.) I can’t think of many jobs at a car wash. (Not really; author admits there may be more.) Some of us can make really yummy treats. (No.) The silly car wash (No.)
- **Your Response:** Students may agree or disagree, but they should support their response with at least one reason.

You may want to give students a chance to discuss their responses with the group. Because students may have different answers, remind them of rules of discussion, including being respectful of others’ ideas, listening to others with care, and speaking one at a time about the topic.

Wrap-up

Check students’ understanding.

-  *In a piece of persuasive writing, what do we mean by an author’s “position”? (what the author is trying to persuade the reader to do or think)*
-  *How is a fact different from an opinion? (A fact is a statement that can be proved to be true. An opinion is a feeling and can’t be proved.)*
-  *When you read persuasive writing, what are some things you should be able to identify? (Answers should include the points on the Persuasive Text Chart.)*

Use students’ responses to guide your choice of activities in the Adaptations section on the next page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Present the difference between a fact and an opinion. Hold up a pencil.

say *A fact is something that can be proved to be true. An opinion is something that you think or feel. It's not true or false. If I say, "This is a pencil," you can see that this is true. I am holding a pencil. But if I say, "Pencils are better than pens," I can't prove it. If you like pencils, you'll agree with me. If you like pens, you'll disagree with me.*

Then, display the following pairs of sentences, one pair at a time, and explain that one of them is a fact and one is an opinion. Help students identify which is which.

- **The temperature is very high today.** (F)
Hot days are better than cold days. (O)
- **Cats make the very best pets.** (O)
Cats purr and meow. (F)
- **Broccoli is a vegetable.** (F)
Broccoli tastes delicious. (O)
- **Ana bought a purple rug.** (F)
Rugs should never be purple. (O)

FOR STUDENTS READY TO MOVE ON

Option 1: Ask students to brainstorm an issue they care about. Help them select one about which students have clearly differing opinions. Group students into teams, and have them put together their best argument in support of their positions. Remind them to include some facts as well as good reasons for their opinions. Then give students a chance to hear one another's arguments.

Option 2: Have students use your film ad as a guide to create film ads of their own. Provide time for them to present their ads, and challenge the other students to identify the opinions.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *strolling*, *city council*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.

- Display and review sentence starters to support student contributions to group discussions:

The author's position is...

One fact the author states is...

One of the author's opinions is that...

The author supports that opinion by...

I agree/disagree with the author because...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with **Lexia Skill Builders®**.

Persuasive Text Chart

AUTHOR'S POSITION

What is the author trying to persuade you to do or think?

FACTS

Which information is factual and can be proved?

OPINIONS

Which information states opinions?

SUPPORTING EVIDENCE

Does the author give reasons for these opinions? If so, what are they?

YOUR RESPONSE

Do you agree or disagree with the author's position? Tell why or why not.

Save Baxter Park

by Glenn Swan

Right in the middle of our city is a lovely green place called Baxter Park. It's a popular location, and every day of the year, you can see people strolling through.

Baxter Park is also a fantastic place to relax and have fun. When it's cold, there are skaters on the pond and kids making snowmen. When it's warm, there are people playing sports, feeding the ducks, or just lying on the grass reading.

Despite all these benefits to our community, the city council wants to turn Baxter Park into a large office building. The officials claim that more office space will help bring jobs to the city, and they say that Baxter Park is the best location. We say they are wrong!

There is another place for this office building. There's an old factory on McGrath Avenue. It's huge. They should pull down that useless building and turn that place into an office building.

It's not fair to take our wonderful park away from us!

Let's Have a Bake Sale

By Lena Ramon

Our class wants to raise money for the local animal shelter, but we can't decide whether we should have a bake sale or do a car wash. I'm going to tell you why we should have a bake sale.

The teachers assured us that we can have a bake sale in the school gym. For a car wash, we would have to find a location where we would be able to park the cars, hook up hoses, and drain the soapy water.

In addition, I think there are lots of jobs for everyone if we have a bake sale. Some of us can bake really yummy treats, others can put up signs to advertise the sale or to direct people where to go, others can set up in the school gym, and others can manage the cash register. As you can see, there are lots of jobs to do for a bake sale!

There aren't many jobs at a car wash. A few kids would get stuck doing a lot of hard work. Washing a car just isn't that much fun! (There may be more jobs, but I can't think of any.) And what if it rains on the day we want to have a car wash? We'd have to cancel it, but we can have a bake sale whether it's rainy or sunny.

