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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:

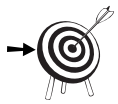
WHO IS THE STORY ABOUT? (MAIN CHARACTERS)

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 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 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…

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 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

Description

This lesson is designed to help students use important details to create a summary of informational text. As they engage in lesson activities, students gain a greater understanding of text structure as well as how to use the process of creating a summary to check their understanding as they read informational texts.

TEACHER TIPS

This lesson outlines the process for creating informational text summaries using short paragraphs. If the provided passage is below or above students' independent reading level, you can adapt and substitute other informational passages.

Encourage students to use their own words as they sum up passages rather than using the author's exact words. This practice will help students avoid plagiarism in the future.

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

PREPARATION/MATERIALS

- Copies of the Text Summary Chart (for display and for students)
- Copies of Passage 1 (for display and for students)
- Copies of Passage 2 (for students)

Direct Instruction

say *Today, we are going to talk about how to create a summary of a piece informational text. When we read these kinds of passages, we look at how the facts and ideas are structured. By identifying the most important information in each paragraph, we can create a summary of the passage. A summary is a short version that helps us understand and remember the author's main points.*

Display the Text Summary Chart.

Using a chart like this one can help us identify the important details that we want to be sure to include in our summary. A good summary uses key words, facts, and ideas in the text to identify the most important details.

Point to each section of the chart as you explain how to fill it out.

As we read, one way to keep track of the important details is to highlight or underline key words or phrases. Once you have them marked in the passage, you can list those here.

Point to top section of the chart.

The next step in creating a good summary of informational text is to use the key words and phrases that you wrote in the chart to remember the important details in the passage. You can write about each of those important details here.

Point to the middle section of the chart.

Finally, we can use the details we wrote to help us identify the main idea of the passage.

Point to the bottom of the chart.

When we have completely filled in a chart like this, we can use our notes to help us create a summary of the passage.

Guided Practice

say *Let's work together to fill out this chart for the first passage and use it to write a good summary.*

Display Passage 1. Make sure that you or your students can write or highlight on the copy.

When we create a summary, we try to first decide what the passage is about, or its topic. Often, the title helps us understand the topic of the passage. "Two Sets of Teeth" helps us know that this passage will be about two different kinds of teeth.

Have students tell you what to fill in for the title and the topic on the first two lines on the chart.

Read the passage aloud as students follow along.

To create a summary, we need to determine the most important information in the passage. Let's reread this paragraph and underline the words or phrases that are most important.

As you reread the sentences aloud, think aloud about the information in them, and use underlining or highlighting to show important words and phrases.

Read the first paragraph aloud.

What words or phrases in this paragraph do we need to underline? (deciduous teeth are baby teeth; means "falling off or shedding"; born with 20 deciduous teeth that emerge above gums around 6 months; pushed out by adult teeth; 32 adult teeth grow in by age 21) *Good, let's put those phrases into our chart.*

Read the next paragraph aloud.

What words or phrases should we underline in this section of the paragraph? (four kinds of adult teeth; incisors in front to cut food; pointed canine teeth to tear food; premolars and molars to mash and grind food) *Excellent, we will write those words in the chart.*

Let's find the main idea of this passage. The main idea is often in the first sentence or at the end, but it could be in the beginning or the middle. Sometimes, it's not even stated in a single sentence. You have to look carefully at all of the important details to find the main idea.

Read the first and last sentences aloud, and point out to students that neither sentence contains the main idea.

In fact, for this passage, the main idea is similar to the topic and is best described in the title. The main idea of the passage is that adult teeth replace deciduous or baby teeth.

Review by rereading the words and phrases that you underlined and recorded in the chart and by thinking aloud about how to put only the most important ideas into phrases in the middle section of the chart.

Write three or four phrases or short sentences to capture the most important information from these facts, such as the following:

- **babies born with 20 deciduous teeth**
- **deciduous teeth fall out; replaced by 32 adult teeth**
- **four kinds of adult teeth: incisors in front to cut food; pointed canine teeth to tear food; premolars and molars to mash and grind food**

Now, we can think about these important ideas and try putting them together into just one or two sentences. A good summary includes these details but tells the story in a few sentences using your own words.

Have students use the completed chart to generate their own written summaries. Have students share their summaries and use parts of the best summaries to create one that you write on the board or a flip chart. Stress to students that a strong summary of informational text begins with the main idea. Here is an example of a strong summary of Passage 1:

A young child has 20 deciduous teeth, which fall out to be replaced by 32 adult teeth. The four kinds of adult teeth are incisors that cut food, canines that tear, and premolars and molars, which mash and grind.

Independent Application

Give each student or pair of students a copy of Passage 2 and a Text Summary Chart. Direct students to do the following:

- Read the passage independently.
- Highlight or underline the important words or phrases.
- Fill in the top of the chart with the highlighted words or phrases.
- Create three or four good phrases or short sentences to capture the important facts or ideas.
- Write the main idea of the passage in one sentence.
- Use the completed chart to create a summary of the passage.

When they are done, bring the students back together as a group. Have students read their summaries and use ideas or sentences from them to create one strong summary of the passage as a group. Here is an example of a strong summary of Passage 2:

Decay and gum disease are two causes of tooth loss. People must protect their teeth from acids that eat away enamel. Eating less sugar, brushing with fluoride toothpaste, and getting regular dental checkups are actions to take. To protect their gums, people must floss away the plaque and get regular dental cleanings.

Wrap-up

Check students' understanding.

say *How is a summary of informational text different from retelling the whole passage?* (It includes only the important details from the passage, not every single detail.)

What is one way to create a summary? (by underlining important details and taking notes)

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: Reduce the amount of text that students need to sum up. Give students practice "squeezing" a sentence that has details of information, turning it into one sentence that gives the main idea—in fewer than ten words. Below are a few examples; use students' own reading to offer others.

- **Rain falls on land and on bodies of water such as rivers, lakes, ponds, and seas.** (Sample squeezed sentence: Rain falls on land and on water.)
- **The Sun heats ocean waters, causing liquid water to change into the gas called water vapor.** (Sample squeezed sentence: The Sun's heat turns liquid water into gas.)

Option 2: Focus on the difference between a specific detail of information and a more general important idea. Point out that it is usually only important ideas that belong in a summary. Display pairs of sentences like those below to discuss and evaluate together.

- **Whale sharks are the biggest fish in the sea. They have large white spots on top of their body.** (The first sentence is a more general statement and the second contains more specific facts.)
- **A cat's whiskers help it feel its way in the dark. A cat has sharp senses.** (The second sentence is a more general statement and the first contains more specific facts.)

FOR STUDENTS READY TO MOVE ON

Option 1: Expand the lesson to multiple-paragraph passages in informational books. Provide a book that has headings.

1. After students read a section, they turn the heading into a sentence that gives the main idea and introduces their summary. For example, in a book about the ocean, the heading "Robots Explore" could lead to this first sentence of a summary: *Robots are machines that explore the ocean.*
2. They write one or two sentences to sum up each paragraph that follows.
3. They read their summary and find a way to make it even shorter.

