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Description

This lesson is designed to help students understand narrative structure to enhance comprehension and support story retell. Students use the terms **character**, **setting**, **events**, **climax**, **resolution**, and **central message** (or **theme**) to discuss narrative text and make observations about the relationships among story elements. As students engage in lesson activities, they learn to identify key details and determine what the story is mainly about.

TEACHER TIPS

Depending on the abilities of your students, you may choose to use one of the two story map options that are provided at the end of this lesson.

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 Story Map 1 or Story Map 2 at the end of this lesson (for display and for students)
- A copy of "Surprise?" and "More Than a Sunrise" (for display)
- Copies of "Ozzie's Great Moves" (for students)

Direct Instruction

say *Today, we are going to read some stories and learn how authors put ideas together for readers. Stories have a beginning, a middle, and an end. The parts work together to tell the story.*

Display the story "Surprise?" and have students follow along as you read it aloud. Pause after each paragraph to explain the overall structure of the story:

*The beginning of a story introduces the main **characters**, or who the story is about. The beginning also introduces the **setting** of the story, or where and when the action happens.*

*The middle of the story tells readers what happens. These are the major **events** of a story.*

*The ending of a story usually wraps up the events and shows readers the author's **central message**. In a fable, this central message is called a **moral**. The central message in a folktale is a lesson that the characters learn.*

Display a blank Story Map.

When we read, we need to pay attention to details to help us follow what is happening. And when we are done reading, we can use a Story Map to help us think about the details we read and decide who or what the story is mainly about.

Model how to fill in the Story Map by using the prompts below and filling in the boxes with your answers.

Point to the **Main Characters** box.

One important question is, "Who is the story about?" This tells me who the characters are. Let's listen again to the beginning of the story to see if we can answer that question.

Reread the first three sentences of the story.

These sentences tell me that this story is about a girl named Elsie and her friends.

Fill in the **Main Characters** box with these details:

A girl named Elsie and her friends

Next, point to the **Setting** box.

*Another important question to ask myself is, "**Where** and **when** is the story taking place?" This tells me what the setting is.*

Reread the first sentence of the story.

This sentence also tells me that this story is happening at school and at home on Elsie's birthday. This is where and when the story takes place.

Fill in the **Setting** box with these details:

one day at school and at her home on Elsie's birthday

Now, let's read more of the story and think about what problem Elsie has.

Reread the first few paragraphs.

The story tells me that Elsie overheard her friends discussing a surprise birthday party that they were planning for her. She wanted to be sure to act surprised.

Fill in the **Problem/Goal** box with these details:

Elsie overheard her friends planning a surprise birthday party for her. She wants to be sure that they think she is really surprised.

Now let's reread the rest of the story and find out what happens next and how the story ends.

Reread the last paragraphs.

The story says that Elsie practiced looking surprised in front of a mirror. When the day arrived, she rolled her eyes, screamed, and collapsed in a heap.

Fill in the **Major Events** box with these details:

Elsie practiced looking surprised in front of a mirror. When she arrived at the party, she rolled her eyes, screamed, and collapsed in a heap.

*Just before they end, most stories have a **climax**: an event filled with emotion or excitement. The climax of a story is the most intense event. I'm going to put a star in the Major Events box next to the sentence "When she arrived at the party, she rolled her eyes, screamed, and collapsed in a heap." because this event is the climax of the story.*

Put a star (★) next to this detail in the Major Events box.

The story ends with her friends laughing at her, but they were not fooled by her overblown performance.

Fill in the **Resolution** box with these details:

Elsie saw that she had not fooled her friends by her overacting.

Next, I need to decide what this story is mainly about. All of the details I wrote in the Story Map will help me think about one sentence to describe what this story is mainly about.

Point to these details on the Story Map as you sum up the information in each box.

We know that Elsie overheard her friends planning a surprise birthday party for her. We learned that she did not want them to know, so she practiced acting surprised in front of a mirror. In the end, her friends were not fooled because she had overacted. So, I think that this story is mainly about Elsie's unsuccessful experience trying to fool her friends.

Fill in the **Mainly About** box with this sentence:

This story is mainly about Elsie's unsuccessful experience trying to fool her friends.

*Finally, I want to determine the author's **central message**, or **theme**. That's the big idea in the story that can be a lesson the characters learn or what readers learn by reading the story. The central message, or theme, of this story is **More is not always better**.*

Guided Practice

Display the story "More Than a Sunrise," and have a student read it aloud while the other students follow along. Then, display the Story Map.

say *We're going to work together to fill in the Story Map for this story.*

Work on one section of the Story Map at a time. Discuss what students need to look for, and help them find this information. Ask them to say what should be filled in on the map. Use questions about *who, where, when, what is the problem*, and so on to prompt students to identify details in the story.

Once you have completed each box, have students take turns using the Story Map to retell different parts of the story. Then, discuss together how all of the details help you decide what the story is mainly about (how Juan unexpectedly saves a barn from burning down).

After students complete the Story Map, work together to determine the author's central message, or theme. Encourage students to ask and answer questions about key details in the story, such as these: *What lesson is in the story? How do the characters respond to a challenge? What do the characters learn? What do we learn from the story?* (Possible central message, or theme: It pays to be an early riser.)

Independent Application

Have students work in pairs. Give each pair a Story Map and a copy of the story "Ozzie's Great Moves." Students should read the story and work together to complete the Story Map. Possible responses:

- **Main Character:** a boy named Ozzie
- **Setting:** a picnic table outside the school cafeteria at lunch time
- **Problem/Goal:** All of Ozzie's friends had decided what clubs they were going to join, but he had not yet picked a club.
- **Major Events:** A spider got on his shirt, and he panicked. He jumped, wiggled, and spun, waving his arms and kicking his legs. ★
- **Resolution:** Ms. Rodriguez saw him and asked him to join the dance club. That's how he found a club to join.
- **This story is mainly about…** how a boy named Ozzie found a club to join at school.

Circulate as students work, providing guidance as needed. When students have finished working, have partners use their completed Story Maps to retell the story to each other and discuss the central message, or theme. (e.g., Some problems solve themselves.)

Wrap-up

Check students' understanding.

say *What are the parts of the Story Map?* (main characters, setting, problem/goal, major events, resolution)

How does the Story Map help you remember and retell the story? (helps identify the structure and the important details)

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: Keep a story displayed after reading it to students. Give students written choices for each part of the Story Map. Display one set of choices. Read them aloud and have students give a thumbs-up or a thumbs-down to indicate right or wrong answers. For example, you could use these choices for "Ozzie's Great Moves."

Characters:

- a girl named Riley (thumbs-down)
- a boy named Ozzie (thumbs-up)

Setting:

- a school dance in October (thumbs-down)
- a school picnic table at lunch time (thumbs-up)

Option 2: Support students in determining the central message of a story by reading a fable that has a stated moral. Work together to complete the Story Map. Then, reread the moral and review each story element, explaining how these key details convey the central message.

FOR STUDENTS READY TO MOVE ON

Option 1: After students complete a Story Map for two stories, have them think about how the stories are alike and and how they are different. Encourage student pairs to use their completed Story Maps to ask and answer questions about story elements, such as these: *How is the main character in one story similar to the main character in the other? How are the two settings different? How is the ending of one story like the ending of the other? How are the two themes alike?*

Option 2: Have students describe the characters in one of the provided stories in greater detail. Then, have them explain how the character's actions contribute to the major events of the story. For example, in "Surprise?" Elsie wants her friends to know how much she appreciates them, so she decides to act surprised. Students should understand that a character's traits, motivations, and feelings influence what happens in a story.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided stories (e.g., *over-blown*, *reluctantly*, *panicky*). 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 main character is...

  The setting is...

  The character's problem/goal is...

  The major events are...

  The resolution is...

  The theme 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.®

SURPRISE?

At school one day, Elsie overheard two girls talking in the hallway. They didn't know she was around the corner. She knew that the voices belonged to her close friends Cam and Nomi. Cam was saying, "So when she comes home from softball practice, we'll all be there."

"Just make sure everyone knows the birthday party is a surprise," said Nomi. "We don't want anyone to drop a hint."

Elsie's birthday was Saturday. She was going to softball practice that morning. Suddenly, Elsie understood that her friends were planning a surprise party for her!

"My friends are doing something special for me, and I want them to know how much I appreciate it. I'll have to act surprised," Elsie decided.

For the next few days, Elsie stood in front of a mirror and practiced looking surprised. On Saturday, she came home after softball practice. She took a deep breath before opening her front door. "Surprise!" yelled a dozen voices as she stepped inside.

Elsie rolled her eyes back in her head and put her hand to her mouth. She screamed, teetered on her legs, and then collapsed in a heap on the floor. Everyone laughed, but nobody was fooled by her overblown performance. "You knew about the surprise!" cried her friends.

"I guess I have to learn not to overact," Elsie replied.

MORE THAN A SUNRISE

Juan and his family were on vacation in the country. Every morning, Juan enjoyed waking up at dawn while the rest of his family slept in.

"Let's hike up Bolton Hill tomorrow morning," Juan suggested. "From the top, we can watch the beautiful sunrise!"

No one liked the idea except Juan. But Juan insisted the view would be worth it. Reluctantly, his family agreed to go.

The next morning, it was still dark when they reached the top of Bolton Hill. Everyone stood together to look at the eastern sky, which was lighting up ever so slowly. Below, they could see the little village of Bolton and the farmland around it.

"Hey, what's that?" Juan cried suddenly. "It looks like a fire!

The roof on a barn was burning! Juan's mother used her phone to call for help. The family watched from the hilltop as a fire truck made its way to the barn. The firefighters put out the fire.

Later that day, a farmer paid a visit to Juan. "I'm grateful that you were watching," said the farmer. "You saved my barn."

Juan's family decided that waking up before dawn that day wasn't such a bad idea after all.

OZZIE'S GREAT MOVES

Six friends were eating lunch at a picnic table outside the school cafeteria. They talked about the clubs they planned on joining. Nora and Brandon had signed up for the chess club. Sarita wanted to be in the music club. Paul and Vern hoped to be in the drama club. Only Ozzie had not picked a club to join.

"How am I ever going to find the right club for me?" Ozzie groaned.

Suddenly, Nora said to Ozzie, "Hey, there's a big spider on your shirt."

"Where? Where?" Ozzie cried in a panicky voice. "I hate spiders!

"It crawled to the back," Vern said.

Ozzie jumped straight up. He wiggled his upper body and bobbed his head up and down. He spun in a circle, waving his arms. He kicked each leg and stomped his feet. "Is it still there?" he asked.

"I think you shook it off," said Paul.