I hope I've given you good reasons to have a bake sale instead of a silly car wash!



Description

This lesson is designed to help students identify the elements of a play and understand ways in which drama differs from other narrative forms. Learning terms such as **playwright**, **cast**, **scene**, **dialogue**, **setting**, and **stage directions** can help students identify play elements and express ideas about plays they read.

TEACHER TIPS

You can vary the amount and kind of reading support you provide in this lesson, depending on the abilities of your students. For example, you may want to have students read aloud segments of dialogue only after hearing you read aloud, or you may ask students to read the stage directions and dialogue silently and then read aloud the speaking parts of the characters.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- Copies of the play "The Princess and the Pea" (for display and for students)
- Copies of the Student Activity Sheet at the end of this lesson (for students)

Direct Instruction

***say** Today we'll be learning about plays and what makes a play different from other kinds of writing. A play is a story that is written to be performed by actors. The author of a play is called a **playwright**. When we read a play, we think about what the playwright is showing us. We form pictures in our mind of the stage and the actors. We imagine how the actors sound and what they do in their roles as characters.*

Display the first page of "The Princess and the Pea." Have a student read aloud the play title and the information below it.

You may have heard or read the story "The Princess and the Pea." It's a famous fairy tale by Hans Christian Andersen. Miranda Heller is the playwright. What did she do? (She used Hans Christian Andersen's story to write a play called "The Princess and the Pea.")

Point to **Cast of Characters**, and have students read the words aloud.


You know that the people or animals in a story are called characters. There are characters in a play, too. Actors play the roles, or parts, of characters. The actors are called the cast. In this play, there are four actors in the cast, playing four roles. What are the roles? (King, Queen, Prince, Princess Priscilla)


Point to **Scene 1**, and have students read the words aloud.


A play is usually performed on a stage. The action in a play may take place at different times and in different places. A playwright divides a play into scenes to show changes in time or place. This play begins with Scene 1.

*What does the heading **Time** tell us? (Scene 1 takes place late at night.)*


Read aloud the first stage direction, shown in italic type inside brackets.


 This description of the action onstage is called a **stage direction**. Do you see that it appears in italic type inside brackets? When we read a play, we pay special attention to punctuation, capital letters, and changing fonts. That way, we can picture what is happening on the stage and separate it from the words that characters speak.

 The setting in a play, like the setting in a story, is where and when the events happen. What is the setting of Scene 1? (late at night in a grand hall inside a castle)


 In this play, the names of characters are set in capital letters. Who is onstage as Scene 1 begins? (Prince, King, Queen)

Read aloud the complete text for the first exchange of dialogue between the King and the Prince, including their names and the stage directions. Then, make the following points.

 The words that the characters speak are called **dialogue**. The dialogue is shown after the name of the character, any stage directions, and a colon. Use the stage directions to say the King's words as he might say them. (Students should speak in a kind, friendly voice as they say, "So ... how was the fancy ball?" Point out that the three dots, called an ellipsis, signal a pause in speech.)


 Now use the stage directions to give the Prince's reply as he might say it. (Students should sigh and lower their eyes as they say the Prince's dialogue. Point out that the word *real* in his dialogue is in italic type for emphasis.)

Continue reading aloud the complete text for the rest of the scene, prompting students to use the stage directions to read aloud the dialogue expressively. Clarify that the stage direction **Curtain** signals that the scene is over, and the curtain falls.


 A play is a story. Like many other stories, it may begin with a problem that characters want to solve. What is the problem in this play? (The Prince and Queen are looking for a real princess so that the Prince can marry her. But it is hard to find a real princess.)


Guided Practice


Display Scene 2 of "The Princess and the Pea." Read aloud the complete text as students follow along. After reading each segment, ask students about the stage directions and dialogue.

 *say* How is the setting in Scene 2 different from the setting in Scene 1? (Now the characters are in a different room of the castle, and it's the early evening of another day. A thunderstorm is going on outside.)

 Reread the opening dialogue between the Prince and the King. What does the audience see and hear? (Students should say both characters' dialogue and use the stage directions to show actions and sound effects.)

 What does the audience see and hear in the dialogue between the Queen and the Princess? (Students should say both characters' words and describe or show the actions each character takes.)

 What is happening onstage as the Queen speaks at the end of the scene? (The King, Prince, and Princess are seated at the table, talking quietly. The Queen has stepped in front of them and is talking to the audience.)