Option 2: Build students' awareness of how academic texts are structured. Use students' content-area texts to point out any summaries provided by the author. Help them to see how the summary corresponds to the information in the text, including headings.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *chisels*, *decay*, *fluoride*, *hygienist*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Provide background information and help students access prior knowledge of passage topics, such as dental hygiene.
- Display and review sentence starters to support student contributions to group discussions:

  This passage is mostly about...

  The main idea is…

  An important detail is…

  This detail supports the main idea...

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

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

Text Summary Chart

TITLE _____

TOPIC _____

List words or phrases that help you understand the passage or paragraph.

_____

_____

_____

_____

_____

_____

_____

What are the important facts or ideas in the passage or paragraph?

_____

_____

_____

_____

_____

_____

_____

What is the main idea of the passage?

_____

_____

PASSAGE 1

Two Sets of Teeth

You may have heard of deciduous trees—they're the kind that shed their leaves in autumn. But have you ever heard of deciduous teeth? Deciduous teeth are commonly called baby teeth or milk teeth. (The word *deciduous* means "falling off or shedding.") Human babies are born with deciduous teeth below their gums. About six months later, the teeth start to emerge above the gums. There are 20 deciduous teeth in a child's mouth. Beginning at about age six, the child's teeth fall out as the growing adult teeth push through the gums. By the age of 21, most people have a full set of 32 adult teeth.

There are four kinds of adult teeth. Incisors are shaped like chisels and are in the front of both jaws. Incisors are used for cutting and slicing food. Next to the incisors are the canine teeth, which come to a point. In other meat-eating mammals, the canines may be as sharp as knives, used for tearing food, but human canine teeth are much less sharp. Next to the canine teeth are the premolars. There are two premolars on each side of the upper and lower jaw. Behind them are three molars. The four third molars, known as wisdom teeth, usually do not emerge until early adulthood. The rough, broad surfaces of the premolars and molars mash and grind food.

PASSAGE 2

Caring for Teeth

Adult teeth are also called permanent teeth, but they do not always last a lifetime. Two major causes of tooth loss are decay and gum disease. To keep permanent teeth permanently, people must take actions to care for their teeth and gums.

Tooth decay is the loss of enamel, the material on the outer surface of a tooth. Although enamel is amazingly hard—the hardest material found in the body—it can be eaten away by acids. The bacteria normally found in the mouth help digest sugars. They produce acids as a result. These acids eat away at the enamel and cause cavities. One way to keep the acids under control is to eat fewer sugary foods and drinks. Brushing the teeth twice daily with a toothpaste that has fluoride in it also helps protect enamel. If cavities form, a dentist can repair them. That is why regular dental checkups are important.

Dentists advise people to take care of their gums by daily flossing. Flossing is the use of a thin string, called floss, to clean between teeth. A sticky coating called plaque builds up between the gums and teeth. It is made of saliva, tiny food bits, and bacteria. Plaque can lead to gum disease. Flossing helps remove the plaque. If the plaque builds up into a hard material, it can be removed by a dentist or hygienist using special tools. A regular dental checkup includes this kind of cleaning.

Description

This lesson is designed to help students interact with a story by predicting outcomes. The lesson will help students learn and practice how to make, confirm, and revise predictions before they read, as they read, and after they finish reading a story.

TEACHERS TIPS

This lesson provides three sample stories to use to teach making and revising predictions. If the reading level of these stories is not appropriate for your students, you can adapt and use this lesson with stories that are better suited to their particular reading levels.

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

PREPARATION/MATERIALS

- Copies of the Predicting Outcomes Chart (for display and for students)
- A copy of *The New Blue Shirt* and *Jinxed!* (cover and story, cut out; for display)
- Copies of *Hot, Hotter, Hottest!* (cover and story, cut out; for students)

Direct Instruction

say *Today we are going to work on making predictions when we read. Predictions are guesses about what might happen next, and we can use clues from the text we read to make predictions. There are three steps that we can use to help us make good predictions.*

Display and read these steps:

Step 1: **Make predictions *before you read*.**

Step 2: **Revise and make a new prediction *as you read*.**

Step 3: **Revise and make a new prediction *after you read*.**

Display the Predicting Outcomes Chart.

As we read, we can use this chart to help us keep track of our predictions as we work through each step. I am going to show you how to think about each of those three steps while I read a story, and I will fill out my chart with my predictions.

Point to **before you read** in the list of steps you displayed.

Predicting what a story or book might be about is a great way to get ready to read. You can use the story title and cover artwork as clues.

Display the cover for *The New Blue Shirt*. Read the title and explain that this is a book cover. Then model using the story title and cover artwork.

I see a girl wearing a shirt. I know from the title that the shirt is new and blue. The girl looks upset. A boy is about to spill a drink on her. I predict the story will be about someone spilling a drink on a girl in a new blue shirt.

Write "Someone spills a drink on a girl wearing a new blue shirt" in the box under BEFORE YOU READ in the chart.

Now I'm going to read the first part of the story to see if my prediction about the story is correct. If it isn't correct, I'll have to revise, or change, my prediction.

Point to **as you read** in the list of steps you displayed.

As I read, I will think about my prediction that someone will spill a drink on the girl's shirt. I will read carefully to see if my prediction is correct.

Display Part 1 of *The New Blue Shirt*. Have students follow along as you read. Then, check the first prediction.

I predicted the story would be about someone spilling a drink on a girl in a new blue shirt. But, based on what I just read, this prediction was incorrect because she actually moved out of the way. I need to revise my prediction. That means I will use what I know now to make a new prediction.

I'm going to look back at the text. It looks like the dripping sauce is going to get on Bess's shirt, but I predict it won't. I think Bess will get out of the way, like she did with the grape juice.

In the box labeled AS YOU READ in the chart, write "Bess got out of the way and the drink didn't spill on her shirt. Bess will get out of the way of the dripping sauce, too."

Now I'll finish the story and check this prediction.

Display Part 2 of *The New Blue Shirt*. Have students follow along as you read. Then, check this new prediction.

I predicted that Bess would get out of the way of the dripping sauce, and that prediction was correct.

Point to **after you read** in the list of steps you displayed.

I'm going to use what I found out in the story to make a prediction about what Bess might do. I can't check this prediction in the text, but it can help me think about what would happen if the story were to continue. I have to be sure this prediction fits with what has already happened in the story.

I predict that Bess puts her shirt carefully back in the drawer since she's afraid to wear it.

In the box labeled AFTER YOU READ in the chart, write "Bess will go home and put her shirt back in the drawer because she is afraid to get it dirty."

Discuss places in the text that show Bess's actions that support this prediction. You can also share one or two other things Bess might do (e.g., never wear the shirt at a party again, but wear it at other occasions; wait until something happens to the shirt and then wear it to a party; give the shirt away).

Making predictions before you read, while you read, and after you read is a great way to follow and understand the details in a story. It is important to look for and pay attention to the clues in the text and pictures to help you make predictions.

Guided Practice

say *Now, let's work on making some predictions together. To help keep track of our predictions, we will use this Predicting Outcomes Chart again.*

Display the chart. Point to the BEFORE YOU READ section.

We'll start here.

