

English Language Arts  
Grade Level Content Expectations (GLCE)

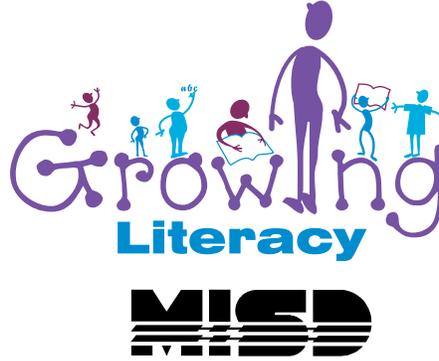
# Genre Units

**Grade Two**  
**Unit #3**



• **Macomb Intermediate School District**  
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**Macomb Collaborative: Thematic Units to Teach Michigan's ELA GLCE's  
Grade 2 Unit # 3 Lesson Plans**



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**Included on this CD are English Language Arts Grade Level Content Expectations Units Grades 2 - 5 from the Macomb Intermediate School District Collaborative.**

These units are designed to:

- **Interest** students
- **Involve** all the language arts
- **Improve** instruction
- **Implement** Grade Level Content Expectations (GLCEs)
- **Increase** test scores

These instructional units were created by:

Barbara Reed Nelson and Dr. Elaine Weber  
and  
the teachers in the Macomb Collaborative:

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A special thank you to Dr. Gayle Green for her support of this project.

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**MISSION**

**Macomb Intermediate School District:  
Service, Support and Leadership**

**VISION**

We are the Macomb Intermediate School District.

We provide quality service to special education and general education students, instructional and technical support to school staff, and cutting-edge educational leadership in Macomb County.

We are committed to all the students of Macomb County. To serve them well, we are resolute in involving parents, school personnel, and the community at large, including business, government, and civic organizations as active partners in planning, delivering and evaluating our services.

We work directly with individuals with disabilities who reside in Macomb County School Districts. We serve students of all ages, from newborns to adults, meeting their unique learning needs and supporting their families all along the way.

Within the twenty-one local districts and public charter schools, we focus our efforts on building capacity with school staff. Through quality training and instructional support, we increase their knowledge, skills and abilities, so all students receive a rigorous and effective educational experience.

We promote all aspects of the educational process through our development and support of technology. We provide training in the use of essential technology tools that enhance curricular, instructional and administrative services in our schools and, as a result, opportunities are expanded for all.

We work collaboratively with colleges and universities and are leaders in state and national programs. We anticipate needs and opportunities, all with the single purpose of identifying, developing and implementing programs and practices that, through education, improve the quality of life in Macomb County.

**Macomb Intermediate School District  
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It is the policy of the MISD that no person, on the basis of race, creed, color, religion, national origin or ancestry, age, sex, height, weight, marital status, or disability shall be discriminated against, excluded from participation in, denied the benefits of, or otherwise subjected to discrimination in any program or activity for which it is responsible.

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**Introduction**

The lesson plans that follow for the unit selections on the theme **tolerance** are designed to be a framework for discussing the selections and will help teachers model for students how to think about, discuss, and respond to literature. Students will also be taught strategies that will improve their word study abilities, fluency, reading comprehension, and writing skills. By using these comprehension strategies, models, and discussion questions, teachers will be teaching to the Michigan English Language Arts Standards, the Grade Level Expectations (June, 2004) and helping students prepare for success on the ELA MEAP tests (mandated by No Child Left Behind legislation). The coding in the left hand column on each page makes reference to the June 2004 version of the ELA 2nd Grade Level Content Expectations (GLCE’s) on which the MEAP tests are based. The “C” indicates “**CORE**” meaning a MEAP-assessable GLCE. The best reason to use these methods, models, and materials is that doing so will facilitate students’ delving more deeply into text. It will make text more interesting and challenging to students, as well as, improve their skills and strategies.

As teachers we often assume that if students have read or listened carefully to a story or book they will be able to give effective and complete answers to questions. This is simply not the case. Students need to be explicitly taught through a **TO** (teacher models), **WITH** (students work with teachers), and **BY** (students work independently) method.

So what does this mean for discussing, teaching and assessing the selections about **tolerance** in this unit? The plans can be used to set up discussion about and learning from the books toward a deeper understanding of the issues and content of each book and of text and author’s craft. If students are guided through these books, they will be more ready to have effective discussions and to answers similar questions on other books. The selections in this unit include:

- “Spring” from Frog and Toad Are Friends, Arnold Lobel, 1971, Harper Row. (Fantasy) (**S**)
- Tacky the Penguin, Helen Lester, 1988, Houghton Mifflin (Fantasy) (**T**)
- “Daddy Daycare” from National Geographic Kids, December/January, 2004-5. (Magazine/Informational) (**T/S**) (See Appendix.)
- Boris and Bella, Carolyn Crimi, 2004, Harcourt (Fantasy) (**T**)
- Rosie and Michael, Judith Viorst, 1974, Atheneum (Realistic Fiction in Poetic form) (**T**) (See Appendix.)
- The Girl Who Loved Wild Horses, Paul Goble, 1978, Aladdin (Legend) (**T**)
- Stellaluna, Janell Cannon, 1993, Scholastic (Fantasy) (**T**)
- The Other Side, Jacqueline Woodson, 2001, Putnam (Realistic Fiction) (**T**)

**T** = One copy needed for Teacher Read Aloud

**S** = Provide a copy for each student

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Students also need to be explicitly taught comprehension strategies. Therefore, the plans for the selections in this unit also make use of Strategies That Work from the book of the same name by Stephanie Harvey (2000). These strategies were compiled in a ground-breaking article in 1992 by David Pearson, Laura Roehler, Jan Dole, and Gerry Duffy – “Developing Expertise in Reading Comprehension: What Should Be Taught and How It Should Be Taught.” This article points out that teachers should show and model what proficient readers do and teach students how to use these strategies explicitly in literature-rich learning communities where peers and teachers discuss and collaborate. The list of strategies include:

- making connections (activating prior knowledge)
- asking questions
- determining importance
- inferring
- synthesizing
- visualizing
- repairing comprehension

A critical literacy skill developed through the lessons in each genre unit, is fluent oral reading. Many activities are included which help teachers and students become increasingly more proficient in oral reading for an audience. The inclusion of the reader’s theater, choral reading and paired reading are intentional; it is expected that time will be spent practicing and perfecting oral reading skills. Students need opportunities to read text like the author intended it to be read. They should be taught to pay close attention to punctuation, dialogue, sentence rhythm, etc. so they can read with proper intonation, pace, and emphasis. Students should also hear oral reading only when it has been practiced and reflects the author’s message. For all of these reasons, teachers and students should practice reading any text before reading to an audience. Cold reads for either students or teachers are not appropriate.