When the group returned to the school building, Ms. Rodriguez stopped Ozzie. "I saw you outside," she told him. "You've got some great moves. Have you considered joining the dance club? We could use someone with your talent."

And that's how Ozzie found a club to join.

Story Map 1:

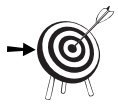
WHO IS THE STORY ABOUT? (MAIN CHARACTERS)

WHERE AND WHEN DOES THE STORY HAPPEN? (SETTING)

WHAT IS THE PROBLEM OR GOAL? (PROBLEM/GOAL)

WHAT HAPPENS? (MAJOR EVENTS)

HOW DOES THE STORY END? (RESOLUTION)



WHAT IS THE STORY MAINLY ABOUT?

Story Map 2:

MAIN CHARACTERS:

SETTING:

PROBLEM/GOAL:

MAJOR EVENTS:

RESOLUTION:

THIS STORY IS MAINLY ABOUT…

Description

This lesson is designed to help students paraphrase written sentences by putting the ideas into their own words without changing the meaning. By using their own words rather than repeating the author's words, students develop strategies for checking their comprehension as they read.

TEACHER TIPS

This lesson has students paraphrase one sentence at a time. You may want to expand the lesson for students who are learning to do research to guide them in developing concise paraphrases of information in longer texts. This skill is important for helping students learn how to avoid plagiarism.

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 Sample Texts (for display and for students)
- Highlighter

Direct Instruction

say *Today we are going to work on paraphrasing. When we read, it's always a good idea to pause now and then to ask ourselves how well we understand what we're reading. One way to check understanding is to try to use our own words to restate what we think the author is saying.*

Display Sample Text 1. Ask students to follow along as you read it aloud.

Long ago in England, there lived a boy named Dick Whittington, whose father and mother had died when he was very young. The people with whom he lived were poor, and he often had little to eat, but he heard talk about the great city of London. It was said to be so rich and fine that all the folks there were great ladies and gentlemen and that the streets were all paved with gold.

Highlight the last sentence, which has a challenging structure. Read it aloud again.

It was said to be so rich and fine that all the folks there were great ladies and gentlemen and that the streets were all paved with gold.

This sentence is a little tricky. I want to check my understanding of it. What does this sentence mean? I think it means that people in London were believed to be very fancy and the city was richly decorated. Now, I'll try putting that sentence into my own words: All the people in London were believed to be very fancy and the city to be amazingly beautiful. I'll see if that makes sense.

Write the paraphrased sentence below the original. Reread the first two sentences along with the new third sentence.

Yes, that makes sense.

Help students to understand that there is more than one correct way to paraphrase a sentence. Read the last sentence of Sample Text 1 aloud again. Then, read each of the alternative sentences below, and have students show thumbs-up if it matches the meaning of the original or thumbs-down if it doesn't match. Discuss their reasoning.

- It was believed that London had only fancy people and the whole city was beautiful. (thumbs-up)
- Parts of London were beautiful and some of the people were rich. (thumbs-down)
- All parts of London were believed to be very beautiful and all the people to be rich. (thumbs-up)

Sum up the strategic behavior as follows:

As we read, we ask ourselves questions to make sure we understand what we're reading. One way to check understanding is to paraphrase, which means to try to restate the meaning of a sentence in your own words.

Guided Practice

Display Sample Text 2, and have a student read it aloud. Highlight the second sentence, and read it aloud again. Then, display the following two possible paraphrased sentences:

- Choice 1 (correct): Perseus went to kill three female Gorgons, who were winged monsters with snakes for hair.
- Choice 2 (incorrect): Perseus wanted to find the female Gorgons and cut off their hair.

say *Which of these two sentences is the better paraphrase of the original sentence?*

Discuss the meaning of each sentence and why Choice 1 is the better paraphrase. Check that it makes sense by rereading the first two sentences and filling in the new third sentence.

Now, let's think of another way to paraphrase the original sentence.

Encourage students to restate the sentence in their own words using a complete sentence. If students struggle to produce paraphrases, help them determine the meaning of the original sentence before trying to put it into their own words.

Repeat this procedure with Sample Texts 3 and 4.

Paraphrase Choices for Sample Text 3:

- Choice 1 (incorrect): Homing pigeons are good at the sport of racing because they carry messages.
- Choice 2 (correct): A long time ago homing pigeons carried messages, and now they are trained to be used in the sport of pigeon racing.

Paraphrase Choices for Sample Text 4:

- Choice 1 (correct): Later in 1590, White could not find any trace of the colonists, but carved on a tree, he saw the word Croatoan, which was the name of a Native group who lived close by.
- Choice 2 (incorrect): White came back later and found a group of people, the Croatoan, who were related to the colonists.

Independent Application

Select complex sentences from classroom texts at students' independent reading levels. Provide copies of these sentences to students to work on to create paraphrases.

Have students work in pairs or independently to develop two paraphrased sentences for each original sentence that you select.

Wrap-up

Check students' understanding.

Choose one of the complex sentences from Independent Application. Ask students to read their paraphrased sentence to you and to discuss with you why they think it's a good paraphrase.

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

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

To help students understand the concept that the same information can be stated in different ways, display some simple sentences about familiar experiences. One example is provided below. Create additional simple sentences and paraphrased choices as needed for additional practice.

Display and read this sentence with students:

It's raining now, but clear skies are on the way.

Display these three choices:

1. The rain will stop soon.

2. We see rain, but soon we'll see the sun again.

3. Rain is coming after the skies clear.

Discuss each paraphrase sentence choice, and ask students if it is a good paraphrase.

FOR STUDENTS READY TO MOVE ON

Option 1: Use students' own reading to practice applying the strategy of paraphrasing while reading.

- Point out challenging sentences for them to restate in their own words.
- Have students demonstrate reading aloud, pausing to restate the meaning of a tricky sentence, and checking that their meaning makes sense in the context.

Option 2: Expand the lesson to introduce paraphrasing for basic research and note taking. Talk about the process that student researchers follow to write thoughtful, responsible reports:

- Reread to make sure you understand the author's ideas.
- Restate the author's most important ideas without copying the wording.
- Check to make sure that your paraphrase has the same meaning as the original.

Choose a paragraph from an informational text on a topic of interest to students. For each paragraph, ask students to create a concise paraphrase using their own words. The example on the last page of this lesson can help students understand how to apply each of the rules above to create a strong paraphrased paragraph.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *paved*, *descended*, *colonists*). Use these words in simple sentences that draw on familiar topics, people, and situations.
- Provide background knowledge and support students in accessing prior knowledge of example topics (Perseus in Greek mythology, homing pigeons).
- After posing a question, allow time for reflection before discussing answers.
- Display and review sentence starters to support student contributions to group discussions:

  I think this sentence means…

  That doesn't make sense because…

  Another way to paraphrase that 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.®

Sample Texts for Paraphrasing

1. Long ago in England, there lived a boy named Dick Whittington, whose father and mother had died when he was very young. The people with whom he lived were poor, and he often had little to eat, but he heard talk about the great city of London. It was said to be so rich and fine that all the folks there were great ladies and gentlemen and that the streets were all paved with gold.

2. Many Greek myths tell of heroes who perform feats of courage. Perseus, for example, set off to destroy the Gorgons, three female winged monsters with hair made of snakes. The Gorgons had the power to turn to stone anyone who looked at them.

3. Descended from wild pigeons of Europe, Asia, and Africa, homing pigeons have an amazing ability to fly home from distant locations over unfamiliar land and water. Used since ancient times to carry messages, homing pigeons are bred today for the sport of pigeon racing.

4. In 1587, a group of English colonists arrived on Roanoke Island, off the coast of present-day North Carolina. More than one hundred people were in the group, led by John White, who sailed back to England for supplies. Unable to return until 1590, White found only the name of a nearby Native people, *Croatoan*, carved on a tree, and no sign of the colonists. The vanished people became known as the Lost Colony.

Sample Paragraph and Paraphrase

Original: Saber-toothed cats once lived throughout Europe and North and South America. Their name comes from their two long, sharp front teeth—like the heavy swords with curved blades known as sabers. Saber-toothed cats became extinct thousands of years ago. But scientists have found many bones, claws, and teeth, which are clues to what the cats looked like and how they hunted.

Strong Paraphrase: Saber-toothed cats, named for their saberlike front teeth, used to live throughout Europe and the Americas. They died off thousands of years ago. Scientists know about the cats' appearance and hunting habits because of clues the animals left behind—their bones, claws, and teeth.

Description

This lesson is designed to help students examine several sources of information on a shared topic and compare and contrast the authors' **points of view**. Students are guided to read the texts with understanding and make connections among them.

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 Giant Leap," "Excerpts from *President John F. Kennedy's Speech at Rice University, Houston, Texas, September 12, 1962*," and "In My Opinion: Let's Go Ahead, Not Back" (for display and for students)

Direct Instruction

say *Today we'll be reading about a historic event and topic. We'll read three texts: an informational article, a speech, and an opinion essay. We'll think about the information, ideas, and point of view we find in each.*

Display and distribute copies of the first text, "A Giant Leap." Have students read aloud the title, the author's name, and the first paragraph.

*A **point of view**, or viewpoint, is what someone thinks or believes about a topic. I can tell from this first paragraph that the author, Carson Soo, probably believes that the first moon landing was an important, impressive event. What words in this paragraph show me that point of view?* (Students should note that the words "astonishing achievement" and the last sentence of the paragraph, ending with an exclamation point, show that the author has a positive, enthusiastic point of view about the moon landing.)

Tell students that as they read, they should pay special attention to the author's main ideas and point of view.

After reading, prompt students to reread segments to note the author's point of view about the events he describes and their significance. Possible prompts:

Reread Paragraphs 3–5. What main point is the author making? (The space race began because of the rivalry between the two superpowers, the United States and the Soviet Union.)

What reasons and evidence does he give to support that idea? (The Soviet Union's 1957 launch of the first Sputnik satellite came first. The Soviet Union seemed to be ahead, which "alarmed many Americans and aroused their competitive spirit"; the United States launched its first satellite a year later; the first human in space was a Soviet cosmonaut; the United States sent its first astronaut into space "less than a month later"; the "next goal was clearly the moon"; President Kennedy "wanted to prove that American technologies were the best in the world.")

In Paragraph 6, the author tells about failures. What point does he seem to be making, and what support does he give for that point? (He's making the point that the race to the moon was risky for both rivals. Not all went smoothly. American and Soviet astronauts died in the attempt.)