Now display the cover for *Jinxed!* Read the title to students.

I know the word ***jinxed*** *describes someone who has bad luck. Who might have bad luck?* (the boy on the cover) *What kind of bad luck?* (Students should mention that the boy is working hard on a jigsaw puzzle and that a crazy cat is flying through the air at him.) *Does the story look like it's going to be scary or funny?* (funny)

So, what do we predict the story will be about?

Guide a discussion leading to a group prediction that includes the two characters shown, the jigsaw puzzle, and the idea that this is going to be a humorous story. Then fill in a sentence or two to describe the prediction in the BEFORE YOU READ section of the chart.

Display Part 1 of *Jinxed!* Read it aloud or have a student read it. Then point to the AS YOU READ section of the chart.

Let's check our prediction and see if it needs to be revised. What did we learn about the cat? (Her name is Jinx, which students should connect to the story title; she loves to bat puzzle pieces around.) *What does Ted do at the end of Part 1?* (leaves his door open)

Use what you discussed about Part 1 to come up with a group prediction. Record it in the second section.

Display Part 2 of *Jinxed!* Read it aloud or have a student read it. Then point to the AFTER YOU READ section of the chart.

Let's check our prediction and see if it was correct.

Discuss Part 2. Help students understand that Ted (and the reader) figure out that Jinx must be in Ted's room, destroying the jigsaw puzzle.

The last step is to make predictions about what might happen next. The next time Ted does a jigsaw puzzle in his room, what do we predict he will do?

Come up with a group prediction that centers on how Ted can keep Jinx out of his room. Record it in the last section of the chart.

If students need additional practice before moving to Independent Application, you can use text selections from classroom reading material at their independent reading level and repeat the above procedure.

Independent Application

Give each student a copy of the Predicting Outcomes Chart, along with the passage *Hot, Hotter, Hottest!* Display the story cover.

You may want to read this passage together to make sure all students read the text fully. Then have students work in pairs or independently to fill in the chart.

- Have them record their predictions in the BEFORE YOU READ section of the chart.
- When students are ready, they can ask for or pick up Part 1 of the story and fill in the AS YOU READ section.
- When students have finished Part 1, they can ask for or pick up Part 2 of the story and fill in the AFTER YOU READ section.

When students are done, have them discuss their predictions and any revisions they made.

Wrap-up

Check students' understanding.

say *What does it mean to predict an outcome?* (You make a guess about what will happen.)

What can you do to make predictions before you read? (Look at the cover and use the title and the artwork to help you predict what the story will be about.)

What should you do with predictions as you read? (Check to see if your prediction is correct, and change it if you need to. Make more predictions.)

What can you do with predictions after you read? (Make a prediction about something that happens after the story ends, based on what you found out in the story.)

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

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

To help students with the concept of predicting outcomes, use some comic strips that lend themselves to predicting. For each strip, cut out the final panel. Read the remaining panels to students as they follow along. Have them predict what is going to happen. Prompt them, if needed, by pointing out elements in the previous panels.

Make a list of various predictions, under the heading *Our Predictions*, and read them together. Then display the final panel and discuss what actually happened.

FOR STUDENTS READY TO MOVE ON

Option #1: Give students a blank copy of the Predicting Outcomes Chart. Have them fill it in as they read a story of their own choosing, and give them an opportunity to share it afterward.

Option #2: If students are reading a longer piece of fiction, have them use a Prediction Chart like the one at the right, with as many boxes as needed.

What I Predict Will Happen **For these pages:** _____	**What Actually Happened:** **Was I right or wrong?** _____
What I Predict Will Happen **For these pages:** _____	**What Actually Happened:** **Was I right or wrong?** _____

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *crisp, dodging, distracted*). 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 knowledge and support students in accessing prior knowledge of passage topics (jigsaw puzzles, chili).
- Facilitate collaborative discussions in which students build on each other's ideas by asking open-ended questions. After posing a question, allow 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:

  I predict that…

  I need to change my prediction because…

  I predict that ___ will happen next 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.®

Predicting Outcomes

BEFORE YOU READ

What might happen in this story, article, or passage?

AS YOU READ

Is the prediction correct or incorrect? Revise the prediction as needed.

AFTER YOU READ

Was the prediction correct or incorrect? Revise the prediction as needed.

What might happen if the story, article, or passage continued? What facts in the text support this prediction?

1

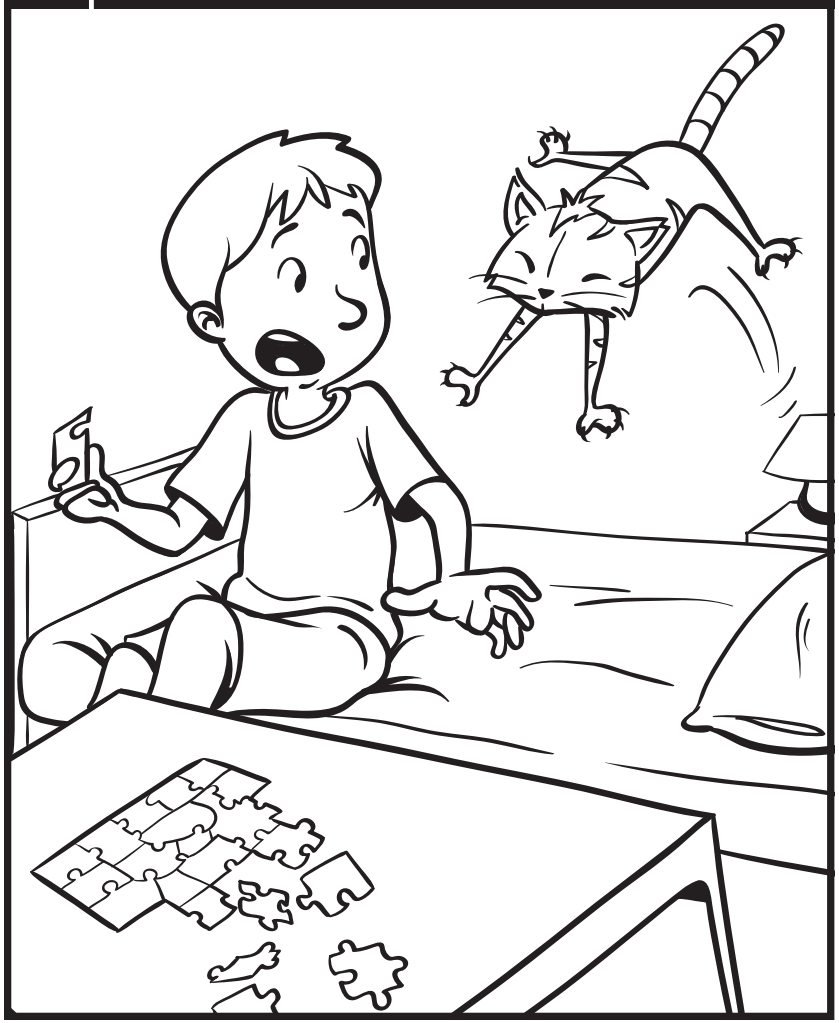
The New Blue Shirt

By Fay Vorrit

2

Jinxed!