These plans were written by a group of grade level educators who all know that as teachers we take lesson plans like these and add our own special touches to make them better and better suited to our students. The reading selections and writing assignments were chosen for their appeal to students’ interests. (R.AT.02.01, R.AT.02.02, W.AT.02.01) **The times given are suggestions, as is everything else in these lesson plans.**

Permission is granted only to teachers in the district purchasing these documents to reproduce pages from this teaching plan and appendix for classroom use.

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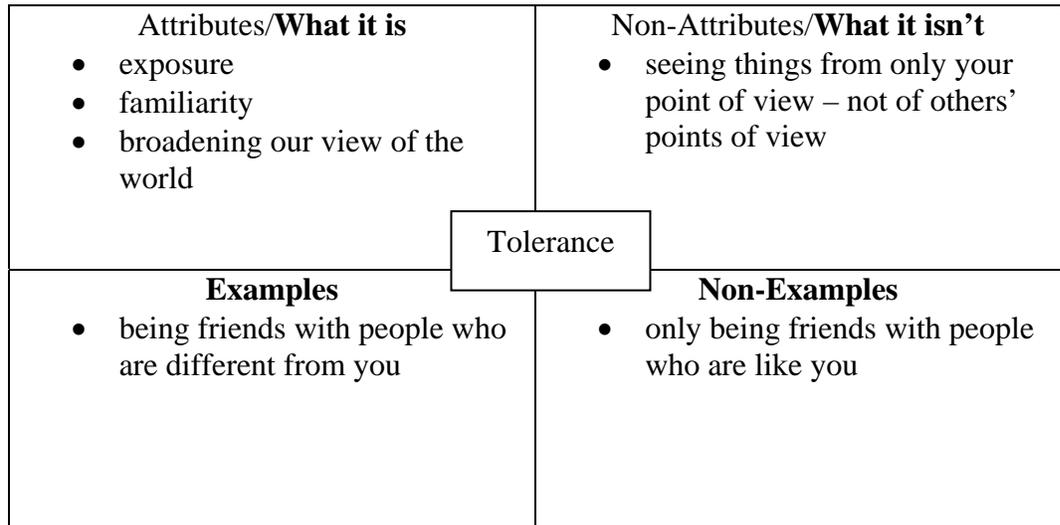
**Day 1**

<p><b>Writing</b> (60 minutes) R.CM.02.01 R.CM.02.02 C W.GN.02.01 C W.PR.02.01 C</p>	<p>Begin the unit by telling students that they will be listening to and reading stories that have to do with <b>tolerance</b>. <b>Tolerance</b> means to recognize and respect other peoples' beliefs and ways of doing things when those beliefs and ways of doing things are different from your own. It's getting along with people even if they are different from you. It even means seeing the good in people's differences.</p> <p>Ask students to think about the people with whom they are friends. Are some of those friends different in some ways from them. For example:</p> <ul style="list-style-type: none"><li>➤ Do some of their friends like to do things like play games that they would rather not do/play?</li><li>➤ Are some of their friends or friends' parents from different countries or do they believe in different religions?</li><li>➤ Are some of their friends members of different races (white, African American, Oriental, Arab, Native American, etc.)?</li></ul> <p>Ask students to think about friends who are different, they still get along with them. Then students should choose a partner or have one chosen for them, and tell that partner about the differences and why they do not care about the differences. After students have had ample opportunity to share with each other, have each partnership share with the total group. Record ideas as students are sharing.</p> <p>You might wish to use Frayer's Model to stimulate thinking with the students. Frayer's Model helps to clarify a concept like <b>tolerance</b> by answering the following :</p> <ul style="list-style-type: none"><li>• What it is.</li><li>• What it isn't</li><li>• Examples</li><li>• Nonexamples</li></ul> <p>The Frayer's Model is an instructional strategy to categorize concepts and words. When students use the Frayer model, they analyze the essential and nonessential attributes of a concept or word, and look for both examples and non-examples of that word.</p> <p>Procedure:</p> <ol style="list-style-type: none"><li>1. Use the Frayer Model graphic organizer or fold a piece of paper into four squares. (See <b>Appendix #1</b>.)</li><li>2. Assign the concept/word and write it in the center of the squares.</li><li>3. Work through the 4 planes of the model as a whole class, in small</li></ol>
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- groups, pairs or individually depending on student’s knowledge and experience with the graphic organizer.
- “What it is?” includes defining characteristics of the concept/word
  - “What it isn’t” includes characters that represent the opposite of the concept/word
  - “Examples” includes connections students can make with this concept and their own experiences.
  - “Non-Examples” includes connections students can make to when the concept/word was NOT illustrated in their experience.
- Extension: Have students develop their own definition of the word based on their new knowledge.

The following is an example of a possible model.



When you think students have a better understanding of **tolerance**, ask them to think again of a friend who is different. Ask them to think about what helps them get along in spite of their differences. Maybe the differences are outweighed by the things they have in common. Maybe they just like being friends with that person.

Have them jot down their ideas on the graphic organizer in **Appendix #2**.

Following is a model that you might use before or after students write their own paragraphs or, even better, compose one of your own. (See **Appendix #3**.)