Neil Armstrong made a famous statement upon setting foot on the moon. What does the author believe about that statement? What evidence does he provide for that point of view? (The author believes that the moon landing was truly a "giant leap" for everyone on Earth because "the achievement did not belong to a particular nation, but to all the world" and "the discoveries made and knowledge learned belong to everyone on Earth." He offers evidence about the U.S.–Soviet capsule linkup in 1972 and the International Space Station, which has carried astronauts from 15 nations.)

Display and distribute copies of the primary source text, "Excerpts from *President John F. Kennedy's Speech at Rice University, Houston, Texas, September 12, 1962*."

Whenever we're learning about events that really happened, we have two main ways of finding information in texts.

*We can use **secondhand accounts**, like the article about the space race that we just read. These texts are called secondhand, or secondary, because they were written by authors who did not play a direct role in the event. 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 use **firsthand accounts**. Eyewitness reports, interviews, diaries, letters, and speeches are examples of firsthand accounts. They come from people who had direct experience of the event. We're going to read excerpts from a famous speech by United States President John F. Kennedy. In this speech, he tells an audience assembled in a stadium at Rice University in Houston, Texas, about his plans for the next steps in the space race. The speech was given in 1962.*

Students who are able readers may read the speech independently. You may prefer to guide a group reading, pausing after students have completed each paragraph to sum up and paraphrase meaning together. Another option is to read aloud the speech while students follow along. Note that if you prefer to have students view the speech, video of President Kennedy delivering the full version is available online (see the Adaptations section at the end of this lesson).

After the reading, ask questions to clarify vocabulary and language and to draw attention to the author's point of view and supporting reasons and evidence. Possible questions and prompts:

In this speech, President Kennedy says that "we mean to lead" in the race for space. What reasons does he give for saying that the United States must lead? (The United States "expects to be the leader of other nations"; only the United States can make sure that space is governed "by a banner of freedom and peace." He fears that if the Soviets get to space first, they might fill it with "weapons of mass destruction," but the United States will fill it "with instruments of knowledge and understanding." "Only the United States" can make sure that the knowledge gained from exploring space will be used for progress and peace, not war.)

In Paragraph 7, Kennedy says that "we choose to go to the moon" because reaching that goal will require Americans "to organize and measure the best of our energies and skills." Why do you think that Kennedy says that is a good reason to go to the moon? (Students may express their understanding that Kennedy is saying that with a big challenge like reaching the moon, Americans will have a shared goal that will test their resolve and abilities. He believes it will be a good test because it will bring people together, and knowledge and peace will come out of it.)

Reread Paragraph 12. What point is Kennedy making? Why do you think he makes that point? (He is telling Americans that they'll have to pay more because the high-gear space program will cost a lot of money. He might be pointing that out to show that everyone will contribute to this important effort. Still, a ten cents per week increase doesn't sound like much, so he might be pointing out that the cost won't be a big strain.)

If you look again at Paragraph 13, you'll see that it is one long, long sentence. What might be the effect on listeners hearing that sentence delivered? (Read the paragraph aloud, or have a volunteer read it aloud. Help students to understand that the list of achievements is intended to convey a breathless wonder about the proposed mission, and the reason for boldness. Also point out the joke that Kennedy inserts about the heat in Houston that day.)

Display or distribute copies of the essay, "In My Opinion: Let's Go Ahead, Not Back." Have students read aloud the page heading, essay title, and author's name.

We've seen points of view expressed in an informational article and a speech. This passage is an opinion essay. In an opinion essay, the author's purpose is to persuade readers to agree with his or her point of view. As you read the essay, think about the point of view, and look for the reasons and evidence that the author gives to support it.

After the reading, ask questions to draw attention to the author's point of view and supporting reasons and evidence. Possible questions and prompts:

What does this author think about sending American astronauts back to the moon? (The author is against it.)

Why does this author point out that the Apollo moon missions were not as popular as we like to think? (The author wants to make the point that another moon mission isn't likely to be a popular idea because it wasn't even that popular the first time. The author thinks that a government should spend money wisely and that there are more important needs than human space travel.)

Does this author believe that the exploration of space is a waste of money? What evidence do you find to support your point of view? (No, the author is not against spending money on space exploration because she lists all the gains in scientific knowledge made by unpiloted spacecraft. She believes that "we do not need to gain that understanding from human space explorers." She believes that we should continue exploring space, but also continue "sharing expertise and costs" with other nations.)

Guided Practice

Guide students to annotate the three texts to show the authors' main ideas and points of view. Suggested prompts follow:

say *Reread the informational text, "A Giant Leap." Underline words and sentences that show the author's point of view about the first moon landing.* (Examples of underlined text: an astonishing achievement; aroused their competitive spirit; Enthralled audiences; not just hard, but risky; historic flight; This achievement did not belong to a particular nation, but to all the world; the discoveries made and knowledge learned belong to everyone on Earth; did indeed make a "giant leap"; cooperative effort; gain knowledge about the planet, solar system, and universe we all inhabit together)

Look over the text you underlined, and write a few margin notes to sum up the author's point of view. (Sample notes: first moon landing impressive, important; message about "giant leap for mankind" shows cooperation; knowledge and discoveries belong to whole world)

Reread the excerpts from President Kennedy's speech. Write notes in the margin to tell the main reasons he gives for supporting the mission to the moon. (Sample notes: U.S. must lead; must make sure of peace in space; gain new knowledge; important to work together to achieve hard goal; cannot be left behind in space race; national pride; enormous accomplishment; hopes for knowledge and peace)

Now look again at the opinion essay by Naomi Pinto. Next to the first paragraph, write a brief note to restate her opinion. Next to each of the other paragraphs, write a note to sum up her supporting reason for the opinion. (Sample notes: opposes sending humans back to moon; better to spend money on projects back on Earth; original reason for Apollo program was political and is no longer valid; scientific understanding can come from unpiloted missions)

Independent Application

say *You've read three texts. What do you think is the author's main purpose in each one?*

Sample response:

In "A Giant Leap," the author wants to give information about the space race and the Apollo 11 mission to the moon. The author also wants to share his idea that cooperation grew out of that mission, so it was a big success.

In John F. Kennedy's speech, his main purpose was to get support for the decision he made to get astronauts on the moon before the Soviets did. He wanted his listeners to agree that spending money and taking risks were going to result in a great achievement for the United States.

In "In My Opinion: Let's Go Ahead, Not Back," the author wants readers to agree with her opinions that there is no longer a good reason to send astronauts to the moon and that money should be spent instead on unpiloted missions to explore space.

Wrap-up

Check students' understanding.

say *Why is it useful to read more than one text on a topic or issue?* (You can see how different authors view the issue. You might find opposite points of view. You can learn about a historic event from speeches and other primary sources that help you understand the thinking of people of the time.)

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 only on the informational text "A Giant Leap" and the essay "In My Opinion: Let's Go Ahead, Not Back."

Make statements about the author's point of view based on each text, and ask students to tell whether the author would agree or disagree with the statement. Have them point to evidence in the text to support their choice.

Examples of statements for Carson Soo:

- *People were excited about the space race.*
- *The moon missions were too risky.*
- *Cooperation in space is valuable.*

Examples of statements for Naomi Pinto:

- *The moon missions were too expensive.*
- *We don't need to explore space.*
- *Americans should send astronauts to Mars.*

FOR STUDENTS READY TO MOVE ON

Option 1: Guide students to the 18-minute online video of President Kennedy's speech at Rice University in Houston, Texas, September 12, 1962. Tell students to pay special attention to persuasive techniques that Kennedy uses, including repetition, appeals to emotion and patriotism, and acknowledgment of the listeners' point of view. Direct students to take notes about what they observe. Follow up with a discussion of students' observations.

Source: John F. Kennedy Presidential Library and Museum *(http://www.jfklibrary.org)*

Option 2: Mars is mentioned as a goal for space travel. Use approved online sources to provide information about this issue. Have students read and discuss the arguments for and against sending astronauts to Mars.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- In addition to the list of "Words to Know" included with the firsthand account, identify vocabulary that might be difficult for students to understand when they read the provided passages (e.g., *descended*, *unpiloted*, *ascended*, *obligations*, *expenditures*). 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 the topic of all three passages: space exploration.
- Display and review sentence starters to support student contributions to group discussions:

  The author's point of view is...

  The author's main purpose is...

  I can tell this is an opinion because...

  I do/do not agree with the author's point of view because...

  My point of view is...

  It is useful to read more than one text on a topic 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 Giant Leap

by Carson Soo

1 "Houston, Tranquility Base here. The Eagle has landed." Those words, radioed by American astronaut Neil Armstrong to mission controllers on Earth, were heard by more than half a billion people all over the world. Everywhere, an astonishing achievement captured attention. Human beings had landed on the moon!

2 Just after 4 pm Eastern Daylight Time, on July 20, 1969, Commander Neil Armstrong successfully piloted a small spacecraft, the lunar module *Eagle*, onto the rock-strewn surface of the moon. The lunar module set down in an area called the Sea of Tranquility. Armstrong and another astronaut, Buzz Aldrin, had descended in this module from the larger spacecraft *Columbia*, which was now above. It was orbiting the moon with a third astronaut, Michael Collins, inside.

3 The success of this space mission, Apollo 11, built on many earlier successes, as well as many failures. The space race, as it was called, began in 1957, when the Soviet Union sent the first of its Sputnik satellites into orbit around Earth. Nobody had ever launched a spacecraft into orbit before. The United States and the Soviet Union were rival superpowers, each threatening the other. The Soviets' achievement alarmed many Americans and aroused their competitive spirit. In 1958, the United States launched its first satellite into orbit, and the race was on.

4 After those first unpiloted spacecraft came the first human in space, the Soviet cosmonaut Yuri Gagarin, in 1961. Less than a month later, the first American astronaut, Alan Shepard, blasted off for a 15-minute ride into space and back. The Americans sent their first astronaut into orbit in 1962, John Glenn. Enthralled audiences watched the broadcast of every flight, from launch to splash landing. The next goal was clearly the moon. Who would get there first?

5 In a famous 1962 speech, U.S. President John F. Kennedy described the goal of getting to the moon before the end of the decade. He and other leaders wanted to prove that American technologies were the best in the world.

6 Kennedy said that Americans were inspired to do things that were hard. Space flight was not just hard, but risky. The United States' moon-travel program, called Apollo, began with a disaster. A fire killed three astronauts in their command module as they prepared for a ground test. The Soviets also experienced an early tragedy when a space capsule crashed, killing its cosmonaut pilot.

7 Late in 1968, two astronauts on board Apollo 8 became the first to orbit the moon. Within a year, Apollo 11 was launched on its historic flight.