 Why is the Queen's statement at the end important? (She is telling about the problem in the play—the Prince has not been able to find a real princess. She is making a plan to find out if Princess Priscilla is a real princess.)

Independent Application

Distribute “The Princess and the Pea,” and have students read Scene 3 and 4 independently. Then, distribute the Student Activity Sheet.

Review and discuss responses:

- 1 c (The stage directions specify “Tapping her chin with a finger,” body language that shows that the Queen is thinking about a plan.)
- 2 Clues to underline in the stage directions: taking shuffling steps and rubbing her eyes;
collapses into a chair at the table; falls asleep, her head on the table
- 3 a scene; b cast; c role; d setting; e dialogue




Then, have students create an oral or written summary of the play. Remind them that a summary is short and includes only the most important parts of the story.

Sample summary:

The playwright Miranda Heller has retold the fairy tale “The Princess and the Pea.” At the beginning of the play, the Prince is upset because he has not been able to find a princess to marry. Then, Princess Priscilla arrives at the castle on a stormy night, and the Queen comes up with a test to see if she is a real princess. When Priscilla complains that something hard in the bed kept her from sleeping, the Prince and his parents know that she is a real princess.

Wrap-up

Check students’ understanding.

-  **say** Why must you pay attention to stage directions as you read a play? (The stage directions help you picture what the actors do onstage and how they sound when they speak.)
-  Why is dialogue especially important in a play? (Dialogue is what the actors say in their roles as characters. Their speeches show what they want and what they are thinking.)
-  What are some ways that a play is like other kinds of stories? (A playwright is telling a story, just like an author. In both a story and a play, there are characters who have a problem. Both a play and story have a beginning, middle, and end. At the end of a play and a story, the problem may be solved.)

Use students’ responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Option 1: Have students highlight only the dialogue in "The Princess and the Pea." Then, take turns reading the different parts. During reading, pause to discuss what is happening onstage and how the characters sound.

Option 2: Use the search term **jokes and riddles** to find available collections to review with students. Have partners or trios choose one to act out. Then, as a group, transcribe the performed conversation as a script with dialogue and stage directions. Encourage other students to use the script to perform the "play."

FOR STUDENTS READY TO MOVE ON

Option 1: To help students appreciate the difference between a fictional narrative and a play, distribute Versions 1 and 2 of "Jack and the Beanstalk" at the end of this lesson. Have students note ways in which the texts are alike and the most important ways they differ. Remind students that dialogue and stage directions in a play give the information that a narrator tells in a story.

Option 2: Help students locate skits and one-act plays in the library or online using the search term **juvenile drama** or **plays for children**. After students read one of the plays, talk about the costumes, props, stage set, sound effects, and other elements they would need to perform it. If feasible, students may rehearse and perform the play onstage; or they may perform it as a radio play.

Then, give students a short segment from a story, and ask them to turn it into a script for a play. Use the play in this lesson as a model to format the script.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *gestures, skeptical, wringing out, peddler*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.

- Display and review sentence starters to support student contributions to group discussions:

The setting in Scene 1 is...

Stage directions are important because...

Dialogue is important because...

One way that a play is like other kinds of stories is...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with **Lexia Skill Builders®**.

The Princess and the Pea

a play by Miranda Heller based on the fairy tale by Hans Christian Andersen

Cast of Characters

King
Queen
Prince
Princess Priscilla

Scene 1

[Late at night in a grand hall inside a royal castle. A PRINCE enters the hall and gives a weary wave to his parents, the KING and QUEEN who are seated side by side on their thrones.]

KING: *[Kindly to PRINCE]* So ... how was the fancy ball?

PRINCE: *[Sighing, with downcast eyes]* I met three princesses. At least, they said they were princesses, but I have my doubts. They just didn't seem like real princesses to me.

QUEEN: Don't worry, my dear son. Someday, you'll find a real princess to marry.

KING: *[Turning to QUEEN, speaking quietly]* I hope it's soon. We're not getting any younger, and I'd like to have a grandchild.

QUEEN: [*Quietly to KING*] Me, too, but our grandchild can't have just any mother. Our son must marry a real princess!

[*KING shrugs and rolls his eyes in response.*]

PRINCE: [*Covering a big yawn*] Well, Mum and Pop, good night. I'm beat from all that partying.

KING and QUEEN: [*Waving to PRINCE*] Sleep tight!