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<p>W.PR.02.02 C R.MT.02.13</p>	<p align="center"><b>Differences Can Be a Good Thing</b></p> <p>“My best friend, Elaine, and I are very different. She sees the big picture, and I see the details. She sees a project finished and everyone excited about it, and I see all the work and frustration that will go into completing that project. When I first met her, I didn't think she was a serious person even though she had an important and serious job. Now I know that we are both serious, but about different things. I'm always trying to do too many things at once, and that frustrates her. She understands things in a deep way that I cannot comprehend sometimes, and that frustrates me.</p> <p>We sometimes have to work hard to understand each other and stay together as friends, but we have managed it for over 20 years. I think we get along so well because we can think and figure things out together really well, even though we think differently. We also have fun doing many of the same things: going shopping, relaxing or exercising in a swimming pool, going on trips to far away places, and even, giving speeches together. I think we are such good friends because we not only tolerate, but we value, our differences.”</p>
<p>W.PR.02.05 C W.PR.02.04 C</p> <p>W.PR.02.06 C</p>	<p>Now ask students to use the information in their organizers to help them write two paragraphs about <b>tolerance</b> responding to the prompt, “Why I am _____'s friend even though we are different.” Tell them that they can give the name of their friend and tell how they are different in the first paragraph. Then in the second paragraph they should tell what keeps them together as friends and conclude with a general statement that summarizes the friendship. Use the model above to show students what the writer did in her two paragraphs. Be sure to help students narrow the scope of their writing.</p> <p>If it is appropriate, remind students of the writing process:</p>
<p>W.PR.02.01 C W.PR.02.03 C W.PR.02.07 C</p>	<p><b>Brainstorming</b></p> <p>Brainstorming is thinking and talking about the topic or theme of the writing and relating it to your own personal life. Brainstorming is asking questions like: Who is my friend who is different from me? How is s/he different? What helps us continue to be friends? (Help students narrow their topic so they develop one idea well.)</p>
<p>W.PR.02.03 C W.PR.02.07 C</p>	<p><b>Drafting</b></p> <p>Drafting is getting ideas down on paper, trying to organize as the writer is drafting. Drafting is asking questions like: “How will I start my writing to get my reader to want to read it? What details, examples, anecdotes, and/or explanations should I write about my friend? How shall I end my writing?” (The teacher might suggest that the students end with, “How did it make me feel?”)</p>

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<p>W.PR.02.09 W.PR.02.10 C</p> <p>W.PS.02.01 C</p> <p>W.PR.02.11 C W.SP.02.01 C W.GR.02.01 C W.PR.02.08 C W.HW.02.01 C</p>	<p><b>Revising</b> (If it is appropriate for your second graders to begin revising, you might use the following.) Revising, the real work of writing, begins when the writer makes sure that the writing has everything it should have, that it will appeal to the reader (audience) and tell or prove what it is supposed to do (accomplish the purpose). Revising is asking questions like: “Will my reader (audience) know what I’m trying to say? Is my point or central idea, clear and connected to the theme or topic? Have I given important and relevant details and examples for support? Is my writing well organized with a beginning that makes my audience want to read on, a middle that gives details, and an end that shows how I feel? Have I used interesting words and varied my sentences to make my reader want to read what I have written?”</p> <p><b>Proofreading and Editing</b> Proofreading and revising mean making sure that the reader can read and understand the words and my message. Proofreading and editing involves asking questions like: “Have I checked and corrected my spelling, punctuation, and capitalization to help my reader understand what I have written? Have I read my work to a friend or myself to make sure it sounds good? Have I looked my writing over to make sure that it’s neat?”</p> <p><b>Publishing</b> Publishing is putting writing in its final form for readers/audience. Publishing involves asking: “Is my final copy just the way I want my readers/audience to see it?”</p> <p>As you guide students through each step of the writing process, remind students of the steps and the questions to ask.</p>
<p>R.CS.02.01 C R.CS.02.02 C</p>	<p>Go over the rubric for Grade 2 (See <b>Appendix #4a.</b>) concentrating on what is required for a 3-point. (<b>Option:</b> If this is being done during Second Semester, you might transition to the 6-point Rubric in <b>Appendix #4b.</b>)</p>
<p>W.PR.02.02 C</p>	<p>When they have finished writing, ask them to try to come up with a good title for their piece of writing and write it on the top of the paper.</p>
<p>S.CN.02.01 S.CN.02.02 S.CN.02.03 S.CN.02.05 S.CN.02.06 S.DS.02.04</p>	<p>As time permits, encourage as many students to share their writing with the class.</p>

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**Day 2**

<p><b>Reading/ Listening</b> (30 minutes)</p> <p>R.NT. 02.02 C R.NT. 02.03 C</p> <p>R.CM. 02.01 R.CM. 02.02 C R.MT. 02.08 L.CN. 02.04 L.CN. 02.05 L.RP. 02.01</p> <p>R.CM.02.03 C R.NT.02.02 C R.CM. 02.06 C L.CN.02.05 S.DS. 02.02</p>	<p>Introduce the fantasy, “Spring,” from <u>Frog and Toad Are Friends</u> by Arnold Lobel by saying something like, “You have just talked and written about <b>Tolerance: being different and still being friends</b>. Now you will be reading and listening to stories about <b>tolerance</b>.”</p> <p>“As in all stories, there is a lesson or lessons to be learned – this time it is about <b>tolerance</b>. It will be important to think about what we can learn from the characters and situations in each selection.”</p> <p>“The first selection we will be reading together is a fantasy called “Spring,” from <u>Frog and Toad Are Friends</u> by Arnold Lobel. I’ll read the story while you listen and think about <b>tolerance</b>.”</p> <p>Read “Spring,” from <u>Frog and Toad Are Friends</u> by Arnold Lobel aloud with expression at least once. Read it again if appropriate.</p> <p>Have a discussion about:</p> <ul style="list-style-type: none"> <li>• What lesson(s) about <b>tolerance</b> might we learn from this story? (Frog and Toad were different in many ways, but are still good friends. Because toads hibernate, Toad was “sleeping” while Frog wanted to be with his friend. Frog ended up tricking Toad into thinking it was time to “wake up,” but they did seem to be happy anyway at the end.)</li> </ul> <p>“We just read together “Spring,” from <u>Frog and Toad Are Friends</u> by Arnold Lobel. Now let’s make a chart together to share the story elements of this story.” (See <b>Appendix #5</b>.)</p> <p>The elements of a story include:</p> <ul style="list-style-type: none"> <li>• Characters - Who is in the story?</li> <li>• Setting - When and where does the story take place?</li> <li>• Problem - What problem does the main character have or what does the main character want?</li> <li>• Events - What does the main character do to solve his/her problem or get what he/she wants?</li> <li>• Resolution - How is the problem solved? OR How does the main character learn to deal with the problem?</li> </ul>
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	<p>Suggested chart:</p> <p><b>Characters:</b> Frog, Toad</p> <p><b>Setting:</b> in the country</p> <p><b>Problem/Goal:</b> Frog is lonely because his friend Toad is “sleeping” (hibernating).</p> <p><b>Events:</b></p> <ul style="list-style-type: none"> <li>• Frog tries to wake Toad up, but Toad says he wants to sleep until half past May.</li> <li>• Frog tricks Toad into thinking it is spring by tearing pages off Toad’s calendar.</li> <li>• Frog and Toad go off happily to enjoy the spring.</li> </ul> <p><b>Resolution:</b> Frog and Toad seem happy together going off to enjoy the spring.</p> <p><b>Theme:</b> Even though people (animals) are different, they can be good friends.</p>
<p><b>Speaking/ Listening</b> (30 minutes)</p> <p>R.FL.02.01 R.FL.02.02 R.FL.02.03 R.FL.02.04 L.CN.02.05 L.RP.02.01</p>	<p>You have just modeled how the characters in “Spring” should sound when you read the story aloud to students. Tell students that they will now perform the story as a play in what is called a Reader’s Theater. In a Reader’s Theater, students read aloud with expression what characters say from a script, but they do not act out the story. Give students copies of the script from <b>Appendix #6a-b</b>. Give them time to practice it in groups of three. Then have students perform the Reader’s Theater in groups or chorally with 1/3 of the class as Frog, another 1/3 of the class as Toad, and the final 1/3 as the narrator.</p>