8 When Neil Armstrong climbed down the ladder of the lunar module to step on the moon for the very first time, he spoke a message. "That's one small step for a man, one giant leap for mankind." This achievement did not belong to a particular nation, but to all the world.

9 As the two astronauts ascended to return to the spacecraft above and the flight back, they left part of the lunar module *Eagle* behind. On one of its legs, they had placed a plaque. It read, "Here men from the planet Earth first set foot upon the moon. July 1969 A.D. We came in peace for all mankind."

10 Although space exploration was set in motion by competition between powerful nations, the discoveries made and knowledge learned belong to everyone on Earth. American astronauts made their last visit to the moon in 1972. That same year, Soviet cosmonauts in a Soyuz capsule and American astronauts in an Apollo capsule linked up in the first international space mission. In the late 1990s, work began on an International Space Station. Since then, men and women from 15 nations have lived and worked on the orbiting ISS.

11 Neil Armstrong did indeed make a "giant leap." Space exploration has become a cooperative effort. Its purpose is to gain knowledge about the planet, solar system, and universe we all inhabit together.

Excerpts from

President John F. Kennedy's Speech at Rice University, Houston, Texas, September 12, 1962

Words to Know

celestial relating to the sky or space

conscience a sense of the right thing to do

embark to set out

intricate detailed or complex

pre-eminence superiority

strife conflict

vista a view into the distance or the future

vow to promise

1 Surely the opening vistas of space promise high costs and hardships, as well as high reward. So it is not surprising that some would have us stay where we are a little longer to rest, to wait. But this city of Houston, this State of Texas, this country of the United States was not built by those who waited and rested and wished to look behind them. This country was conquered by those who moved forward—and so will space.

2 The exploration of space will go ahead, whether we join in it or not, and it is one of the great adventures of all time, and no nation which expects to be the leader of other nations can expect to stay behind in the race for space.

3 We mean to be a part of it—we mean to lead it. For the eyes of the world now look into space, to the moon and to the planets beyond, and we have vowed that we shall not see it governed by a hostile flag of conquest, but by a banner of freedom and peace. We have vowed that we shall not see space filled with weapons of mass destruction, but with instruments of knowledge and understanding.

4 Yet the vows of this Nation can only be fulfilled if we in this Nation are first, and, therefore, we intend to be first. In short, our leadership in science and in industry, our hopes for peace and security, our obligations to ourselves as well as others, all require us to make this effort, to solve these mysteries, to solve them for the good of all men, and to become the world's leading space-faring nation.

5 We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people. For space science, like nuclear science and all technology, has no conscience of its own. Whether it will become a force for good or ill depends on man, and only if the United States occupies a position of pre-eminence can we help decide whether this new ocean will be a sea of peace or a new terrifying theater of war.

6 There is no strife, no prejudice, no national conflict in outer space as yet. Its hazards are hostile to us all. Its conquest deserves the best of all mankind, and its opportunity for peaceful cooperation may never come again. But why, some say, the moon? Why choose this as our goal? And they may well ask why climb the highest mountain? Why, 35 years ago, fly the Atlantic?

7 We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.

8 It is for these reasons that I regard the decision last year to shift our efforts in space from low to high gear as among the most important decisions that will be made during my incumbency in the office of the Presidency.

9 Within these last 19 months at least 45 satellites have circled the earth. Some 40 of them were "made in the United States of America" and they were far more sophisticated and supplied far more knowledge to the people of the world than those of the Soviet Union.

10 The Mariner spacecraft now on its way to Venus is the most intricate instrument in the history of space science. The accuracy of that shot is comparable to firing a missile from Cape Canaveral and dropping it in this stadium between the the 40-yard lines.

11 To be sure, we are behind, and will be behind for some time in manned flight. But we do not intend to stay behind, and in this decade, we shall make up and move ahead.

12 To be sure, all this costs us all a good deal of money. Space expenditures will soon rise some more, from 40 cents per person per week to more than 50 cents a week for every man, woman and child in the United States, for we have given this program a high national priority—even though I realize that this is in some measure an act of faith and vision, for we do not now know what benefits await us.

13 But if I were to say, my fellow citizens, that we shall send to the moon, 240,000 miles away from the control station in Houston, a giant rocket more than 300 feet tall, the length of this football field, made of new metal alloys, some of which have not yet been invented, capable of standing heat and stresses several times more than have ever been experienced, fitted together with a precision better than the finest watch, carrying all the equipment needed for propulsion, guidance, control, communications, food and survival, on an untried mission, to an unknown celestial body, and then return it safely to earth, re-entering the atmosphere at speeds of over 25,000 miles per hour, causing heat about half that of the temperature of the sun—almost as hot as it is here today—and do all this, and do it right, and do it first before this decade is out—then we must be bold.

14 Many years ago the great British explorer George Mallory, who was to die on Mount Everest, was asked why did he want to climb it. He said, "Because it is there."

15 Well, space is there, and we're going to climb it, and the moon and the planets are there, and new hopes for knowledge and peace are there. And, therefore, as we set sail we ask God's blessing on the most hazardous and dangerous and greatest adventure on which man has ever embarked.

16 Thank you.

In My Opinion: Let's Go Ahead, Not Back

by Naomi Pinto

1 The last time human beings set foot on the moon was in 1972. The Soviet Union landed an unpiloted spacecraft on the moon in 1976. China landed a robot rover on the moon in 2013. Is it time for human space explorers to return? I say no.

2 We like to look back on the Apollo moon-travel missions as a huge success that thrilled Americans and the world. In fact, most Americans were not big supporters of the race to the moon. The first moon landing in 1969 was the most popular mission. But even that one was approved by just over half of the nation. A major reason for disapproval was money. Back then, as today, people wanted their government to spend money wisely. Why spend billions of dollars for moon rocks, citizens asked, when we need safer cities, better schools, and cures for diseases? According to a later calculation by the National Aeronautics and Space Administration (NASA), the total cost of the Apollo missions was more than $25 billion. (That would be like spending more than $170 billion today.) That money might have been put to good use on important projects back on Earth.

3 The main reason for landing American astronauts on the moon was political. The United States and the Soviet Union were facing off around the world. The space race was one more way to show who was boss. That reason is no longer valid. Space exploration is for all nations now. Today, space agencies often cooperate on missions, sharing expertise and costs.

4 The purpose of space exploration is scientific understanding. And we do not need to gain that understanding from human space explorers. The robot rovers on Mars are teaching us what that planet is made of. The Hubble Space Telescope has shown us a universe beyond imagination. The European Space Agency delivered a lander on a comet for the very first time. A spacecraft completed a nine-year journey to bring distant Pluto into focus. These are the kinds of explorers we should be spending our money on. Let's not look back. Let's keep going, into the future.

Description

This lesson is designed to help students express ideas about plots, themes, and other characteristics that are similar in stories in the same genre. The examples used in this lesson come from adventure stories.

TEACHER TIPS

Students should be able to read the stories independently. Preview the stories to determine if your students are likely to require some support, such as asking students to sum up what has happened at several key points in the story.

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 Sirens" and "A Battle of Monsters" (for display and for students)
- Copies of the Compare & Contrast Chart (for display and for students)

Direct Instruction

say *Today we'll start reading stories that can be placed in the same category, or genre, of fiction. Both are examples of adventure stories. We'll look for ways these stories are similar and think about qualities they share with other adventure stories.*

Display the story "The Sirens." Have students read aloud the title and subtitle. Ask whether the author made up the story (no) and how students can tell (the word *retold* means the author is using her own words to tell an old story again).

This story comes from a world-famous legend of ancient Greece called The Odyssey. This work was originally written as a long poem. The Odyssey tells about the adventures of a hero of Greek mythology named Odysseus. As you read, think about why this episode is called an adventure.

Distribute copies of the story, and direct students to read it silently. After they have finished, ask the following questions about story elements and genre characteristics; tell students to read aloud details in the text that helped them come up with answers:

When and where is this story set? (in ancient times after the end of the Trojan War, on a ship at sea near the island of the Sirens)

What problem does the main character face? (Odysseus wants to hear the song of the Sirens, but he knows that the enchanting music will cast a spell making him jump overboard to his death.)

How would you sum up the events in the plot after that? (Odysseus puts beeswax earplugs into the sailors' ears so they can't hear the song. He has them tie him to the mast, with instructions to tighten his ropes if he tries to break free. As the sailors row past the island, Odysseus hears the wonderful melody and words promising him knowledge and wisdom. He wants to jump overboard, but his men obey his orders and the ship sails on safely.)

In adventure stories, action is very important. The Odyssey is an action-packed work. What other characteristics did you notice in "The Sirens" that might be in other adventure stories? (Sample responses: There's a hero who risks his life to make a discovery. There's hidden or mysterious danger. Unusual things happen on a journey. The hero survives at the end.)

You know that the theme of a story is its big idea—what the reader or characters learn from the whole story. The theme of an adventure story often has to do with discovery and survival. What theme can you find in this episode about Odysseus and the Sirens? (Sample responses: The world is filled with dangers that you must learn to handle. If you listen to what others advise, and make careful plans, you can take risks and survive.)

Display the story "A Battle of Monsters." Have students read aloud the title, subtitle, and introductory paragraph. Distribute copies, and direct students to read the story silently. After they have finished, prompt them to point out similarities between this story and "The Sirens."

How are the settings of both stories alike and different? (They both take place on a danger-filled, imaginary sea. "The Sirens" takes place on a sea like the Mediterranean in an ancient time. "A Battle of Monsters" takes place on a sea deep below Earth's surface at a time that was probably like the 1860s, when the novel was written.)

What are important ways that the plot of "The Sirens" is like the plot of "A Battle of Monsters"? (The characters want to make a discovery—about the Sirens' song or about the interior of the Earth. The characters are doing something never done before. The characters face danger from monsters.)

Why is Journey to the Interior of the Earth classified as an adventure novel? (Sample responses: It is packed with action. There are mysterious dangers. Unusual things happen on a journey. Readers want to find out if the characters will survive.)

What theme can you find in "A Battle of Monsters"? (Sample responses: The Earth holds mysteries yet to be discovered. On a voyage into the unknown, be prepared for the unexpected.)

Guided Practice

Distribute copies of both texts, along with copies of the Compare & Contrast Chart.

say *Now that we've read the two stories, we can use this chart to list ideas about similarities and differences. Start by writing the title of each text above the left and right sections.*

Prompt students to reread in order to compare and contrast the texts. Then, have them fill in the chart with key details. Explain to students that when they add details to the chart, they should use commas and quotation marks to set off any dialogue. They should also underline book titles and use quotation marks for story titles and any direct quotes.