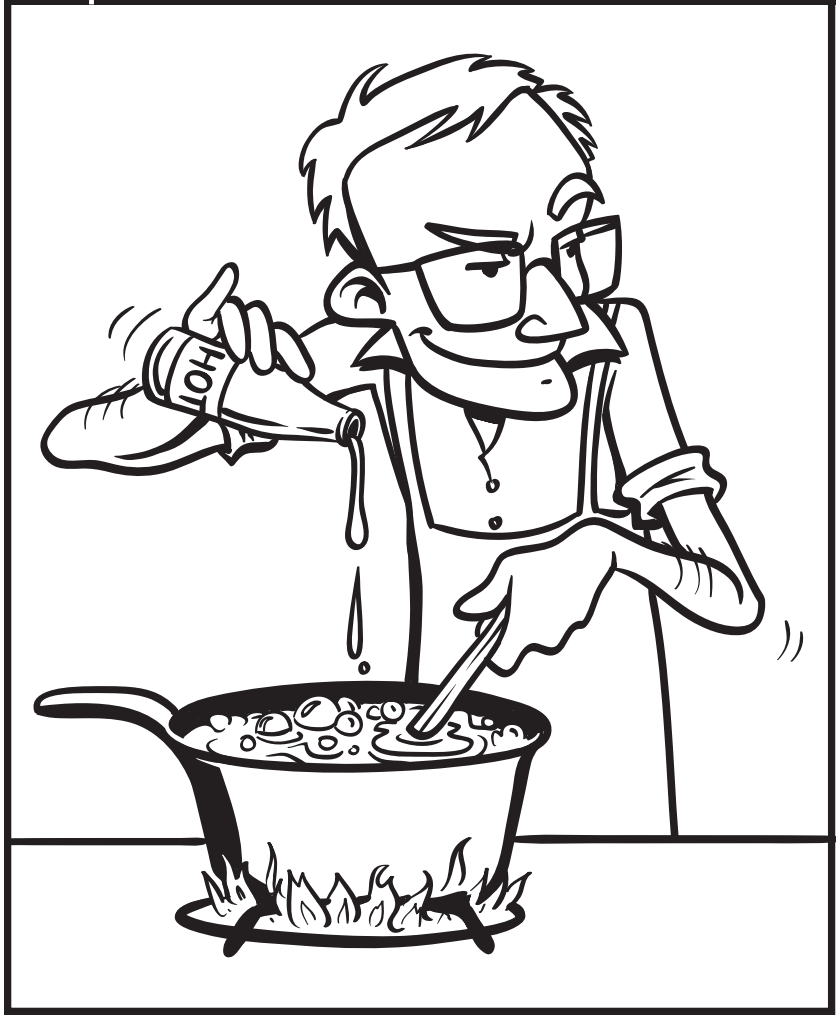
By Lotta Trubble



3

Hot, Hotter, Hottest!

By Pepper E. Soss



THE NEW BLUE SHIRT, PART 1

Bess wore her new blue shirt to Marge's birthday celebration. The shade of blue reminded her of the sky on a crisp fall day, and she loved how soft the shirt was.

As she walked up to Marge's door, she began to worry that she might get something on her new blue shirt. She would have to be very careful so it would not get ruined.

She had barely walked into the living room when Ed came over and almost splashed some grape juice on her.

"Please watch out, Ed!" she cried, dodging the grape juice.

She went into the dining room to say hello to Marge, who offered her a slice of pizza covered with vegetables and dripping with tomato sauce.

THE NEW BLUE SHIRT, PART 2

"No thanks, Marge!" Bess dodged the sauce dripping off the pizza. "I'm not hungry right now," she said, even though she was very hungry.

She sat down next to Tyrone. Just then, Marge's dog, Fritz, came into the room with muddy paws and bounded over to Bess with a friendly bark. "Stay away, Fritz!" Bess said sharply, keeping the dog from getting mud on her shirt.

The confused dog slunk away, and Bess felt awful. She had been mean to Fritz, and she wasn't having fun at the party because she was too worried about her new blue shirt.

Bess went over to Marge and said, "I'm going home to change out of this shirt. Then I'll be able to relax and enjoy your party!"

JINXED! PART 1

It was a rainy day, so Ted was in his room. He was assembling a 1,000-piece puzzle. He was almost halfway through when he felt something rubbing against his leg.

"Jinx!" he cried, looking down at the family cat. "I don't want you anywhere near this puzzle!" (Jinx loved nothing more than to bat jigsaw puzzle pieces around.)

Ted picked up the black cat, and she purred in his arms as he stroked her. "Sorry, kitty," he said, putting her down outside his room and firmly shutting the door.

After working a bit more on the puzzle, Ted stretched and got up. He wanted some lunch and was thinking about what he'd have to eat. He was distracted as he walked out of his room and accidentally left the door wide open.

JINXED!, PART 2

Ted decided to make himself a turkey and cheese sandwich for lunch. He had just finished making the sandwich when his father walked into the kitchen.

"How about some vegetable soup to go with that sandwich?" he asked. "I was going to heat up some soup for myself, and I think I'll have a tuna fish sandwich."

As they finished making their lunches, Ted's dad looked around.

"I wonder where Jinx is," he said. "That cat can smell tuna from any part of this house. She must have found something she likes more."

Ted moaned. "Oh, no! I left my bedroom door open. JINX!"

Unfortunately, by the time Ted got to his room, it was too late, and puzzle pieces sprinkled the floor.

HOT, HOTTER, HOTTEST! PART 1

The plane was about to land. Dad turned to Gil and said, "Grandma knows you like chili, so I know she's going to make some while we're here visiting."

"Great!" said Gil. He loved chili. Really, really HOT chili.

"Yes, but Grandma likes her chili mild," said Dad. "So be nice and pretend you like it."

"Sure," said Gil. He loved Grandma and didn't want to hurt her feelings.

Grandma and Grandpa greeted them at the airport. After all the hugging and kissing was over, Grandma turned to Gil. "I'm making your favorite for dinner," she announced. "Chili!"

HOT, HOTTER, HOTTEST! PART 2

It was almost dinner time. Grandma's chili was bubbling on the stove, and Grandma smiled as she stirred it. She knew Gil liked hot chili, so she'd made it much hotter than she usually did.

Grandpa came into the kitchen. "I'll tend the chili while the rest of you set the table." After Grandma left, he poured in lots of hot sauce because he knew Gil liked spicy chili.

Then Gil's dom came in. "I'll serve the chili," he said. "You go sit down." He added some hot sauce to the pot. "Just to spice it up a bit," he thought.

When it came time to eat the chili, everyone at the table gasped and reached for their water glasses. Everyone but Gil. "This is great chili!" he cried, smiling happily.

Description

This lesson is designed to help students use story elements to create a summary of narrative text. As they engage in lesson activities, students gain a greater understanding of story structure as well as how to use the process of creating a summary to understand and recall a story.

TEACHER TIPS

This lesson provides two sample stories to use in creating narrative text summaries. If the reading level of these stories is not appropriate for your students, you can adapt and use this lesson with stories that are better suited to their particular reading levels.