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**Day 3**

<p><b>Reading</b> (20 minutes) R.NT.02.01 C R.NT.02.02 C R.NT.02.03 C</p>	<p>Think about “Spring.” Is there anything in the story that is like fantasies you have read? (Record responses.) Ask them to think about “fantasy.” What do they know and what examples can they give? (Record responses.)</p> <p>Introduce the genre of fantasy by using the following information. As you go over <b>Appendix #7a</b> also make sure that students have and are understanding the student bookmark in <b>Appendix #7b</b>. Tell students that they will be using this student bookmark to record features of fantasy as they read and listen other fantasies. (See <b>Appendix #7a-b</b>.)</p> <p style="text-align: center;"><b>Genre: Fantasy</b></p> <p>Fantasy, like other kinds of stories, has characters, is set in a time and place, has problems, events and solutions to the problems. But in fantasy animals can talk, feel and do what humans can do.</p> <p><b>Fantasy</b> <u>Definition:</u></p> <ul style="list-style-type: none"><li>• Fantasy: a highly imaginative story about characters, places, and events that, while sometimes believable, do not exist (from Harris, et al. <u>The Literacy Dictionary</u>, IRA, 1995)</li></ul> <p><u>Purpose:</u></p> <ul style="list-style-type: none"><li>• To entertain</li><li>• To take the reader into an imaginary world</li></ul> <p><u>Form and Features:</u></p> <ul style="list-style-type: none"><li>• The problem in a fantasy is like in a real world story, but it is solved in an unreal way.</li><li>• Animals can talk, feel, and act like people.</li><li>• Fantasies have happy endings.</li><li>• Fantasies often teach a lesson.</li></ul> <p>Discuss whether “Spring” is a fantasy, you might include:</p> <ul style="list-style-type: none"><li>- Both Frog and Toad talk and act and feel like humans.</li><li>- The problem, being bored because your friend is not around to play, is a real life problem.</li><li>- There is a happy ending.</li><li>- The lesson is that people/animals can get along if they learn to tolerate each</li></ul>
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	<p>others differences. Maybe it would have been good for Frog to realize that Toad was hibernating because all toads hibernate (but frogs do not) and for Toad to realize that Frog was going to be lone while he, Toad, was hibernating. May be they could have compromised. It did all work out in the end even though Frog tricked Toad into thinking it was already Spring.</p> <p>Together fill in the student bookmark with the above information, and remind students that they will be using this bookmark themselves as they read other fantasies in this unit.</p> <p>Note: This lesson could also be presented as a Think Aloud using the above. (See <b>Appendix #8.</b>)</p>
<p><b>Writing</b> (30 minutes) R.NT.02.02 C R.CM.02.03 C L.CN.02.05 L.RP.02.01 L.RP.02.02</p>	<p>Teacher models a retelling of “Spring.” Remind students briefly that a retelling should include:</p> <ul style="list-style-type: none"> <li>• basic story elements of <u>character</u> in a <u>setting</u>, <u>problem</u> (conflict), <u>events</u>, <u>resolution</u> and ending along with <u>theme</u> or lesson learned,</li> <li>• logical order or organization, and</li> <li>• your own words and maybe words from the selection to show you understand the story.</li> </ul> <p>You may wish to reread Spring” before you model a retelling. Use the following model retelling if you wish: (See <b>Appendix #9.</b>)</p> <p align="center"><b>Retelling of “Spring” from <u>Frog and Toad Are Friends</u> by Arnold Lobel</b></p> <p>Frog is lonely because his friend Toad is sleeping. I think Toad is hibernating like toads do for part of the year. Frog tries to wake Toad up, but Toad says he wants to sleep until half past May. Frog tricks Toad into thinking it is Spring by tearing pages off Toad’s calendar. Frog and Toad go off happily to enjoy the spring.</p> <p>If students have had enough experience with retellings, this could be used as an assessment. (See <b>Appendix #10-11</b> for an assessment procedure and a scoring rubric.)</p>