We've read two stories that are alike in many ways. Both stories could be placed in what genre or category? (adventure stories)

How are the problems in both stories similar? (Characters on a voyage encounter sea monsters.)

How are the plots similar? (The characters are curious about the unknown. They face danger and survive.)

Are the themes in both stories similar or different? (Sample responses: Both stories are about facing danger to learn about the world. "The Sirens" is about taking action to satisfy your curiosity and outsmart dangerous foes. In "A Battle of Monsters," the characters don't take any action but just have to face their fears.)

How are the themes in both stories similar? (Both stories are about facing danger to learn about the world.)

*Can you think of other similarities to include in the **Both** section?*

Discuss students' ideas and reasoning as you take notes about the details that can be found in both stories in the middle section of the Compare & Contrast Chart.

Independent Application

Have students work independently or with a partner to complete their copies of the Compare & Contrast Chart for the two stories, "The Sirens" and "A Battle of Monsters."

say *We worked together to complete the "Both" section of the Compare & Contrast Chart. Now, you'll focus on the differences between the two stories and take notes in the sections of the chart below each title.*

What is the source of "The Sirens"? (Greek mythology, The Odyssey)

What is the source of "A Battle of Monsters"? (a novel from the 1800s, Journey to the Interior of the Earth by Jules Verne)

How do the problems in each story differ? (Odysseus wants to hear the Sirens' song without jumping overboard. The explorers of the underground sea witness a battle between prehistoric sea reptiles.)

What are the main differences in the plots? (Students should list brief notes about major events in each story.)

How do the themes in each story differ? ("The Sirens" is about taking action to satisfy your curiosity and outsmart dangerous foes. In "A Battle of Monsters," the characters don't take any action but just have to face their fears.)

Wrap-up

Check students' understanding.

say *What do you find in these adventure stories that you would expect to find in other adventure stories?* (a plot with lots of action and danger; main characters who take risks and survive; descriptions of strange creatures or unusual happenings)

Both of these adventure stories have impossible events in them. Do you think that all adventure stories have things like supernatural creatures and descriptions of imaginary settings? (Help students identify the main characteristic of an adventure story: an action-packed plot. Students may tell about realistic survival stories or true-life stories about explorers who took risks or people who survived disasters.)

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: Reread each story together. Pause at key points in the plot to check students' understanding of vocabulary and events. Ask them to tell or show you what they imagine happening.

Option 2: Review the primary literary genres with students: informational text, narrative text, poems, and plays. Then, discuss familiar examples of the various narrative genres, such as fables, folktales, legends, myths, tall tales, traditional tales, realistic fiction, adventures, mysteries, science fiction, and fantasy stories.

FOR STUDENTS READY TO MOVE ON

Option 1: Encourage students to learn more about the two works excerpted in this lesson. Guide them to locate another episode retold from *The Odyssey*, such as the deadly encounter with the Cyclops. Anthologies of Greek myths may include retellings. Other sources for young readers are *The Odyssey* by Geraldine McCaughrean and the graphic novel *The Odyssey* by Tim Mucci. Graphic novel versions of Jules Verne's book are also available.

After reading, give students an opportunity to show the group an illustration from the work and explain what it depicts.

Option 2: Provide a reading list of popular adventure novels for students to choose from. After students finish reading one of the books, have them write a review, telling why the work would (or would not) appeal to lovers of adventure stories. The list at the end of this lesson offers some suggestions.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *obstacles, yearned, strewn, vast, fray).* 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 genres and topics (adventure, Greek mythology).
- 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:

  Both stories are...

  One way the problems are alike/different...

  One way the plots are alike/different...

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 Sirens

retold by by Sylvie Takasu

After the long Trojan War ended, the brave and clever hero Odysseus tried to sail home to Greece. But there were many obstacles and challenges in the way. Among the dangers the voyagers faced were the Sirens. As Odysseus and his crew approached the island of the Sirens, they knew that death awaited them.

The Sirens were magical beings. They were thought to look like beautiful women, but no mortals had ever seen them. The Sirens' songs were gorgeous, though. From their island, their lovely voices floated over the water and reached sailors' ears. The music cast a spell of enchantment. Anyone who heard the Sirens' song yearned to find the source. Sailors jumped overboard to reach it—and drowned. The shores of the Sirens' island were strewn with the bones of sailors, for nobody who heard the music of the Sirens lived to see the singers.

Odysseus was curious. He wanted to know what the Sirens' song sounded like. But he did not want to risk his own life or the lives of his sailors. Fortunately, a sorceress had given Odysseus advice, and now he told his sailors the plan to follow. "We must steer past the island," he said. "You must tie me with ropes to the mast. No matter what I do, or how I command or plead, do not untie me. Instead, make the ropes tighter."

The ship was sailing fast under strong winds. At once, the wind vanished. The sudden calm meant that the deadly island was near. The crew took down the sails and began rowing. Odysseus molded beeswax into earplugs and stopped the ears of each sailor. Then they tied him to the mast.

Soon, the air filled with a wonderful melody. The words to the song reached Odysseus and made him strain at the ropes. Beautiful voices lured him. "Come closer, Odysseus," the voices called. "We know all things that shall happen on the earth." Odysseus twisted in his ropes and cried out. He wanted nothing more than to leap overboard and find the knowledge and wisdom that the Sirens promised. But his crew, safely deafened, rowed on. Two sailors, seeing Odysseus' frowning face, jumped up to make the ropes even tighter.

At last, the ship passed out of reach of the Sirens' song. Odysseus had heard it, and survived.

A Battle of Monsters

adapted from Chapter 33 of Journey to the Interior of the Earth
by Jules Verne

The French writer Jules Verne (1828–1905) was famous for adventure stories in which he incorporated the scientific knowledge of his day. In Journey to the Interior of the Earth*, published in 1864, he imagined a world deep below Earth's surface. The young narrator of the novel is accompanying his professor uncle and a guide named Hans as they try to find the interior of the Earth. At this point in the plot, they have reached an underground sea and are attempting to cross it on a homemade raft.*

This sea is vast. It must be as wide as the Mediterranean or even the Atlantic.

My uncle tied a heavy pickaxe to the end of a rope, which he let down two hundred fathoms. There was no bottom.

When the pickaxe was back on board, Hans showed me deep marks on its surface. I was puzzled by what caused them until Hans demonstrated snapping his jaws to convey meaning. "Teeth!" I cried, looking closely at the iron bar.

Yes, those were definitely tooth marks on the metal. The jaws that held such teeth must have had amazing strength. Was a prehistoric monster living in the depths below?

My eyes looked fearfully at the sea. I dreaded to see a monster rising from its deep cavern.

A day later, as I was sleeping, a terrible shock awoke me. The raft was heaved up on a watery mountain and pitched down again at a great distance.

"What's the matter?" shouted my uncle. "Have we struck land?"

Hans pointed at a dark mass not far away, rising and falling with heavy plunges. "It's a giant porpoise!" I cried.

"And there's an enormous sea lizard," my uncle added.

I called, "And a monstrous crocodile over there! Look at those teeth! It is diving down!"

"A whale! A whale!" cried my uncle.

We stood thunderstruck as we watched this herd of marine monsters. We wanted to escape, but in the opposite direction, we saw other creatures. A turtle the size of a house! A serpent as long as a locomotive! All the monsters circled our raft faster than trains, coming closer and closer. We were too frightened to speak.

But the monsters were not interested in us. The two began to battle—the crocodile on one side, the serpent on the other. They hurled themselves at each other with fury. Other animals seemed to join the fray—the porpoise, the whale, the lizard, the turtle. When I pointed them out, Hans said no, there were only two animals.

"He is right," said my uncle, holding his spyglass to his eye.

"Surely you must be mistaken," I said.

"No," replied my uncle. "The first of those monsters has a porpoise's snout, a lizard's head, a crocodile's teeth, and a whale's size. It is the ichthyosaurus, the most terrible of the ancient monsters of the deep."

"And the other?" I asked.

"The other is its enemy—a plesiosaurus, a serpent with a turtle's shell."

Only two monsters were creating the commotion—two reptiles of the prehistoric world. They heaved mountains of water, which rocked our raft perilously, and we were near sinking again and again.

One hour, two hours passed as the ferocious struggle continued. Suddenly, both monsters disappeared below, to fight underwater.

All at once, an enormous head darted upward, the head of the plesiosaurus. The monster was wounded. Only its long neck shot up, dropped again, coiled and uncoiled, drooped, and lashed the waters like a gigantic ship. The spray from the splashing creature almost blinded us. But soon the reptile's agony drew to an end. Its movements became fainter, and then the creature lay as lifeless as a log on the water.

As for the ichthyosaurus—did it return to its cavern in the depths? Or would it reappear on the surface of the sea?

Compare & Contrast Chart

Title: _____	Both	Title: _____

ADVENTURE NOVEL SELECTIONS

Abel's Island by William Steig

Call It Courage by Sperry Armstrong

Flora & Ulysses: The Illuminated Adventures
by Kate DiCamillo

Julie of the Wolves by Jean Craighead George

Hatchet by Gary Paulsen

Holes by Louis Sachar

Kidnapped by Robert Louis Stevenson

The Lightning Thief by Rick Riordan

Mighty Jack by Ben Hatke

The Miraculous Journey of Edward Tulane
by Kate DiCamillo

The Phantom Tollbooth by Norton Juster

The Sign of the Beaver by Elizabeth George Speare

Treasure Island by Robert Louis Stevenson

Where the Mountain Meets the Moon
by Grace Lin

Description

This lesson is designed to help students understand that different texts on similar topics may complement each other and that answers to questions can be put together from more than one source. Identifying and integrating information from text and visually presented diagrams is required for doing research on a topic. Accessing digital information sources, using key terms to focus a search, and evaluating sources for credibility are also essential to researching a 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 the three informational texts "Happy Birthday!" "Birthday Traditions," and "Piñatas" (for display and for students)

Direct Instruction

say *Today we'll be reading more than one informational text on a shared topic. We'll think about the information we find in each text and in both.*

Distribute copies of the informational text "Happy Birthday!" Have students read aloud the title and author's name. Then, direct students to read the text silently.

After reading, prompt students to think about the text structure and main ideas. Possible prompts:

Reread the first two paragraphs. Why is the author's question at the end of Paragraph 2 an important one? (It shows the topic of the whole text, which is about the origin of the familiar American birthday customs that are mentioned in the first paragraph.)

According to the author, birthday customs spread out from their origins. What are examples the author gives to support that idea? (The custom of a cake with candles began in ancient Greece. Later, a candlelit cake became part of a German birthday celebration for children called Kinderfeste before the custom spread to Europe and the Americas. The custom of singing the Happy Birthday song began in the United States and has since "spread—and spread—and spread" throughout the world.)