Encourage students to use their own words as they sum up stories rather than using the author's exact words. This practice will help students avoid plagiarism in the future.

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 Story Map (for display and for students)
- Copies of Passage 1 (for display and for students)
- Copies of Passage 2 (for students)

Direct Instruction

say *Today, we are going to talk about how to create a summary of a story. Have you ever liked a movie or a story so much that you told it to someone else? When you did, you probably didn't tell absolutely everything that happened. You just picked out the important things. In other words, you summed up the story. A summary includes only the most important things in the story, not every single detail.*

Display the Story Map.

*Filling out the **Story Map** makes it easier to focus on the important things to include in your summary.*

Point to relevant parts of the Story Map as you name them (**in bold** below).

A good summary includes these story elements:

- *The main **characters**.*
- *The **setting**, which is when and where the story takes place.*
- *The **background** details that set the stage for the story.*
- *The **problem** the main character or characters have to solve.*
- *The **important** events that occur to address the problem.*
- *The **solution** the main character or characters arrive at to fix the problem.*
- *The **resolution**, or how the story ends.*

After you complete the Story Map, you can use it to help you write the summary of the story or retell the story to someone.

Guided Practice

say *Let's work together to complete the Story Map and use it to create a summary.*

Display Passage 1. Have students take turns reading the story aloud while the rest follow along. Check that all students understand the story before moving on to the Story Map.

Display an empty Story Map. Have students tell you what to fill in for the name of the story and the author ("The Treasure," by Dee Abram). Then prompt students to help you fill in the rest of the Story Map:

*Who are the important **characters** in this story?* (Tony, Tony's mother, Mrs. O'Connor)

Point to the underlined sentence near the end of the story.

The husband is mentioned here, but is he a character in the story? (no, he does not actually appear in the story) *OK, so we won't list him.*

*Now, let's figure out the **setting** of this story. We can ask ourselves two questions. When does it take place?* (after a recent move) *Where does it take place?* (in the attic of the new house and at the widow's house) *Do we need to mention that the attic was dusty?* (no, that detail isn't important in this story)

*Are there any important **background** details that set the stage for the story?* (Students should note that they had just bought the house.)

*What **problem** do Tony and his mother have?* (Students may mention two things: Tony wants to keep the money. His mother thinks they should try to find the person it belongs to.) *Help students combine these two ideas into a sentence like:* ***Tony wants to keep the money but his mother thinks they should find the person it belongs to.***

*What are the major **events** in this story?* (1: Tony finds a box filled with money in the attic of his new house. 2: His mother tells him that they should try to find out who the money belongs to. 3: Tony and his mother go to visit the elderly widow who used to live in the house. 4: They find out that the widow's husband saved up the money years ago and that she could really use the money.)

If students struggle to provide all four events, prompt them to recall the sequence of the story.

*How is the problem **solved**?* (Tony and his mother solve the problem by giving the money back to the elderly widow.)

*What is the **resolution** of this story – how does it end?* (Tony discovers that giving the money back makes him feel richer.)

Now that we have all of these important details in our Story Map, we can create a summary of this story. A good summary includes these details, but tells the story in a few sentences using your own words.

Have students use the completed Story Map to generate their own summaries. Be sure to remind students to use complete sentences when they write their summaries. Have students share their summaries and use parts of the best summaries to create one that you write on the board or a flip chart.

Here is an example of a strong summary of Passage 1: *Tony finds a box full of money when he is exploring the attic in his new house. He wants to keep the money but his mother thinks they should try to find out whose money it is. They go to visit the widow who used to live in the house. They find out that her husband saved up the money years ago and that she could really use the money. They give her back the money and Tony feels richer even though he didn't get to keep the money.*

Independent Application

Give each student a copy of an empty Story Map and a copy of Passage 2. Direct students to do the following:

- Read the story independently.
- Fill in the Story Map.
- Use their completed Story Map to create an oral or written summary.

When they are done, bring the students back together as a group. Have students share or read their written summaries and use ideas or sentences from them to create one strong summary as a group.

Wrap-up

Check students' understanding.

say *How is a summary of a story different from retelling the whole story?* (It includes only the important parts of a story, not every single detail.)

What kinds of things should you include in a story summary? (title, author, main characters, setting, background details, story problem, major events, solution of the problem, and resolution or end of the story)

What is one way to help you create a summary? (filling in a Story Map)

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

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

Use one of the stories in this lesson, or find a simpler story that students are familiar with. Read the story aloud to students. Then:

- For each entry on the Story Map, highlight or underline relevant portions in the text.
- Prompt students to identify what to fill in. (e.g., Is Tony an important character?)
- After the Story Map is complete, read it aloud together.
- Ask students to use the Story Map to tell you the important details, and write a summary together as an example. Read the summary aloud and then compare it to the original story (noting that it's shorter and leaves out less important details).

FOR STUDENTS READY TO MOVE ON

Have students choose a story to sum up, orally or in writing, using the Story Map to help them record the details to include. You might also help them choose a movie to sum up, again using the Story Map to record the important details.

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *ridge, brush*). Use these words in simple sentences that draw on familiar topics, people, and situations.
- 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 characters are…

An important background detail is…

This evidence supports the main idea...

The main character's problem is...

The major events in the story are...

The problem is solved when...

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.®

Story Map

TITLE _____ AUTHOR _____

CHARACTERS

SETTING

BACKGROUND

PROBLEM

MAJOR EVENTS

SOLUTION

RESOLUTION

PASSAGE 1

The Treasure

by Dee Abram

Tony's family moved into the old house they had just bought. The house had a dusty attic that Tony was helping to clean out. He saw a metal candy box and joked, "I wonder if there's 100-year-old candy in here." But when he opened the box, he let out a yell. "We're rich!" he shouted. The box was filled with paper money!

Five thousand three hundred forty-five dollars were in the box. "We sure can use this money," Tony said to his mother.

"It's not ours to keep," said his mother.

"But we found it in our house," Tony said, "so isn't it finders keepers?"

"We'll visit the woman who used to live here," said Tony's mother.

Mrs. O'Connor was an elderly widow who had moved to a small apartment after selling the house. Tony and his mother went to see her. When they showed her the candy box, she said, "Oh, I wondered what happened to that. For years, my husband used to take on extra jobs and set aside the money for emergencies. He put the money in that box. But that was at least twenty-five years ago."

As Mrs. O'Connor looked in the box, she said, "I can really use this money." She looked at Tony and his mother with tear-filled eyes. "I'm so happy that you are living in my house now."

"It's strange," Tony said later, "but giving back that money makes me feel richer somehow."

PASSAGE 2

The Campsite

by Sherlin Greene

After spending the night in the cabin they'd rented at Woodland Campgrounds, Avery and his father set out for a morning hike. They decided to take the Brookside Trail, which was marked with yellow blazes on the trees. The blazes were spots of yellow paint that showed the way.

The Brookside Trail began along a stream and then climbed a hill. Avery and Dad hiked along a ridge for several miles. Then they turned around to follow the trail back. After a while, Avery said, "I don't see any yellow blazes." Soon he added, "I don't think we were on this trail before."