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**Day 4**

<p><b>Reading</b> (45 minutes)</p> <p>R.MT.02.03 R.MT.02.04 R.MT.02.05 R.MT.02.06 R.MT.02.08 R.MT.02.09 R.CM.02.01 R.CM.02.02 C R.CM.02.03 C R.CM.02.05 C R.CM.02.07 C S.DS.02.01 R.NT.02.01 C R.NT.02.02 C R.NT.02.03 C R.NT.02.04 C L.CN.02.05 L.RP.02.01 L.RP.02.02</p>	<p><b>Think-Alouds</b> are a way of modeling, or “making public, “the thinking that goes on inside your head” as you read. Tell students when you are doing a think-aloud, there are really two voices speaking to you as you read. The voice you usually hear is your actual voice reading words aloud. There is also a voice inside your brain that is saying what it thinks about what you are reading: (See <b>Appendix #8.</b>)</p> <p>“I want you to listen and watch as I do a think-aloud with the book <u>Tacky the Penguin</u> by Helen Lester. This is a fantasy story and I will model a narrative profundity lesson with it.”</p> <p>Begin reading aloud the story to the students pausing at various points to demonstrate the “thinking that is going on inside the reader’s head.”</p> <p>The first action to pause at would be Tacky dressed in a wild Hawaiian shirt. <b>(Physical)</b> Say to your students, “I am wondering <b>WHY</b> is Tacky wearing that odd, wild, flowered shirt. Penguins don’t wear clothing; they just look like they are wearing tuxedos. <b>(Mental)</b> Tacky is <b>WRONG</b> to wear this wild clothing because he makes himself look different and odd to the other penguins. Tacky is <b>RIGHT</b> because that’s who he is. <b>(Moral)</b> Tacky is <b>GETTING</b> weird stares from the other penguins; he is not being tolerated by his fellow penguins. <b>(Psychological)</b></p> <p>Continue reading aloud the story. The second action to pause at would be Tacky singing the song “How Many Toes Does A Fish Have?” <b>(Physical)</b> I would stop and ask the question <b>WHY</b> is Tacky singing so loud and so horribly? His terrible singing voice is drowning out the great singing the other penguins are doing. <b>(Mental)</b> It is <b>WRONG</b> to sing out of tune because it is annoying his fellow penguins, but again he is <b>RIGHT</b> because he is being himself. <b>(Moral)</b> Tacky is <b>GETTING</b> rejected by his friends for this intolerable attention getting behavior. <b>(Psychological)</b></p> <p>Continue reading the story aloud. The third action to pause at would be Tacky standing alone slapping the back of the hunter. <b>(Physical)</b> I would stop and ask <b>WHY</b> did Tacky greet the hunter this way and remain brave in front of the hunter? He knew they were hunting penguins to get rich. Tacky knew he could be brave because he had a plan to trick the hunter into believing he was not a penguin. <b>(Mental)</b> It is <b>RIGHT</b> for Tacky to act this way around the hunter, otherwise he would be captured and sold for rich bounty, but it is <b>WRONG</b> because doing this will get him noticed. <b>(Moral)</b> Tacky <b>GETS</b> respect in tricking the hunter by all his horrible behaviors into believing he was not a penguin. He was convincing and cunning. In doing so he saves himself and his</p>
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<p>R.CM.02.04 C</p> <p>R.WS.02.05</p> <p>R.WS.02.06</p> <p>R.WS.02.07</p> <p>R.WS.02.08</p> <p>R.WS.02.10 C</p> <p>R.WS.02.11C</p> <p>R.WS.02.12 C</p> <p>R.WS.02.13 C</p> <p>R.MT.02.11</p> <p>W.GR.02.01 C</p>	<p>friends from being killed. <b>(Psychological)</b></p> <p>Finish reading the story and then say, “I think Tacky is trying to teach us a lesson. He is showing us it is “ok” to be different and to be yourself. Sometimes that means you have to do the right thing in your heart even though you might be looked upon as odd or different. In Tacky’s case, his odd, intolerable behavior saved him and his friends from being captured. He gained respect for his individuality. <b>(Philosophical)</b></p> <p>“This story reminds me of the book Molly Lou Mellon. Kids teased Molly for being so small but that didn’t stop her from taking on the school bully Ronald Durkin. She gained respect from Ronald and became his best friend. <b>(Analogical)</b></p> <p><b>Word Study Suggestion</b></p> <p>In this story the author uses descriptive language. Let’s find some examples:</p> <p>Hearty slap Graceful divers Splashy cannonballs Pretty songs Odd birds Growly voices Pretty penguins Horrible singing</p> <p>“Let’s see if you can find other descriptive words in place of the ones used. Brainstorm a list of possible choices.</p> <p>Hearty: bold, brave Graceful: pleasing, skilled Splashing: wet, drippy Pretty: nice, pleasant Odd: strange, different Growly: gruff, mean Pretty: attractive, good-looking Horrible: terrible, nasty</p>
<p><b>Writing</b> (15 minutes)</p> <p>W.PR.02.01 C</p> <p>W.PR.02.05 C</p> <p>W.PR.02.07 C</p>	<p>Have students do a Quick Write to the following prompt: “Some people would say Tacky did the “right thing” by the way he behaved in the story. Would you agree or disagree that it was “ok” for Tacky not to be tolerated by his fellow penguins. In your response journal give examples to support your position.” (See <b>Appendix #12.</b>)</p>

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**Day 5**

<p><b>Reading</b> (25 minutes) R.MT.02.03 R.MT.02.14</p>	<p>To introduce comprehension strategies you might do a “Think Aloud” (See <b>Appendix #8.</b>) Say something like, “As we go through this unit, we will be learning and using the strategies that good readers use. Probably you use many of these strategies sometimes without even thinking about it, but we will pay attention and talk about them often. These strategies include:</p> <ul style="list-style-type: none"> <li>• asking questions</li> <li>• making connections</li> <li>• visualizing</li> <li>• determining importance</li> <li>• inferring</li> <li>• synthesizing</li> <li>• repairing comprehension</li> </ul> <p>Let’s look at each of these strategies and see how they are used in the book <u>Tacky the Penguin</u>: [<b>NOTE</b>: you may wish to choose just two or three strategies.]</p>
<p>R.CM.02.08 C R.MT.02.03 R.MT.02.04 R.MT.02.06</p>	<p><b>Asking questions</b> means stopping while reading to ask questions like, “What will happen next?” or “Why did that character do that?” I might ask, “Why was Tacky always the one penguin who had to be different when it came to following the pack?” I would answer because that was Tacky. He liked being himself! I might wonder “Will the other penguins kick Tacky out of the group because they get tired of Tacky embarrassing them? Might they get tired of tolerating Tacky’s differences to the point he is all alone?” I might answer, “The penguins are curious about Tacky’s unique behaviors. Sometimes they are willing to tolerate him, but the singing off key is just too much of a difference to accept.”</p> <p><b>Making connections</b> means putting things together from what I know, other stories I have read, and what I’ve experienced and know about the world to help me understand stories better. When I saw Tacky in his wild shirt it reminded me of the Hawaiian shirts men wear in Hawaii. I found it fun to see all the men wearing different styles. It was easy to pick out the tourists in the crowd because they were wearing “odd” summer T-shirts with sayings across the back. The Hawaiian merchants quickly encouraged tourists to “hang loose” and purchase a Hawaiian shirt to be part of the island tradition.</p>
<p>R.MT.02.05</p>	<p><b>Visualizing</b> means to make pictures in your mind about what’s going on in the story so you can understand the story better. I noticed that Tacky loved doing “splashy Cannonballs” off the iceberg. I visualized Tacky in his striped bathing suit and rubber red swimming cap at the top of this very high block of ice ,</p>