[*Curtain.*]

Scene 2

[Early evening inside the dining hall of the royal castle. The KING, QUEEN, and PRINCE are eating at the table. Sound effects of a storm—blowing wind, rumbling thunder, clattering rain—gradually fade as the characters speak.]

PRINCE: *[Looking up suddenly]* Did you hear that noise?

KING: Yes, there is a lot of thunder tonight.

PRINCE: No, a different noise. It sounded like knocking.

[Three loud knocks on the door]

PRINCE: There! Did you hear it?

QUEEN: I certainly did! I'll see who's there.

[QUEEN walks over to the door, opens it, and is blown back by the roaring wind. PRINCESS, soaking from the rain, enters.]

QUEEN: My goodness, who are you?

PRINCESS: *[Curtseying, and then wringing out her long braid and emptying her shoes of water]* I am Princess Priscilla of West Winkledom, pleased to meet you.

KING: A princess? Come and have a bite. Tell us news from West Winkledom. How is your father, the king?

PRINCESS: [*Joins KING and PRINCE at the table*] He is very well, thank you. He sends his best wishes and ...

[*PRINCESS continues talking quietly in the background while QUEEN steps forward to speak to the audience.*]

QUEEN: [*Tapping her chin with a finger*] Hmmmm, this girl says she's a princess. But is she a *real* princess? I intend to find out.

[*Curtain.*]

Scene 3

[A guest bedroom in the royal castle. The bed has a single mattress on it. Propped against the walls are many more mattresses and a giant pile of quilts. The QUEEN is standing by the bed holding a green pea between her thumb and forefinger.]

QUEEN: *[Looking at pea]* The so-called princess will sleep in here tonight. I'll put this pea under the mattress.

[She lifts mattress and places pea on the bed.]

Then I'll put nineteen mattresses on top of this one.

[She carries one mattress, sets it on top of the one on the bed, and gestures to the pile of quilts.]

After that, I'll put twenty quilts on top of the twenty mattresses. We shall see what kind of princess has arrived tonight!

[QUEEN continues piling on the mattresses.]

[Curtain.]

Scene 4

[Early morning in the royal dining hall. The KING, QUEEN, and PRINCE are eating breakfast at the dining table. The PRINCESS enters, taking shuffling steps and rubbing her eyes.]

KING: *[To PRINCESS]* Good morning, my dear. Have some breakfast.

[PRINCESS collapses into a chair at the table.]

PRINCE: *[In a friendly voice]* I hope you slept well, Priscilla.

QUEEN: *[Eagerly, to PRINCESS]* Yes. How did you sleep?

PRINCESS: Well, I don't like to be impolite, but I have to be honest. I don't know how anyone can sleep in that bed! Something as hard as a stone lay under me all night. It was painful! I'm black and blue!

QUEEN: *[Gasping and clapping with delight]* A real princess! Only a real princess would feel a single pea under twenty mattresses and twenty quilts. We have found a real princess at last!

PRINCE: Really real? That's terrific! Will you marry me, Priscilla?

PRINCESS: *[Looking skeptical]* I'll think about it, but you have to promise to buy a new bed.

[PRINCE, QUEEN, and KING talk excitedly to each other. PRINCESS falls asleep, her head on the table.]

[Curtain.]

STUDENT ACTIVITY SHEET

- 1 Reread this line from Scene 2 of the play:

QUEEN: [*Tapping her chin with a finger*] Hmm, this girl says she's a princess. But is she a real princess? I intend to find out.

What does the stage direction help you understand?

- (a) The girl is not a real princess.
- (b) The Queen feels very happy.
- (c) The Queen is thinking.
- (d) The Queen is a main character.

- 2 In Scene 4, the audience can tell that Princess Priscilla feels tired. Underline all the clues in the stage directions that show that feeling.

- 3 Complete each sentence with a word from the box.

cast	scene	dialogue	role	setting
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- a Each _____ in a play has a number.
- b The actors in a play make up the _____.
- c An actor plays the _____ of a character.
- d The place shown onstage is the _____.
- e A playwright writes _____ to show what the actors say.

VERSION 1: Jack and the Beanstalk

Once upon a time, there was a poor woman with a son named Jack. All they had to live on was the milk they got from their only cow. The day came when the cow no longer gave milk. "Oh, no, what shall we do?" cried Jack's mother.

"I will bring the cow to the marketplace," said Jack. "I'll sell her there."