"Let's try to find that stream again," suggested Dad. The pair hiked down a hillside, but found no water. They turned onto a narrow path, but it came to an end in thick brush.

After an hour of searching for the yellow blazes, Dad and Avery agreed that they were lost. They ate the snacks they had brought along. "We'll find our way out of these woods soon," Dad said. Avery nodded hopefully.

By late in the afternoon, the weary hikers were hungry and worried. Suddenly, Avery cried, "Look over there!" He pointed to a cabin in the woods. "Maybe there'll be people who can help us find our way," he said.

They hurried to the cabin. They knocked on the door, but nobody answered. Avery peered through the window. He turned to his father and said, "I see our stuff inside." Laughing with relief, he announced, "We found our way home!"

Somehow, the pair had made a circle as they walked and ended up just where they had started. It was a hike that Avery and his father would never forget.

Description

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

TEACHER TIPS

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

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

PREPARATION/MATERIALS

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

Direct Instruction

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

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

"The Sausage" is a folktale with versions told in many cultures. This version comes from Sweden. Miranda Heller is the playwright. What did she do? (She used the folktale to write this play version of "The Sausage.")

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

You know that the people or animals in a story are called characters. In a play, actors take the roles of characters. The actors are called the cast. In this play, there are three actors in the cast, playing three roles. What are the roles? (Fine Lady, Man, Woman)

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

A playwright divides a play into scenes to show changes in time or place. This play begins with Scene 1.

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

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

The setting in a play, like the setting in a story, is where and when the events happen. What is the setting of Scene 1? (early evening in a one-room hut)

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

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

*The words that the characters speak are called **dialogue**. The dialogue is shown after the name of the character, any stage directions, and a colon. Use the stage directions to say the Woman's words as she might say them.* (Students should use their voices to show the Woman's puzzlement and then her surprise at seeing the Fine Lady.)

Now use the stage directions to say the Fine Lady's words as she might say them. (Students should speak in a "dignified," aristocratic voice.)

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

A play is a story. It has a beginning, a middle, and an end. Scene 1 shows the beginning. What will an audience want to find out about the middle events? (how the Woman will be repaid for lending her cooking pot to the Fine Lady)

Guided Practice

Display Scene 2 of "The Sausage." After students read each character's part silently, ask for a volunteer to read aloud. Then, ask students about the stage directions, dialogue, and story events.

say *How is the setting in Scene 2 different from the setting in Scene 1?* (The same hut is shown, but it's now two days later.)

Reread the opening segment until the part where the Man comes home. What does the audience see and hear? (After students describe what is seen and heard onstage, ask two students to take the roles of the Woman and the Fine Lady, to read aloud the dialogue, and to show the action.)

The plot of a story often involves a problem to solve or a goal to reach. What problem or goal is shown at the start of this scene? (The Woman's goal is to use the wishes to end their poverty and live well, becoming the envy of the neighbors. The problem is she uses up one wish getting a sausage.)

Reread the Man's dialogue that ends with his making a wish. What can you picture onstage? (Students should describe the Man's pacing and his growing exasperation, until he explodes with his own foolish wish. They should also note the stage direction about the Woman hiding the view of the sausage because the actor playing the Woman must surreptitiously fix the sausage to her nose before she turns to face the audience.)

How would you sum up the action after the second wish is used up? (The Woman is upset, and the Man tries to pull the sausage off. Then, the couple calm down and treat each other more generously. The Man makes the final wish to restore the Woman's nose.)

Independent Application

Distribute "The Sausage," and have students read Scene 3 independently. Then, distribute the Student Activity Sheet.

Review and discuss responses:

1 d (The stage directions show that the character is silly. Students should understand that the play has slapstick comedy.)

2 Clues to underline in the stage directions: Astonished; Pacing and growing more exasperated; Aghast; looks lovingly at WOMAN. Possible margin note: frustration at his wife's decision changes to shame at his own decision changes to love for his wife

3 a scene, setting; **b** cast, role; **c** stage direction, dialogue

say *The tale on which this play is based is often placed in a category called "Foolish Wishes." Why does this label fit?* (The plot is based on two characters behaving foolishly after being given three magic wishes. The Woman uses up the first wish by thoughtlessly wishing for a sausage. The Man uses up the second wish by letting his temper get the better of him and wishing for his wife to have a sausage nose. Then, the couple must use the third wish to undo their foolish wishes.)

Wrap-up

Check students' understanding.

say *Why must you pay attention to stage directions as you read a play?* (The stage directions help you picture what the actors do onstage and how they sound when they speak.)

Why is dialogue especially important in a play? (Dialogue is what the actors say in their roles as characters. Their speeches show what they want and what they are thinking.)

What are some ways that a play is like other kinds of stories? (A playwright is telling a story, just like an author. In both a story and a play, there are characters who have a problem. Both a play and story have a beginning, middle, and end. At the end of a play and a story, the problem may be solved.)

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

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

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

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

FOR STUDENTS READY TO MOVE ON

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

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

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

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *interior, sparse, dignified, oblige, hasty, exasperated, civility*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Display and review sentence starters to support student contributions to group discussions:

  The setting in Scene 1 is...

  Stage directions are important because...

  Dialogue is important because...

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

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

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

The Sausage

a play by Miranda Heller based on a Swedish folktale

Cast of Characters

Fine Lady
Woman
Man

Scene 1

[*Early evening in a one-room hut. Sparse furnishings include a worn table with two chairs and a fireplace for cooking. A WOMAN is sweeping the floor. She pauses to listen to knocks on the door.*]

WOMAN: I'm not expecting anyone. [*Goes to window, looks out, and puts her hand to her mouth in surprise*] My goodness! A fine lady is standing there. What business can she have with poor folks such as myself? [*Opens door to FINE LADY, and curtseys again and again*]

FINE LADY: [*In a dignified manner*] How do you do? I am wondering if you can help me. I'm in need of a large cooking pot, for I am planning a party for many guests. May I borrow your cooking pot?

WOMAN: [*Wobbling while trying to hold her low curtsey*] Why, of course. I'm happy to oblige someone as grand as yourself.

[*Goes to fireplace and returns to deliver a large pot to FINE LADY*]

FINE LADY: Thank you. You shall be well paid for the loan.

[*Turns to exit*]

[*Curtain.*]

Scene 2

[*Two days later in the same one-room hut. The WOMAN is frowning while looking at a tiny bit of milk left in a bottle. She pauses to listen to knocks at the door and then peeks through the window.*]

WOMAN: Oh, it's the fine lady back with my pot.

[*Opens door and gives low curtsey to FINE LADY*]

FINE LADY: Thank you for the loan. [*Hands pot to WOMAN*] And now, in payment, you and yours shall have three wishes.

[*Turns and exits*]

WOMAN: [*Dreamily*] Three wishes! Imagine that!

[*Places pot by fireplace*]

I'll wait for my husband to return from cutting firewood. He'll have an idea about what we should wish for. Maybe a big farm, bigger than any other in the county. A chest full of money would make us happy, too. We'll be rich. And all the neighbors will wonder how we came into our fortune. It'll feel nice to be envied, for a change.