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<p>R.MT.02.08</p>	<p>jumping off and splashing into the frigid water. I could hear the loud splash as Tacky hit the water and could see waves circling out and away from his inner tube. I heard lots of noise from the other penguins as Tacky beamed a large “smile of delight” as he shivered in the cold arctic water.</p> <p><b>Inferring</b> means “reading between the lines” or filling in the ideas and meaning the author leaves out. It’s using what you know to figure out things the author doesn’t tell you. For example, when I saw the picture of the penguins hiding behind the block of ice, I inferred they were scared and nervous about the approaching hunters. When Tacky stood alone in front of the hunters, I inferred he was brave and cunning. I figured he had a plan to keep the hunters from capturing him.</p>
<p>R.MT.02.09</p>	<p><b>Synthesizing</b> means combining new ideas from what I have read with what I already know, to learn something that will help me understand the story or my life better. After reading this story, I came to the awareness, how important it is to tolerate the differences of others even if when I don’t agree or understand these differences. I think it is important to be “true to yourself.” Too many times people “give in” to group pressures rather than stand up to defend “their own beliefs.” I really admire Tacky’s behavior and willingness to be himself!</p>
<p>R.MT.02.10</p>	<p><b>Repairing comprehension</b> means to use strategies to make sense when comprehension is interrupted. You might say something like the following: ‘As good/expert readers read, they monitor their comprehension; they repair their comprehension when it breaks down. Being aware of this monitoring/repairing and knowing and using strategies, helps readers to better understand and remember what they read. Expert readers use some or all of the following strategies when reading is not making sense:</p> <ul style="list-style-type: none"> <li>• slow down—adjust reading rate,</li> <li>• stop and think—make connections to own knowledge and experience, to related text(s) and/or to the larger world,</li> <li>• reread—try to find the thread of meaning,</li> <li>• continue reading—look for cues and/or use context clues,</li> <li>• retell or summarize—think through or briefly write what has been discovered so far in reading,</li> <li>• reflect in writing—make comments about what reader feels about what he/she has learned so far,</li> <li>• visualize—see in one’s mind what is happening or described in the text,</li> <li>• ask questions of the author—then predict answers and read to confirm,</li> <li>• use text patterns or text resources, and/or</li> <li>• consult another student or the teacher.’”</li> </ul> <p>You may wish to model the use of the repairing comprehension strategies above.</p>

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	Let students know that you will continue to remind them to use all of these strategies as they read and listen.
<b>Writing</b> (20 minutes) W.PR.02.01 C W.PR.02.05 C W.PR.02.07 C	The author uses descriptive language to help you visualize in the story. These visualizations help infer Tacky's individualistic personality. In your response journal write a description of Tacky.

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**Day 6**

<p><b>Reading</b> (45 minutes) R.IT.02.01 C R.IT.02.02 C R.IT.02.03 C R.IT.02.04 C R.CM.02.09 C W.GN.02.03</p>	<p>After reading and discussing the two books, <u>Frog and Toad Are Friends</u> and <u>Tacky</u>, we see the importance of <b>tolerance</b>. There are other kinds of books and informational selections to help us learn about tolerance. We are now going to read a factual magazine feature article, “Daddy Daycare.” This selection gives us information and facts about Emperor Penguins. Here is a description of the genre: informational text: (See <b>Appendix #13a-b.</b>) Use Student Bookmark to model the features of Informational Text for students after you have shared “Daddy Daycare.”</p> <p style="text-align: center;"><b>Genre: Informational Text</b></p> <p>Informational text gives factual information on a specific topic or event.</p> <p><b>Informational Text</b></p> <p><b>Definition:</b></p> <ul style="list-style-type: none"><li>• Informational text is “...designed primarily to explain, argue, or describe rather than entertain.” (from Harris, et al <u>The Literacy Dictionary</u>, IRA, 1995)</li><li>• “The main function of expository text is to present the reader information about theories, predictions, persons, facts, dates, specifications, generalizations, limitations, and conclusions.”(Michael F. Graves and Wayne H. Slerter. “Research on Expository Text: Implications for Teachers” in Children’s Comprehension of Text, K. Denise Muth, editor, IRA 1989)</li></ul> <p><b>Purpose:</b></p> <ul style="list-style-type: none"><li>• To acquire information</li><li>• To satisfy curiosity</li><li>• To understand our world more fully</li><li>• To understand new concepts</li><li>• To expand vocabulary</li><li>• To make connections to our lives/learning</li><li>• To write good nonfiction</li><li>• To have fun</li></ul> <p>(from Stephanie Harvey, <u>Nonfiction Matters</u>, Stenhouse, 1998)</p> <p><b>Form and Features:</b></p> <p>Informational text uses a number of forms of organization including:</p> <ul style="list-style-type: none"><li>• Sequence of events</li><li>• Description</li><li>• Comparison/Contrast</li><li>• Problem/Solution</li></ul>
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<p>R.IT.02.03 C</p>	<p>the K column. Next, ask What would we like to learn about Emperor Penguins? List the ideas and questions the students give you under the W column. After we read the selection we can fill in the L column with what we have learned. The teacher does a “read aloud” to the students.</p> <p>In reading the selection (See <b>Appendix #15a-b.</b>) you will notice the author uses a variety of informational text features: title, photographs, descriptions, headings, captions, and maps. “Let’s look again at the feature article, “Daddy Daycare.” Let’s find examples of the text features:</p> <p><b>Title:</b> “Daddy Daycare”  <b>Headings:</b> “Foothold for Family,” etc.  <b>Photograph:</b> Baby penguin and parents  <b>Caption:</b> “A fluffy chick will look more like its sleek parents when it’s about a year old.”  <b>Diagram:</b> “Emperor Penguins”  <b>Map:</b> Antarctica</p>
<p><b>Writing</b> (15 minutes) R.MT.02.03 R.MT.02.04 R.MT.02.06 R.MT.02.07</p>	<p>After reading the selection, “Daddy Daycare” aloud, say to the students “Let’s chart what we have learned about Emperor Penguins.” The teacher takes down the ideas generated by the students in the L column of the K-W-L chart in <b>Appendix #14.</b></p>