Jack's mother sighed. "I suppose that is what we must do," she said. "Sell the cow for a good price," she told Jack. Wagging her finger, she added, "And please don't do anything foolish!"

As Jack was leading the cow on the path to the village, he met a man. "Why are you taking your cow away from home?" asked the man.

"I'm going to sell her," answered Jack.

VERSION 2: Jack and the Beanstalk

MOTHER: [*Looking tearfully at a cow*] Oh, no, this is terrible!

JACK: What is wrong, Mother?

MOTHER: Oh, Jack, our cow has stopped giving milk. We don't have milk to sell anymore. Oh, what shall we do?

JACK: Don't worry. I will bring the cow to the marketplace. I'll sell her there.

MOTHER: [*Sighing*] I suppose that is what we must do. Sell the cow for a good price. [*Wagging her finger at JACK*] And Jack, please don't do anything foolish!

[*JACK leads the cow away from the house. MAN approaches.*]

MAN: Why are you taking your cow away from home?

JACK: I'm going to sell her.



Description

This lesson is designed to help students identify the structure of a poem and identify ways in which poetry differs from other forms of writing. Learning terms such as rhyme, rhythm, repetition, stanza, and speaker can help students identify features and express ideas about poems they read.

TEACHER TIPS

The poems in this lesson all have regular rhythms and end rhymes for students to listen for and identify. You can expand the lesson using poems in free verse-poems that are often unrhymed and use stress patterns that sound more like natural language. Provide a variety of poems to read aloud with students. Prompt them to listen for the rhythms and repeated images and ideas.

During discussions, remind students to listen to others, take turns, and speak in complete sentences. Some students may benefit from targeted oral language support to better understand and apply this concept. See the Adaptations section for suggestions.

PREPARATION/MATERIALS

- A copy of the poem "Who Has Seen the Wind?" (for display)
- Copies of the poem "The Swing" (for display and for students)

Direct Instruction

say Today, we'll be learning about poems and what makes a poem different from other kinds of writing. We'll be listening carefully to the sounds of poetry.

When we read a poem, we pay special attention to how it sounds because sound and meaning go together in a poem. Poems are meant to be read aloud. When we say a poem, we can hear the rhythm of the lines. The rhythm comes from words and syllables that are stressed, or spoken more strongly. The first poem I'll read aloud is a short poem with a bouncy, playful rhythm. Listen once, and then when I read it again, clap along with the beats. First, just listen.


Read aloud this poem by Kate Greenaway (1846-1901):

A person once said, "I will run;
You can have no idea of the fun
Of running so fast
That you drop down at last,
And feel that you're utterly done!"


Tell students to clap along as you reread the poem. Then demonstrate clapping with the stresses as you repeat each line, in this pattern: 3-3-2-2-3.

This poem also has rhyme. Words that rhyme have the same ending sounds. When the last words in lines rhyme, the poem has end rhymes.

Reread the poem aloud, putting emphasis on the final words in each line and asking students to identify rhyming words. (run/fun/done; fast/last)

-  *Listeners form pictures in their mind when they hear a poem. What did you imagine as you listened to the poem about running?*

Encourage students to describe specific images, and offer support with vocabulary as needed.


-  *You know that the author of a poem is called a poet. The author of a story puts a narrator into the story; in the same way, a poet puts a speaker into a poem. The speaker seems to be saying the words of the poem.*

Reread the first line of the poem.


-  *In this poem, what is the speaker telling about? (what a person once said about running)*

Guided Practice


Display the poem "Who Has Seen the Wind?" by Christina Rossetti (1830 -1894).

-  *Listen as I read aloud another poem that also has rhythm, rhyme, and other features. As you listen, try to form pictures in your mind.*


Read the poem aloud expressively as students follow along.

-  *A poet chooses words carefully to show images and express ideas. What do you picture when you hear **the leaves hang trembling**? What do you picture when you hear **the trees bow down their heads**?*

Encourage varied responses.

-  *Poets may decide to use rhyme to tie the lines of the poem together.*

Repeat each stanza so that students can tell about the rhyme pattern. The second and fourth lines in each stanza have end rhymes: you and thro' (through), I and by.

-  *Poets may decide to repeat words and sounds to help give the poem its meaning and feeling. What repetition do you notice in this poem?*

Reread aloud to have students compare lines 1 and 5, 2 and 6, 3 and 7, 4 and 8. Then ask for ideas about why the poet decided to set up the stanzas in this way. Encourage varied responses, which might include the pleasing sounds and the songlike effect.