Distribute copies of the informational text "Birthday Traditions."

We've just read a text about birthday traditions. Now we'll read another text about birthday traditions.

Have students read aloud the title and author's name before reading the text silently.

After reading, ask questions to draw attention to the text structure and the author's main points and to get students thinking about similarities and differences with the previously read text. Questions to ask:

How has the author structured information in this text? (by listing six different countries in alphabetical order and describing the birthday customs in each)

What main idea ties all the listings together? (In the opening paragraph, the author points out that all birthday celebrations are ways to "mark a person's growth and change, and to express hope for a long, healthy, and successful life.")

What customs described in this passage are also mentioned in the previous passage, "Happy Birthday!" by Peter O'Brien? (In "Birthday Traditions," the entry for the United States names the same customs as in the first paragraph of "Happy Birthday!" Other entries talk about gifts, cakes, a party, and a piñata, which are also mentioned in "Happy Birthday!")

Guided Practice

Distribute copies of the informational text "Piñatas."

say *We've just read two texts about birthday traditions. Now we'll read another text about a birthday tradition.*

Have students read aloud the title and tell about the information the author, Maria Timenti, might provide. Encourage varied predictions. Then tell students to read the text silently.

After reading, ask questions to draw attention to the author's main points and to get students thinking about similarities and differences with the previously read text. Questions to ask:

What is the main way that this text differs from the two others? (This text gives information about just one custom, the piñata, rather than varied birthday customs.)

What custom described in this passage is also mentioned in the previous passages, "Happy Birthday!" and "Birthday Traditions"? (Hitting a piñata while wearing a blindfold until all the treats spill out is mentioned in Paragraph 2 of "Happy Birthday!" and in the entry for Mexico in "Birthday Traditions.")

What question is the author exploring answers to in this text? (At the end of Paragraph 1, the author asks, "Where does this fun birthday custom come from?" The author is answering the question, What is the origin of the piñata that is often used in birthday celebrations today?)

Reread the first sentence of Paragraph 5. What does the author mean by "both origin stories"? (In Paragraph 3, the author tells that some people think that piñatas originated in Mexico as an Aztec religious practice later changed by Spanish missionaries. Paragraph 4 describes an alternative theory, that piñatas originated in China and then were brought to Europe, including Spain, before being brought to Mexico.)

If we want to find even more information about birthday traditions, we could use an online search tool. To do that, we'd use the key term ***birthday traditions****. Not every search result will be a credible, or reliable, source of information. When we do research on a topic, we need to focus on facts rather than opinions.*

Independent Application

Guide students to review and annotate the three texts to show main points and supporting evidence. Suggested prompts:

say *One big idea that is in all three texts is that birthday customs are symbolic. What does that mean?* (The things we do to celebrate birthdays stand for bigger ideas, like long life and success. Some customs come from older practices in which objects like candles were symbols of the glowing of the moon, or a piñata was a symbol of evil that had to be broken by faith.)

Reread both texts to find and underline words and sentences that tell about symbols.

Examples of underlined text:

- from "Happy Birthday!": There was one candle for each year the child had lived, plus one more that was a symbol of another year of life; To show respect, they made moon-shaped cakes and lit candles on them, which glowed like the moon; The smoke from a candle climbs heavenward; candlelight is often a symbol of hope and life.
- from "Birthday Traditions": The object that the child takes is a symbol of his or her future; everyone eats special long noodles, which are a symbol of long life; A tug on an earlobe is a wish for luck and long life; a date associated with good luck; special sweets that are ia symbol of long life; If all the candles go out, the wish is supposed to come true.
- from "Piñatas": The Aztecs showed respect for their god of war by placing a decorated pot on a pole in a temple to the god; When the pot was purposely broken, gifts to the god spilled out; kept the custom but changed the symbolism; container was a symbol of evil, which could be broken only by blind faith; New Year celebrations in China. clay pots shaped like animals and decorated with paper; ashes were gathered to bring good luck throughout the coming year.

Look over what you underlined. What main points did you find out about symbols? (Around the world and throughout history, people have used objects like candles, special foods, and gift-filled containers in customs that are supposed to show respect and bring luck and long life.)

Another big idea in all three texts is that birthday customs spread. What does that mean? (A birthday custom that begins in one country or culture, like singing the Happy Birthday song, spreads to other countries and cultures. Over time, people have borrowed birthday customs from each other.)

Reread all three texts to jot down margin notes about the spread of customs.

Sample notes:

- from "Happy Birthday!": Europe and US borrowed children's party with candlelit cake from Germany. Birthday song spread from US to rest of world.
- from "Birthday Traditions": Cake and gifts common. Japan borrowed Western customs.
- from "Piñatas": Custom in US may have originated in Mexico or China. Spread by Marco Polo? Changed by Spanish missionaries in Mexico.

Give students time to share their notes about spreading customs.

Wrap-up

Check students' understanding.

say *If you were doing research on birthday customs, why would it be useful to read all three of these texts?* (Students should note that each text treats the topic differently and provides different information, so their research would be more complete if they read more than one text. Encourage them to point to specific examples supporting their reasons.)

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: Read each text aloud with students, pausing to sum up each paragraph. Then have them write a few words to tell what the whole text is "mostly about." Direct them to use their answer to write one or two sentences about the main idea of the text.

Option 2: Have students work with a partner to complete the Independent Application activity. Further scaffold the activity by providing a note-taking template in which students can record information about the main points and supporting evidence in both texts.

FOR STUDENTS READY TO MOVE ON

What questions do students still have about topics they have just read about? Tell students to list a few questions that are suggested by the provided texts, but not answered fully in any of them (e.g., What are common birthday party games? How do people in Pakistan celebrate birthdays? How do you make a piñata?)

Encourage students to use the library or an online search tool that will help them answer those questions. Guide them in identifying key search terms, such as **birthday party games**, **Pakistan birthday celebration**, or **how to make pinata**.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *custom, culture, tradition, origin*). 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 author explains…

  The author's main point in this paragraph is...

  The evidence the author gives to support this main point is...

  It's useful to read both of these passages 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.®

Happy Birthday!

by Peter O'Brien

Everyone at the dining table has enjoyed a special meal, when suddenly, all talking stops. Faces turn to a cake slowly being delivered to the table, its top alight with flaming candles. Voices begin singing together, "Happy birthday to yooouuu!" The cake is placed before one child, who closes her eyes and then blows out the candles with a mighty puff, and everyone claps and cheers.

Is this scene familiar? If you live in the United States or United Kingdom, you know that you're viewing a child's birthday party, a yearly celebration on or near the date the child was born. There are other familiar customs surrounding this birthday celebration. The child receives gifts and cards. There may be a piñata to swing at and other games. Similar activities take place in other countries, too. How did these customs begin?

The custom of a cake with candles to celebrate a child's birthday probably began in Germany in the 1700s. At a child's Kinderfeste, or "children's party," he or she made a wish and blew out the candles. There was one candle for each year the child had lived, plus one more that was a symbol of another year of life. It's likely that these Kinderfeste practices were borrowed by other Europeans and brought to the Americas.

Marking a special event with a candlelit cake originated much earlier. To the ancient Greeks, the goddess of the hunt, Artemis, was also the goddess of the moon. To show respect, they made moon-shaped cakes and lit candles on them, which glowed like the moon.

Today, a birthday child is told, "If you blow out all the candles t once, your wish will come true." The precise origin of that belief is not known, but it is likely to be linked to the symbolism that candles have held in many different cultures around the world. The smoke from a candle climbs heavenward, for example, and candlelight is often a symbol of hope and life.

The origin of the Happy Birthday song is much easier to trace because it is recent. Two sisters in Kentucky, Mildred and Patty Hill, wrote the tune in 1893. They ran a school for young children and thought the song would be easy to learn. The words to the tune were "Good Morning to All." As time passed, the words "Happy birthday to you" began to be substituted for "Good morning to you." The melody and lyrics to "Happy Birthday to You" first appeared in print in the early 1920s. Since then, the song has spread—and spread—and spread. "Happy Birthday to You" has been called the most popular song in English, and the most well-known song around the world. It has been translated into more than a dozen languages.

As you attend your next birthday party, think about all the customs that are part of the celebration. Some are old, some are new, and all bring people together.

Birthday Traditions

by Luna Stalbo

Throughout the world, cultures have ways to mark a person's growth and change, and to express hope for a long, healthy, and successful life. One of those ways is a birthday celebration. Some cultures have similar birthday traditions, and some have their own. Here are a half-dozen birthday traditions from around the globe.

In China, family members celebrate a one-year-old's birthday with the custom of *Zhuazhou*. Different objects are placed on a tray before the child, who is free to reach for any of them. The object that the child takes is a symbol of his or her future. A child who chooses an abacus, for example, might work with numbers and money. The choice of a writing implement signals success in literary efforts. Afterward, another custom is followed, when everyone eats special long noodles, which are a symbol of long life.

In Denmark, a Danish flag is set outside the front door to signal that someone inside is celebrating a birthday. Birthday gifts are placed around the child's bed so that the child wakes up to the fun of unwrapping them. Children also enjoy a Kagemand, a "Cake Man" birthday cake made in the shape of a boy or girl.

In Hungary, the birthday child has a party with gifts. Then his or her earlobes are pulled by all the guests. A tug on an earlobe is a wish for luck and long life. During the earlobe-pulling, everyone sings a song: "May you live so long, your ears will reach your ankles."

In Japan, a child may have a birthday party with a candlelit cake. This custom began in the 1950s, borrowed from Western cultures. Japanese families also observe the older tradition of Shichi-go-san, "seven-five-three." November 15 is a date associated with good luck. That is when parents bring children ages three, five, and seven to a shrine. There, prayers for health and growth are offered. The parents then give their children special sweets that are a symbol of long life.

In Mexico, a hollow paper-mache animal called a piñata is filled with treats and hung from the ceiling. The birthday child wears a blindfold and tries to hit the piñata with a club or stick. When it cracks open, all the children share the treats.

In the United States, families and friends attend a party for the birthday child. Everyone sings the Happy Birthday song before the child makes a wish and blows on candles on a cake. If all the candles go out, the wish is supposed to come true.

Piñatas

by Maria Timenti

If you've ever been to a birthday party where children smash a piñata, then you know that a piñata is a container filled with sweet treats and other goodies. A piñata often has the shape of an animal and is made of paper-mache. It hangs overhead from a string. The birthday child is blindfolded. He or she swings at the piñata with a stick, trying to break it open. Other children may be blindfolded, too, each taking a swing at the hanging shape. When the contents spill out of the piñata, everyone scrambles to grab the fallen treats. Where does this fun birthday custom come from?