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Day 7

<p><b>Reading</b> (45 minutes) R.MT.02.03 R.MT.02.04 R.MT.02.06 R.MT.02.09</p> <p>R.NT.02.04 C</p>	<p>You might begin by saying, "Today, we are going to read the selection <b>Daddy Daycare</b>. We are going to use a strategy called <b>Reciprocal Teaching</b> during which we will <b>predict, ask questions, clarify, and summarize.</b>" (See <b>Appendix #15a-b.</b>)</p> <p>"The first thing I want you to do is look at the title of the selection." Have the students point to the title <b>Daddy Daycare</b>. Cover the rest of the selection on the overhead. Have the students review their <b>predictions</b>. "What did you think the predictions would be about?" List the predictions on an overhead. Uncover the rest of the selection and talk about the predictions the students made.</p> <p>Next, pass out a copy of the selection and have students read the selection. (See <b>Appendix #8.</b>) When finished ask students to <b>ask questions</b> about the selection. Remind them they must be able to go back into the selection to find the answers to their questions. For example you might ask, "Who is tougher to survive the Antarctic winters, male or female Emperor Penguins?" Going back into the selection have the students show you where the answer is. (The answer is males are tougher to survive the winters.) "How much does a full grown Emperor Penguin weigh?" (The answer is Emperor Penguins weigh 66-84 pounds.) "How tall are they?" (The answer is they are 3 feet tall.)</p> <p>Then, have your students <b>clarify</b> any parts in the selection that are tricky, confusing, or unclear. You might ask them, "Is there anything in the selection a First Grader might find tricky, confusing or unclear?" A student might respond, "I am not sure what a 'huge mass' means? Can anyone clarify that for me?" Have the student call on another student to clarify the meaning. The student responds, "a huge mass means a large body of ice." Does that help? The student responds, "Yes, thank you." Another student may ask, "I need clarification where Antarctica is?" A student responds, "it is near the South Pole."</p> <p>Finally, have your students <b>summarize</b> the selection. This selection is about the important job a male Emperor Penguin has in taking care of the baby egg during the harsh Antarctic winters before the baby penguin is born.</p> <p><b>Option: Author's Craft</b> In this selection the author used the craft of alliteration. Alliteration is the repetition of initial consonant sounds in two or more neighboring words or syllables. Let's find some examples of alliteration in the informational selection. Have the students list some alliteration:</p>
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	<ul style="list-style-type: none"> <li>• Daddy Daycare</li> <li>• Foothold For Family</li> <li>• Featherless fold</li> <li>• Feathers, fat</li> <li>• Warm, wind-free</li> <li>• Take turns</li> <li>• Safely stand</li> <li>• Fend for</li> <li>• Find food</li> </ul>
<p><b>Writing</b> (15 minutes) W.PR.02.01 C W.PR.02.03 C</p>	<p>You might say something like, “In your response journal, write a reflection to the following prompt, Daddy penguins tolerate so much to be called stay-at-home dads. Do you agree or disagree? Be sure to include two examples to support your position.</p>
<p><b>Listening/ Viewing</b> (90 minutes) R.CM.02.05 C R.CM.02.07 C R.MT.02.12 L.CN.02.06 L.CN.02.07</p>	<p><b>Option:</b> If the 2005 documentary from National Geographic <u>The March of the Penguins</u> is available, show it to students (after previewing it yourself to determine appropriateness – it shows real life and death, although not graphically).</p> <p>As they view the movie, ask students to compare and contrast it with the article, “Daddy Daycare.” You might even do a Venn diagram. (See <b>Appendix #26a.</b>) Point out to students that movie makers have points to make too. What point(s) are they making here? Is the movie all fact or are there opinions expressed?</p>

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**Day 8**

<p><b>Reading</b> (30 minutes) R.NT.02.02 C R.NT.02.03 C R.NT.02.04 C R.MT.02.04</p> <p>R.WS.02.08 R.WS.02.03</p> <p>R.WS.02.10 C R.WS.02.12 C R.WS.02.13</p>	<p>Introduce <u>Boris and Bella</u> by showing the front and back covers and asking the students what they think this story/fantasy will be about. Ask students if they think Boris and Bella are friends by the way they are pictured and why or why not. Have students predict what genre <u>Boris and Bella</u> is and give reasons to support their answers. Talk about the names the author, Carolyn Crimi, gave the two main characters-Bella Le-grossi and Boris Klean-it-off. What do you predict Bella and Boris are like from their names? Tell students this book is also about tolerance and how differences can bring out the best in people.</p> <p><b>Word Study Suggestion</b> Read aloud <u>Boris and Bella</u>. Do a think aloud (See <b>Appendix #8.</b>) with the class modeling how to find the meanings of the following vocabulary words: persnickety (page 3), shindig (page 10), and tromped (page 16) using context and descriptions from previous sentences.</p> <p>Page 3- “Boris Kleanitoff was the tidiest monster in Booville. He vacuumed his vampire bats, dusted his spiderwebs, and polished his pythons daily. No one could stand Boris’s <i>persnickety</i> ways, so Boris lived alone.” Teacher, “Hmm, I wonder what persnickety means. Let me look for clues in the sentence. Well, they said no one could stand his ways so persnickety must not be a good thing. Let me look in the sentences before that for clues.”</p> <p>Reread the previous sentences and comment on the words tidiest monster and the actions of Boris vacuuming his vampire bats to hypothesize that persnickety must mean super tidy or fussy.</p> <p><b>Word Study Suggestion</b> Have students do a word sort matching words with suffixes with their base words. (See <b>Appendix #16.</b>) Ask students to resort their words using just the words with suffixes. What do they notice? What happens when the base word ends in a “y” in a two syllable word when adding a suffix? Have students make a generalization about their sort.</p>
<p><b>Writing</b> (15 minutes)</p>	<p>After reading have students think about events in the story that caused something else to happen. Write down student’s answers and then choose the six most important events. Make a timeline together sequencing the six events. (See <b>Appendix #17.</b>)</p>

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**Day 9**

<p><b>Reading/ Listening</b> (15 minutes) R.NT.02.04 C</p>	<p>Reread <u>Boris and Bella</u> emphasizing Carolyn Crimi’s examples of author’s craft in the story. She plays with the sounds of language with alliteration such as:</p> <ul style="list-style-type: none"> <li>➤ “Clean up those crusty cauldrons”</li> <li>➤ “bewitched broomsticks”</li> <li>➤ “monster mambo”</li> <li>➤ “polished his pythons”</li> <li>➤ “caterpillar cupcakes”</li> <li>➤ “maggot muffin”</li> <li>➤ “sniffed the snake-spit stew”</li> </ul>
<p><b>Speaking</b> (45 minutes) R.NT.02.02 C S.CN.02.05 S.CN.02.06 S.DS.02.04 L.CN.02.05 L.RP.02.01 L.RP.02.02 R.FL.02.01 R.FL.02.02 R.FL.02.03 R.FL.02.04</p>	<p>Students will do a Story Theater of <u>Boris and Bella</u>. (See <b>Appendix #18a-e</b>.) Tell students they are going to do a form of play with the story called Story Theater. Story Theater has speaking parts, but unlike Reader’s Theater, students act out the story besides reading it. Often in Story Theater props are used. Ask students to think about <u>Boris and Bella</u> and decide what props they might need. There are six parts: Narrator 1, Narrator 2, Boris, Bella, Morrie Mummy, and Frank Stein.</p> <p><b>Modeling Fluency:</b> Read through several of the parts from the Story Theater modeling good expression, prosody, and intonation.</p> <p>Do a choral read of the play with the whole class to practice fluency.</p> <p>Break into groups of six and have students practice their parts. Have the students choose parts and practice reading their parts several times. Allow the group to perform for the whole class on Day 10.</p>