[*Pours last bit of milk into a cup and looks disappointed*]

My husband will come home tired and hungry, and all I can feed him is a sip of milk and a dry crust of bread. Ahh, wouldn't a nice, fat sausage taste good? I sure wish I had a sausage here.

[*Big sausage dropped from above lands on table with thunk. WOMAN jumps back, startled. Then she picks up sausage and brings it to a frying pan by the fireplace. Door opens and MAN enters looking tired.*]

WOMAN: [*Excitedly*] Oh, darling husband, you'll never guess what has happened. Our troubles are over! I lent my cooking pot to a fine lady, and when she brought it back, she promised us three wishes. You must help me wish for something really good, for you're so clever! And it's all true. Just look at this fat sausage, which arrived the moment I wished for it!

MAN: [*Astonished*] What? You could wish for anything in the world—and you wished for a sausage? What kind of wish is that?

WOMAN: Well, I suppose I was hasty.

MAN: [*Pacing and growing more exasperated while WOMAN turns her back to audience to hide view of sausage*] What a waste of a wish! For crying out loud! What a foolish thing to ask for! It's hard to believe! I wish ... I wish ... I wish you had a sausage for a nose!

WOMAN: [*Turns to face audience and MAN. She now has the sausage dangling between her eyes. She speaks nasally.*] Aaaaagh! Now look what you've done! I have a sausage nose!

MAN: [*Aghast*] Oh! Maybe I can pull it off.

[*Struggles to pull sausage from face of WOMAN*]

It's no use! It's stuck.

WOMAN: [*Sobbing*] Oh dear, oh my! You don't seem to have any more sense than I do. I only wanted something nice for you, and now my nose is a sausage!

MAN: I'm terribly sorry. [*Staring at WOMAN*] I liked your other nose better.

[*His comment causes WOMAN to wail. MAN looks lovingly at WOMAN.*]

We still have one wish left. Go ahead. You wish for something.

WOMAN: [*Calmly*] That's all right, dear. You make a wish.

MAN: I wish my wife had her old nose back instead of a sausage.

[*WOMAN whirls around and sausage is gone. WOMAN and MAN stare at each other.*]

[*Curtain.*]

Scene 3

[*The next evening in the same one-room hut. The WOMAN and MAN are seated at the table eating dried bread crusts.*]

MAN: I wish we had more wishes.

WOMAN: I wish that, too.

MAN: A sausage would taste wonderful now.

[*WOMAN looks at MAN and covers her nose.*]

[*Curtain.*]

1 Reread this line from Scene 1 of the play:

> **WOMAN:** [*Wobbling while trying to hold her low curtsey*] Why, of course. I'm happy to oblige someone as grand as yourself.

What does the stage direction help you understand about this character?

ⓐ her happiness
ⓑ her forgetfulness
ⓒ her rudeness
ⓓ her silliness

2 In Scene 2, the audience can tell that the Man's mood changes. Underline all the clues in the stage directions that show how it changes. Then, write a note in the margin to sum up the change.

3 Complete each sentence with words from the box.

cast	scene	dialogue	role	setting	stage direction

a Each numbered _____ in a play shows a changed time or _____.

b Each actor in the _____ takes the _____ of a character.

c A _____ may show how the actor sounds while speaking the words of _____.

VERSION 1: Tom Thumb

In the days of King Arthur, the famous enchanter Merlin was once upon a long journey. Feeling weary, he stopped at the cottage of an honest farmer to ask for some food. The farmer's wife immediately brought him some brown bread, setting it before him with great civility.

Merlin could not help seeing that everything was very neat and clean, and the farmer and his wife did not seem to be in want, yet they looked very sad. So he asked them to let him know the cause of their grief. He found out that they were unhappy because they had no children.

"Ah, me!" said the woman. "If I had a son, even if he were no longer than my husband's thumb, I would be the happiest woman in the world!"

VERSION 2: Tom Thumb

MERLIN: [*Stopping at the door of a cottage*] My good people, have you a bite to eat for a weary journeyer?

WIFE: Do come in to rest your feet. Here is some brown bread I baked myself. Have as much as you wish.

MERLIN: [*Eating the bread and looking around*] You keep a tidy house. You do not seem to be in want. Yet neither of you smiles. What is the cause of your grief?

HUSBAND: [*Sorrowfully*] We have the things we need. But we are without children.

WIFE: [*Sighing*] Ah, me! If I had a son, even if he were no longer than my husband's thumb, I would be the happiest woman in the world!

Description

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

TEACHER TIPS

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

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

PREPARATION/MATERIALS

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

Direct Instruction

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

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

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

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

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

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

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

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

__Problem and Solution__: Some informational texts describe a problem and offer ways to solve it. Words like __problem__, __issue__, __question__, __solution__, __in response__, and __answer__ can help you identify a Problem and Solution text structure.

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

__Claim and Reasons__: An author may present an argument by stating a claim and supporting it with reasons and evidence. Words like __reason__, __therefore__, __in conclusion__, __in fact__, and __proves that__ can help you identify a Claim and Reasons text structure.

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

Guided Practice

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

say *This passage has information about dragonflies. The author describes the life cycle of the dragonfly. Let's think about how this information is presented. What clues in the text can help us identify the text structure?*

Underline **first**, **after**, **next**, **last**, and **finally** in the passage. Have a student locate these words in the Text Structures Chart.

The words __first__, __after__, __next__, __last__, and __finally__ are often found in texts that present information in a __Chronology/Sequence__ text structure. That makes sense because the passage describes the stages in a dragonfly's life cycle–egg, nymph, adult–in the order they happen.

Repeat this procedure with Passage 2.

This passage is also about dragonflies. The author describes the dragonfly and a related insect, the damselfly. Let's think about how the information is presented. What clues in the text can help us identify the text structure?

Underline **similar**, **both, alike**, **difference**, **in contrast**, and **however** in the passage. Have a student locate these words in the Text Structures Chart.

The words __similar__, __both__, __alike__, __difference__, __in contrast__, and however are often found in texts that present information in a __Comparison and Contrast__ text structure. That makes sense because the passage explains how dragonflies and damselflies are alike and how they are different.

Display both passages.

These passages are both about dragonflies, but the information is not presented in the same way. Remember that authors choose how to present information based not only on the topic but also the reason, or purpose, for writing. Let's think about why each author chose a different text structure to present information about dragonflies.

The main idea of Passage 1 is stated in the first paragraph: __Dragonflies move through three stages of development__. How does a Chronology/Sequence text structure support this main idea? (It describes the three stages in the order they happen.)

Passage 2 has a different main idea: ***Dragonflies and damselflies are alike in some ways and different in others.*** *How does a Comparison and Contrast text structure support this main idea?* (It presents the ways that the two insects are similar and the ways they are different.)

Independent Application

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

Circulate as students work, providing help, prompting, and guidance as needed. Encourage students to explain how each text structure supports the different focuses of the texts.