The name *piñata* sounds Spanish, so it makes sense to think that piñatas originated in a Spanish-speaking country. In Mexico, piñatas filled with sweet treats have been popular for centuries. They are not just dangled at birthday parties but are also part of Christmas celebrations. Did piñatas originate in Mexico?

Some historians say that the piñata tradition did in fact begin with a yearly religious ritual in ancient Mexico. The Aztecs showed respect for their god of war by placing a decorated pot on a pole in a temple to the god. When the pot was purposely broken, gifts to the god spilled out. In the 1500s, Catholic missionaries from Spain who came to Mexico kept the custom but changed the symbolism. The missionaries taught that the container was a symbol of evil, which could be broken only by blind faith. Over time, birthday piñatas lost the religious connection. They became linked to general celebration.

Others argue that piñatas arrived in Spain first and were then brought to Mexico. They say that piñatas did not originate in Spain but arrived only after traveling through Europe from China. The explorer Marco Polo (1254–1324) was the first European to report on Chinese customs. It is said that he brought the idea of piñatas back to Italy, after seeing New Year celebrations in China. (The name *piñata* is Spanish but is based on the Italian word *pignatta*.) In China, Marco Polo saw clay pots shaped like animals and decorated with paper. The figures were knocked with sticks and broken apart. Seeds spilled out. After all was burned, the ashes were gathered to bring good luck throughout the coming year.

It could be that both origin stories hold elements of truth. Different cultural groups may come up with similar practices, even if the people have never met. So similar traditions may have arisen in both China and Mexico.

Whenever you see a piñata at a birthday party, consider how far the tradition has spread, and is still spreading. Now, that's something to celebrate!

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	**Third Person**
I, me, my, mine, myself, we, us, our, ours, ourselves	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 be learning 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' ideas and feelings are shown. Let's start by listening to a short excerpt from an ancient legend, first written in Arabic. The legend tells about the adventures of Sinbad the Sailor. As I read, think about who is narrating the story.*

> The voyage was pleasant, and we passed from sea to sea, and from island to island, and at every place where we cast anchor we sold, bought, and exchanged goods. Thus we continued to voyage until we arrived at a beautiful island, abounding with trees of ripe fruit, but where there was not an inhabitant on the whole island. I landed with the rest, and sat by a spring of pure water among the trees. And soon I fell asleep, enjoying the sweet shade and the fragrant air. When I awoke I found that the ship's master had forgotten me, and the vessel had sailed with all the passengers, leaving me alone on the island.
>
> I began to weep and wail, and to blame myself for having undertaken the voyage, when I had been so comfortable in my home, in want of nothing. I repented of having gone forth from Baghdad, and of having set out on a voyage over the sea.

Ask questions to focus attention on the narrator.

What details in the story help you know that Sinbad is narrating his own adventure? (The narrator uses first-person pronouns *we, I, me,* and *myself* as he tells what happens and describes his reactions.)

*If the narrator is also a character in a 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 the character's qualities and feelings, based on what he or she tells us.*

The narrator of this story is also the main character. How does the main character seem to feel? (He is happy at the beginning because he is enjoying the "beautiful" island's "sweet shade" and "fragrant air." But his mood quickly changes to despair, and he begins "to weep and wail" and wish he had never gone on the voyage because now he is abandoned on an uninhabited island.)

Now listen as I read an excerpt from another classic adventure story, "White Fang," by Jack London. As I read, think about what the narrator shows about the main character.

> He crouched down on the lip of the cave and gazed out on the world. He was very much afraid. Because it was unknown, it was hostile to him. Therefore the hair stood up on end along his back and his lips wrinkled weakly in an attempt at a ferocious and intimidating snarl. Out of his puniness and fright he challenged and menaced the whole wide world.
>
> Nothing happened. He continued to gaze, and in his interest, he forgot to snarl. Also, he forgot to be afraid. [...] He began to notice near objects—an open portion of the stream that flashed in the sun, the blasted pine tree that stood at the base of the slope, and the slope itself, that ran right up to him and ceased two feet below the lip of the cave on which he crouched.
>
> Now the gray cub had lived all his days on a level floor. He had never experienced the hurt of a fall. He did not know what a fall was. So he stepped boldly out upon the air. His hind legs still rested on the cave-lip, so he fell forward head downward. The earth struck him a hard blow on the nose that made him yelp. Then he began rolling down the slope over and over. He was in a panic of terror. The unknown had caught him at last.

What can you tell about the main character in this story? (The main character is a cub, probably a wolf, venturing out from his cave for the first time. He is afraid of the unknown, but also curious. His interest in the outside overcomes his fear, so he steps outside the cave, only to discover what falling is. As he tumbles down the slope, he is in "a panic of terror.")

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 describes the scene from the cub's point of view.)

*A narrator who is outside the story has a **third-person point of view**. The narrator uses third-person pronouns, such as **he, him, she, her, they,** and **them** to tell about the characters. We understand how characters feel and what they're like because the narrator shows how they view events. In this story, we see the world through the wolf cub's eyes. In many stories with a third-person narrator, the reader learns about the thoughts and feelings of only one character, just as if that character were telling the story.*

Now listen as I read another passage. This is an excerpt from the fairy tale "Rumpelstiltskin."

Once upon a time, a poor miller met the King by chance. Trying to make himself seem more important and impress the King, the miller said, "I have a beautiful daughter who can spin gold out of straw."

Now, the miller did have a beautiful daughter. But she could no more spin straw into gold than sprout wings and fly.

The King doubted the miller's words, but he was curious. "Please bring your daughter to my castle tomorrow, and I will put her to the test."

Immediately, the miller regretted his hasty boast, but instead he bowed low and promised to obey.

The next day, the frightened girl arrived at the castle. The King brought her to a room filled with straw and a spinning wheel. "Set to work," the King told her. "If by dawn tomorrow, you have not spun this straw into gold, you will be imprisoned in the dungeon." Then he locked the door.

The miller's daughter threw herself onto a pile of straw and sobbed. She knew she was doomed!

Is this tale told from a first-person or third-person point of view? (third-person) *How can you tell? (The narrator is outside the story, using pronouns like* **he**, **she**, *and* **herself**.*)*

You may have noticed that in this story, the narrator tells us what each character is thinking and feeling. In some stories with a third-person narrator, like this fairy tale, readers are shown the points of view of more than one character.

Reread segments of the fairy tale to help students respond to these questions:

What do we learn about the miller's thoughts? (The miller is trying to impress the King. He immediately regrets his boast.)

What do we learn about the King's thoughts? (The King doubts the miller but is curious.)

What do we learn about the daughter's thoughts? (She feels that she is doomed.)

Sum up the three narrative points of view:

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 point of view, in which the narrator is a character in the story; or from the third-person point of view, in which the narrator is outside the story. If the story is told from the third-person point of view, we can decide whether only one character's thoughts and feelings are shown, or whether we see things from the viewpoints of more than one character.

Guided Practice

Display and distribute 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:

say *Who is the narrator of this story?* (Cynthia, a main character)

Which first-person pronouns help you identify the point of view? (Students should point out examples of *I*, *me*, and *my* that are not within dialogue.)

How does the narrator feel during this episode? (shocked at being hit from behind, surprised to see the boy, grateful that the boy has just saved her life)

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 Cynthia 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:

Cynthia was walking home from school one day, just staring down at the ground and thinking about nothing in particular, when all at once, she felt a WHOOMPH from behind. Something crashed into her and threw her onto a lawn. It knocked the breath right out of her.

Cynthia was so shocked she couldn't think straight. Standing over her was a boy. He was smiling as he said, "Sorry about that."

He reached out his hand to pull her up and said, "But that tree branch was going to fall on your head."

The boy pointed to a big tree limb that lay on the ground exactly where Cynthia had been walking. Suddenly, she understood that this stranger had just saved her life.

"My name's Marlin," he said.

"I'm Cynthia," she said.

"I have a sixth sense about stuff like that," Marlin said. "I knew that branch was about to break off and crash."

Independent Application

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

say *What is the narrator's point of view in each version of the story?* (In Passage 3, the narrator is outside the story, showing Marisa's thoughts and feelings from a third-person point of view. In Passage 4, the point of view of the narrator, Claria, is first-person.)

How does each character feel about the event? (In both versions of the story, Marisa and Claria hope to get the part of Princess Verity. In Passage 3, the narrator shows that Marisa crosses her fingers as she wishes, "Please give the part to me, me, me!" In Passage 4, the narrator, Claria, explains that she deserves and wants the part, even though Marisa is her best friend.)

How does the story change when the narrator's point of view changes? (The reader learns how Marisa thinks and feels in Passage 3. This draws attention to Marisa as the main character in this version of the story. In Passage 4, the reader learns about Claria's thoughts and feelings, drawing attention to her as the main character in this version.)

Wrap-up

Check students' understanding.

say *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*, and *they* to tell about the characters in a story told from a third-person point of view.)

What are two ways that a third-person point of view is shown in a story? (Sometimes, the third-person point of view shows the thoughts and feelings of just one character, and sometimes more than one character's viewpoint is shown.)

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 distinguishing between first-person narrators and third-person narrators. Guide students to review Story Version 1 in the Student Activity Sheet and identify the narrator as third person. Together, rewrite the passage to show it from Marisa's point of view, as if she is telling her own story (first person).

Then, ask students to identify the narrator in Story Version 2, and discuss how the pronouns and sentences would change if the narrator was outside the story.

FOR STUDENTS READY TO MOVE ON

Option 1: Have students write a new version of the story in Passages 1 and 2 that shows the points of view of both characters. Students should understand that the narrator would use third-person pronouns but would introduce the thoughts of both characters.

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.

Option 3: 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 three 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?

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *abounding, fragrant, hostile, intimidating, ceased, telephathic*). 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 (ocean voyages, wolf cubs, school plays).
- 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

I was walking home from school one day, just staring down at the ground and thinking about nothing in particular, when all at once, I felt a WHOOMPH from behind. Something crashed into me and threw me onto a lawn. It knocked the breath right out of me.

I was so shocked I couldn't think straight. Standing over me was a boy. He was smiling as he said, "Sorry about that."

He reached out his hand to pull me up and said, "But that tree branch was going to fall on your head."

He pointed to a big tree limb that lay on the ground exactly where I had been walking. Suddenly, I understood that this stranger had just saved my life.

"My name's Marlin," he said.

"I'm Cynthia," I said.