-  *This poem includes the pronoun **I**. Who is that? (the speaker of the poem)*


Independent Application

Display and distribute the poem "The Swing" by Robert Louis Stevenson (1850-1894). Read it aloud expressively as students follow along.

Continue to reread parts of the poem as you prompt discussion of its structure and features. Examples of questions:

-  *Who is the speaker in this poem? (a child on a swing)*


 How does the speaker feel? (The child is happy because swinging is **the pleasantest thing** and because he or she likes seeing everything far below.)


 There are four lines in each stanza of this poem.


Point to each stanza and its lines.

Which pairs of words rhyme in each stanza? (**swing/thing, do/blue; wall/all, wide/countryside; brown/down**)

Students may note that green/again in the third stanza do not end with the same sounds. Those words would have rhymed in the poet's native Scottish dialect.

 You've seen that poets sometimes repeat words or lines. What repetition do you notice in this poem? (Students' observations should including the repeated use of the phrase **up in the air** and the repetition of **down** in the third stanza.)

 Why might the poet have decided to repeat the words "up in the air"? (to show where the speaker is; to draw attention to how high the swing is)

 How does the rhythm in the poem help you imagine being on a swing? (The rhythm helps you imagine the back-and-forth motion of a swing.)

Wrap-up

Check students' understanding.

 What makes a poem different from other kinds of writing?

Encourage a variety of responses, such as these: In a poem, the words are arranged in lines and stanzas. The rhythm of the lines is important in a poem. There might be rhyming words at the ends of lines. Words or lines might be repeated. The sounds of the words are important. A poem is meant to be read aloud. A poem has a speaker, who seems to be saying the words to the reader.

Use students' responses to guide your choice of activities in the Adaptations section on the following page.

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Display a nursery rhyme, clapping rhyme, or jump-rope rhyme for students to read with you. Have them practice until they can repeat the poem from memory. Draw attention to rhyming words, rhythm, and repeated words and sounds. See examples at the end of this lesson.

FOR STUDENTS READY TO MOVE ON

Option 1: Students may try their hand at writing a haiku, a three-line, 17-syllable poem that paints a clear picture about a single moment or image, usually from the natural world. The syllable pattern is 5-7-5. For example:

Tiny feet leave prints
In wet sand at ocean's edge.
Birds are dancing here.

Option 2: Introduce the term meter (or metre, British), defining it as the regular pattern of stressed and unstressed syllables in a poem. Explain that a poem's meter (metre) is what

makes it like a song. Provide several lines of any poem with a musical quality, and work with students to mark each syllable with a symbol to show whether it is stressed (') or unstressed (~). Discuss different ways of saying each line as you make a decision. Making hard and soft taps on a surface while saying each line is one way to decide about stresses. This example comes from a poem in this lesson:

Hów dỏ yỏu líke tỏ gỏ úp ỉn ả swíng,
Úp ỉn thẻ áir sỏ blẻu?
Ổh, Ỉ dỏ thínk ỉt thẻ plẻasảntẻst thính
Ểvẻ ả chẻild cỏn dó!

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *utterly, shoot, mossy*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Provide background information and help students access prior knowledge of poem topics, such as acorns and oak trees.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Display and review sentence starters to support student contributions to group discussions:

The end rhymes in this stanza are...

The rhythm I hear is...

As I listen to the poem, I imagine...

The words that help me imagine what is happening are...

Students who complete this lesson should return to the online activities in **Lexia® Core5® Reading**.

For further practice with these skills, provide students with *Lexia Skill Builders®*.

Who Has Seen the Wind?

by Christina Rossetti

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing thro' [through].

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads
The wind is passing by.

The Swing

by Robert Louis Stevenson

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside—

Till I look down on the garden green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!

SAMPLE POEMS TO RECITE FROM MEMORY

Fuzzy Wuzzy was a bear.
Fuzzy Wuzzy had no hair.
Fuzzy Wuzzy wasn't fuzzy—
Was he?

Miss Mary Mack, Mack, Mack
All dressed in black, black, black
With silver buttons, buttons, buttons
All down her back, back, back.
She asked her mother, mother, mother
For fifty cents, cents, cents*
To see the elephant, elephant, elephant
Jump over the fence, fence, fence.
He jumped so high, high, high
He reached the sky, sky, sky
And didn't get back, back, back
Till the Fourth of July.

* Alternate: For fifty pence, pence, pence