Answers: *Water Hyacinth*, **Problem and Solution**; *Feeling Weightless*, **Cause and Effect**; *Compliment Day*, **Claim and Reasons**

Wrap-up

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

say *What do we mean when we talk about text structures?* (the way an author chooses to present information in a text)

When you read the words ***because, as a result,*** *and* ***leads to,*** *which text structure is most likely being used to present information?* (Cause and Effect)

When you read the words ***issue, question, answer,*** *and* ***in response,*** *which text structure is most likely being used to present information?* (Problem and Solution)

When you read the words ***first, next, after,*** *and* ***finally,*** *which text structure is most likely being used to present information?* (Chronology/Sequence)

When you read the words ***reason, proves that,*** *and* ***in conclusion,*** *which text structure is most likely being used to present information?* (Claim and Reasons)

When you read the words ***similar, both, in contrast,*** *and* ***however,*** *which text structure is most likely being used to present information?* (Comparison and Contrast)

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

Adaptations

FOR STUDENTS WHO NEED MORE SUPPORT

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

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

What is the problem?

Why is it a problem?

How can the problem be solved?

FOR STUDENTS READY TO MOVE ON

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

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

SUGGESTIONS FOR ORAL LANGUAGE SUPPORT

- Identify vocabulary words that might be difficult for students to understand when they read the provided passages (e.g., *habitat, prey, native to, invade/invasive, orbit, dense*). Use these words in simple sentences that draw on familiar topics, people, and situations. Photographs, illustrations, and objects are especially helpful in making vocabulary concrete.
- Provide background information and help students access prior knowledge of passage topics (dragonflies, water hyacinth, space travel and gravity).
- Ask open-ended questions to facilitate collaborative discussions in which students build on each other's ideas. After posing a question, provide time for reflection before discussing answers. Encourage students to explain their ideas and understanding.
- Display and review sentence starters to support student contributions to group discussions:

  This passage has information about…

  I found these signal words…

  I think the text structure is ____ because...

  The author chose this text structure because...

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Text Structures Chart

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

PASSAGE 1

Life Cycle of a Dragonfly

Odonates (OH duh nayts) are large flying insects known for their beautiful patterns. Some odonates, such as dragonflies, live for only one year. In that time, dragonflies move through three stages of development.

The dragonfly life cycle begins with an egg. This first stage typically lasts two to five weeks from the time a female dragonfly lays her eggs on a plant growing in a pond, marsh, or other body of water.

After dragonfly eggs hatch, they enter the next stage of development as nymphs. Dragonfly nymphs do not yet have wings. They climb on water plants and swim underwater, looking for prey to grab with their claw-like palps. Nymphs eat other insects, worms, tadpoles, small fish, and even other dragonfly nymphs.

A dragonfly enters the last stage of its life cycle by crawling out of the water to shed its skin. This shedding process, called molting, may occur more than once before a dragonfly becomes an adult and is finally ready to leave its underwater habitat for good.

PASSAGE 2

Dragon or Damsel?

On warm summer days, you may see an insect with shimmering wings. It flies forward and backward and hovers like a helicopter. This insect is most likely one of 5,000 species of odonates that live worldwide. They are better known as dragonflies and damselflies.

Dragonflies and damselflies have similar eyes and abdomens. (An insect's abdomen is the section of its body where it digests food.) Both dragonflies and damselflies have long, thin abdomens. They also have the same enormous eyes that take up most of their heads.

Dragonflies and damselflies are alike in other ways. They both have two pairs of long wings that shimmer in sunlight. Both groups are hunters, with mouths made for biting their insect prey.

Experienced odonate-watchers know how to tell a dragonfly from a damselfly. One difference is that dragonflies are larger and sturdier than damselflies. They fly fast and straight. In contrast, damselflies fly more slowly. The easiest way to tell the two groups apart is to watch the insect at rest. Dragonflies hold their wings out to the side; damselflies, however, fold their wings together.

PASSAGE 3

Water Hyacinth

Water hyacinth is a floating plant with pretty flowers. It is native to South America. Beginning in the mid-1800s, these plants were brought to other countries, where gardeners used them to decorate ponds. But the plants spread out of control. Like an enemy army invading a region, water hyacinth became a harmful invasive species.

A single water hyacinth plant can produce 3,000 others in less than two months. It chokes other plants, destroys wetlands, limits boat travel, and causes fish to die off. It is very difficult to get rid of. Water hyacinth is a big problem. What solutions have people found?

Mechanical removal involves using machines to collect the plants. This is not an answer to the water hyacinth problem in large areas, though. If any plant parts are left behind, water hyacinth soon spreads again.

Chemical control requires using poisons called herbicides to kill the plants. But herbicides also kill other plants and are not safe to use in all places. These chemicals are not a lasting solution because the plants grow back and must be treated again and again.

Biological control is another solution. In its native lands, water hyacinth is controlled by plant-eating insects and fish. A few kinds of these natural enemies have been brought to places invaded by water hyacinth. In some places, water hyacinth have disappeared permanently. This solution is not without risks. Scientists must make sure that the newcomers don't become harmful invaders themselves!

PASSAGE 4

Feeling Weightless

Astronauts and other space travelers on the International Space Station (ISS) float around the station, with no sense of up or down. Any objects not attached to the station float around, too. This may look like wacky fun, but space travelers face challenging health effects.

To understand the consequences of feeling weightless in space, consider its causes. A common but mistaken term for this weightless condition is zero gravity. On Earth, gravity is the force that pulls everything toward the planet's core. There actually is gravity on the ISS, almost as much as there is on Earth. It's the motion of the orbiting spacecraft that causes people and things to seem weightless. The ISS is always falling toward Earth. Zooming along in space, it falls along the curve of Earth's surface and stays in orbit.

The human body is not accustomed to being in a permanent free-fall. As a result, people may feel sick to their stomach before they get used to the ride. Another effect is loss of muscle. Walking, standing, lifting, and just moving around on Earth keep muscles strong. Floating does not require muscle power and leads to weakness. A related health effect is bone loss. As people grow older on Earth, their bones become less dense and break more easily. Space travelers lose bone at an even faster rate than elderly people.

ISS crew members exercise each day. They hope this will reduce the effects of floating. To keep their muscles and bones strong, they use equipment such as treadmills. Special harnesses keep them from floating away.

PASSAGE 5

Compliment Day

On March 1, people around the world will celebrate World Compliment Day. This isn't an official holiday but one begun in the Netherlands to encourage people to spread good feelings by saying something nice. This year, consider joining the celebration!

One reason to take part in Compliment Day is that it's free. Anyone can give a compliment without spending money. In fact, telling someone "You did that job well!" or "Your story made me smile!" might not cost anything but still has great value. A compliment makes a person feel appreciated.

In addition, compliments help us in our work. Researchers have studied what happens when compliments are given in the workplace. Workers who are praised for their efforts improve their ability to solve problems. At school, at home, or at work, whenever we are complimented for something we've done, we feel a little boost.

Most important, a day set aside for compliments makes us slow down and think about things that truly matter, like family, friendship, and community. A sincere compliment comes from the heart. To give that kind of compliment, we have to stop to think about what we appreciate about others.

In conclusion, Compliment Day is well worth celebrating. Receiving a compliment makes us feel good about ourselves. Giving a compliment strengthens our connections to others, and that feels good, too!