"I have a sixth sense about stuff like that," Marlin said. "I knew that branch was about to break off and crash."

PASSAGE 2

_____ was walking home from school one day, just staring down at the ground and thinking about nothing in particular, when all at once, _____ felt a WHOOMPH from behind. Something crashed into _____ and threw _____ onto a lawn. It knocked the breath right out of _____.

_____ was so shocked _____ couldn't think straight. Standing over _____ was a boy. He was smiling as he said, "Sorry about that."

He reached out his hand to pull _____ up and said, "But that tree branch was going to fall on your head."

The boy pointed to a big tree limb that lay on the ground exactly where _____ had been walking. Suddenly, _____ understood that this stranger had just saved _____ life.

"My name's Marlin," he said.

"I'm Cynthia," _____ said.

"I have a sixth sense about stuff like that," Marlin said. "I knew that branch was about to break off and crash."

PASSAGE 3

Marisa crossed her fingers and silently wished, "Please give the part to me, me, me!" She wanted desperately to play the role of Princess Verity in the drama club's annual show. The role was perfect for her! It required singing in a clear, loud voice, which she could do like a pro. It required tap dancing, and she had been studying tap for three years. And it required acting, of course, and Marisa's dream was to become an actress, a famous one if possible. The only problem was that her best friend, Claria, who could also sing, dance, and act, was trying out for the part, too.

Now Marisa and Claria looked up eagerly as the director spoke to them. "Marisa and Claria, only one of you can play the role of Princess Verity," said Miss Manzo sternly. "So I think the fairest thing is to toss a coin. One of you will get the role of Princess Verity, and the other will be the understudy. You know that an understudy prepares for the role and takes it if for some reason the actor is unable to perform. So, Marisa, do you want heads or tails?"

PASSAGE 4

As I waited for Miss Manzo's decision, I looked over at Marisa. Her fingers were crossed, and I could tell she was wishing that she would be picked for the part of Princess Verity. But even though Marisa was my best friend, I wanted the part just as much as she did. Maybe more. The role of Princess Verity was a great prize. It called for singing, tapdancing, and acting, and I could do all three as well as Marisa. Maybe even better! I opened my eyes wide to send Miss Manzo a telepathic signal, trying to bore the message Pick Claria, Pick Claria into the drama club director's brain.

Miss Manzo had a serious look as she said sternly, "Marisa and Claria, only one of you can play the role of Princess Verity. So I think the fairest thing is to toss a coin. One of you will get the role of Princess Verity, and the other will be the understudy. You know that an understudy prepares for the role and takes it if for some reason the actor is unable to perform. So, Marisa, do you want heads or tails?"

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. Using terms such as **rhythm**, **meter** (or metre, British), **rhyme**, **repetition**, **stanza**, **figurative language** (e.g., **personification**, **simile**, and **metaphor**), 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 "The Moon" (for display)
- Copies of the poem "from *Songs of the Winter Days*" (for display and for students)
- Copies of the Student Activity Sheet (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. Think about the rhythm and the meaning as you listen to this poem, called "The Mountains Are a Lonely Folk."

Read aloud this poem by Hamlin Garland (1860–1940):

The mountains they are silent folk
They stand afar—alone,
And the clouds that kiss their brows at night
Hear neither sigh nor groan.
Each bears him in his ordered place
As soldiers do, and bold and high
They fold their forests round their feet
And bolster up the sky.

The rhythm of a poem comes from the pattern of stressed and unstressed syllables. Listen as I reread the first two lines of the poem. Then tell me which syllables you think are stressed.

Reread the first two lines, with a slight emphasis on every other syllable. After students have identified the stressed syllables, introduce the term **meter** (or metre, British).

*In poetry, the term **meter** (metre) refers to the regular pattern of stressed and unstressed syllables. We can show that pattern with symbols.*

Display the first two lines, and add marks as shown:

Thĕ móuntăins théy ăre sílĕnt fólk
Thĕy stánd ăfár–ălóne,

Then display the next two lines, and have students tell you where to place the symbols to show stressed and unstressed syllables. Help students to note that there are four beats, or stressed syllables, in line 3, and three in line 4, matching the pattern in lines 1 and 2.

You may have noticed that this poem also has another sound device: 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, stressing the final words in each line and asking students to identify rhyming words. (**alone**/**groan**; **high**/**sky**)

Listeners form pictures in their mind when they hear a poem. What did you imagine as you listened to the poem "The Mountains Are a Lonely Folk"?

Encourage students to describe specific images and to note the comparisons that the poet has made.

A poet chooses words carefully to show images and express ideas. Why do you think the poet chose the line, "The mountains they are silent folk"?

As students respond, help them to see that the poet has compared the mountains to strong, silent people.

*Poets may use **figurative language** to show their ideas in imaginative ways. When poets make a figurative comparison, they are comparing things that aren't literally—actually—alike. Figurative comparisons can paint sharp pictures. In this poem, the mountains are compared to people who are silent and alone. They stand **as soldiers do**. This kind of figurative language is called personification. In **personification**, something that is not human is made to seem like a person.*

Tell students to listen for other examples of personification as you reread the poem. Then, ask them where else in the poem the poet uses personification (to say that the mountains have **brows** and **feet**; to say that clouds can **kiss**; to say that the mountains **fold their forests round their feet** like people wrapping a blanket around their feet).

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. In this poem, how does the speaker seem to feel when viewing distant mountains? (The sight of the mountains makes the speaker imagine strong, silent soldiers doing the work of holding up the sky. Words like **bold** and **bolster** suggest that the speaker feels awed by the mountains and respectful of them.)

Guided Practice

Display the poem "The Moon" by Christina Rossetti (1830–1894). 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:

say *Why do you think the poet chose the line **Is the moon tired? she looks so pale**?* As students respond, help them to see that the poet is using personification, comparing the moon to a woman throughout the poem.

*In the line **The moon shows papery white**, what is the moon compared to?* (white paper)

Tell students that this kind of figurative comparison is called a **metaphor**; in a metaphor two things are compared that aren't literally alike.

What does this poem help you picture? (a pale, dim moon that is hidden behind mist, making an arc in the sky through the night and fading away before dawn)

What are some sound devices the poet has used to tie the lines of the poem together? (Students should point to the rhyming pattern in which there are end rhymes in the first and second lines and the third and fourth lines of each stanza. They may note the regular patterns of stressed and unstressed syllables.)

Independent Application

Display and distribute the poem "from *Songs of the Winter Days*" by George MacDonald (1824–1905). After reading aloud the title with students, ask volunteers to read the poem aloud. Offer support with vocabulary as needed. Then, distribute the Student Activity Sheet.

Review and discuss responses:

1 a

2 d

3 b

say *What rhyming pattern is in this poem?* (In each stanza, the first and third lines have end rhymes, and the second and fourth have end rhymes.)

Where does the poet use personification – a comparison between nonhuman things and a person? ("sad sun," the grass "waiting in its bed")

What effects do those comparisons have on the listener or reader? (The poet's use of personification helps the reader form mental pictures: how low the sun is, how it seems heavy and sad, how the grass is patiently waiting for its turn to grow.)

What is important about the speaker's observation at the end of the poem? (It shows the contrast between the frozen world of now and the future. Beneath the snow is the summer grass.)

Wrap-up

Check students' understanding.

say *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. 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. Poetry often has the vivid, unusual comparisons that are called figurative language.

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 figurative language, helping students to understand the distinction between literal comparisons and the figurative comparisons of **simile**, **metaphor**, and **personification** often found in poetry. Offer the definitions and examples from the Figurative Language Chart at the end of this lesson. Have students identify the things that are compared in each example. Then, suggest a question that students may answer to make their own figurative comparisons. For example: "What is rain like?" "What is a loud voice like?"

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,

Leaves blaze orange-red
On hillsides in autumn's chill,
Spreading warmth to all.

Option 2: A diamante (dee-uh-mahn-TAY) is another kind of structured poem that students may like to try writing. It is a seven-line poem that can be framed within the outline of a diamond shape. See the end of the lesson for a description and an example.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *veil, scales, tusks, opal, twilight*). 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 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…

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

The Moon

by Christina Rossetti

Is the moon tired? she looks so pale
Within her misty veil:
She scales the sky from east to west,
And takes no rest.

Before the coming of the night
The moon shows papery white;
Before the dawning of the day
She fades away.

from *Songs of the Winter Days*

by George MacDonald

A morning clear, with frosty light
From sunbeams late and low;
They shine upon the snow so white,
And shine back from the snow.

Down tusks of ice one drop will go,
Nor fall: at sunny noon
'Twill hang a diamond—fade, and grow
An opal for the moon.

And when the bright sad sun is low
Behind the mountain-dome,
A twilight wind will come and blow
Around the children's home.

And puff and waft the powdery snow,
As feet unseen did pass;
While, waiting in its bed below,
Green lies the summer grass.

STUDENT ACTIVITY SHEET: "FROM *SONGS OF THE WINTER DAYS*"

1 What does the first stanza of this poem help you picture?

ⓐ morning sunlight on white snow
ⓑ sunshine at noon on a snowy day
ⓒ frosty sunbeams giving warmth
ⓓ air filled with snowflakes

2 Look back at line 5 of the poem to find the phrase **tusks of ice**. Why might the poet have chosen the word **tusks**?

ⓐ to compare the ice to elephants
ⓑ to describe the droplet of water
ⓒ to help readers picture white snow
ⓓ to show how big the icicles are

3 Reread these lines from the poem:

'Twill hang a diamond–fade, and grow
An opal for the moon.

In this metaphor, the poet is

ⓐ comparing diamonds with opals
ⓑ comparing a frozen droplet to jewels
ⓒ describing the noon sun and the night moon
ⓓ showing how sunlight dims in the evening

Figurative Language Chart

Kind of Language	Explanation	Example
Literal Comparison	Two similar things are compared.	*A breeze is not as strong as a gust of wind.*
Simile	Two unlike things are compared with the words *like* or *as*.	*The breeze felt as gentle as a hug.* *The breeze was like a friendly smile.*
Metaphor	Two unlike things are compared without the words *like* or *as*.	*Cooling breezes are welcome gifts.*
Personification	Something that is not human is given human qualities.	*The breeze sang a light-hearted song.*

DIAMANTE POEM EXAMPLE

Line 1: one word to contrast with Line 7

Line 2: two words that describe Line 1

Line 3: three words ending in *-ing* that tell about Line 1

Line 4: four related words: first two are about Line 1; second two are about Line 7

Line 5: three words ending in *-ing* that tell about Line 7

Line 6: two words that describe Line 7

Line 7: word that contrasts with Line 1