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**Day 10**

<p><b>Speaking/ Listening</b> (30 minutes) R.FL.02.01 R.FL.02.02 R.FL.02.03 R.FL.02.04</p> <p>R.NT.02.03 C S.DS.02.01</p>	<p>Have groups of students perform their story theater of <u>Boris and Bella</u> to the class. (See <b>Appendix #18a-e.</b>)</p> <p>Discuss how Boris and Bella changed the way they thought about each other at the end of the book. Did they learn to be more tolerant of each other's differences? What do you think will happen with Boris and Bella in the next year?</p>
<p><b>Writing</b> (30 minutes) R.IT.02.01 C</p> <p>R.IT.02.01 C W.PR.02.01 C W.PR.02.02 C</p>	<p>Introduce the genre: How To Papers using an overhead of <b>Appendix #19a-b</b> showing the summary of text features for that genre. Tell students the purpose is to tell someone how to do or make something. Next, show students a model of this genre using an overhead of "How to Carve a Pumpkin." (See <b>Appendix #20.</b>)</p> <p>Point out language features in the directions using this example. (See <b>Appendix #20.</b>)</p> <p>At the end of the book, it said that the next year Boris and Bella threw the best Halloween bash that Booville had ever seen. Help Boris and Bella plan a Halloween party where everyone is included by writing, "How to Plan a Halloween Party" to guide them.</p>

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**Day 11**

<p><b>Reading</b> (25 minutes) R.NT.02.01 C R.NT.02.02 C R.NT.02.04 C R.MT.02.04</p> <p>S.DS.02.01 R.NT.02.03 C</p>	<p>Introduce the next book, a legend, <u>The Girl Who loved Wild Horses</u> by telling students that this time you will be sharing a legend about a Native American girl who was different from others her age. As the title says, she loved wild horses more than anything else and felt close to them. Ask students to predict why loving wild horses might be good and why it might make it difficult for the girl to fit in with others. Record students' comments.</p> <p>Read the book aloud asking students to focus on story elements of Characters, setting, problem, events, resolution and also on how the girl is different and how those differences influence how others feel about her.</p> <p>Ask students to react to the story:</p> <ul style="list-style-type: none"> <li>• What did they like?</li> <li>• What did they think was different about her? (She was very good with horses and wanted to be with them all the time.)</li> <li>• Did the difference hurt her in any way? (She was noticed as different, but her community seemed to accept her.)</li> <li>• What does this story have to do with tolerance? (You can be different and still be accepted by your family and community.)</li> </ul>
<p><b>Writing</b> (20 minutes) W.PR.02.01 C</p>	<p>Ask students to respond in a Quick Write (See <b>Appendix #12.</b>) to the prompt, What does <u>The Girl Who loved Wild Horses</u> teach us about tolerance? (That it's ok, even good, to be different.)</p>

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**Day 12**

<p><b>Reading</b> (25 minutes) R.NT.02.02 C</p>	<p>To introduce the genre of legend, say something like, “The story we have read together about the girl who loved wild horses is a legend. A legend is a story that is passed along first by word of mouth or people telling it over and over again. Legends are usually partly based on fact and partly fiction or made up (to make a better story).”</p> <p>Reread the story if you feel it is necessary and continue to talk about legends by using the following information. (See <b>Appendix #21a-b.</b>) As you are discussing the features of legends from <b>Appendix #21a</b>, also make sure students have copies of the student bookmark (See <b>Appendix #21b.</b>) and that they are understanding the bookmark as well. Fill in the bookmark with the students using examples from <u>The Girl Who loved Wild Horses</u>.</p> <p style="text-align: center;"><b>Genre: Legend</b></p> <p>“Legends like stories have the same <u>elements</u>: <u>characters</u> in <u>settings</u> with <u>problems</u>, attempts to solve problems or <u>events</u>, <u>resolution</u> and <u>lessons</u> or <u>themes</u>. What makes a legend a little different are a number of things. Using a dictionary definition a legend is “a story handed down for generations among a people and popularly believed to have a historical basis, although not verifiable.” Introduce these characteristics of legends from Margaret Mooney’s book, <u>Text Forms and Features</u>:</p> <p><b>Legends</b> <b>Purpose:</b></p> <ul style="list-style-type: none"><li>• To focus on positive character traits</li><li>• To present models of behavior and ethics</li></ul> <p><b>Form:</b></p> <ul style="list-style-type: none"><li>• A story (narrative), often part fact and part fiction, about the deeds of a famous hero, kept alive through oral retellings and later written down</li></ul> <p><b>Features:</b></p> <ul style="list-style-type: none"><li>• Focuses on character traits of strength and bravery</li><li>• May have historical basis</li><li>• The “underdog” usually triumphs or good overcomes evil.</li><li>• Wishes come true as a result of a test or struggle.</li></ul> <p>Ask students if they think <u>The Girl Who loved Wild Horses</u> fits the definition of a legend. Display the legend sheet or the student bookmark (<b>Appendix #21b</b>), and</p>
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R.NT.02.02 C	tell them to think of examples from the story that prove that it is a legend.  Their answers might include: <ul style="list-style-type: none"><li>• It sounds like a story that has been told over and over again.</li><li>• The story does tell positive things about the girl who loved wild horses – each year she brought her parents a colt.</li><li>• The story shows us a model or how we might act to be who we are.</li><li>• Native American legends are often based on a real person. It is logical that there could have been a girl who loved wild horses so much that she ran away to live with them.</li><li>• The girl who loved wild horses was different from others in her tribe, but they <b>tolerated</b> and respected her differences.</li></ul>
<b>Writing</b> (20 minutes) W.PR.02.01 C	Have students do a Quick Write (See <b>Appendix #12.</b> ) to the prompt, What in my life can I compare to being different like the girl who loved wild horses?

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**Day 13**

<p><b>Reading</b> (20 minutes) R.NT. 02.02 C R.NT. 02.03 C R.CM. 02.01 R.CM. 02.02 C R.MT. 02.05 L.CN. 02.04 L.CN. 02.05 L.RP. 02.01</p> <p>R.NT. 02.02 C R.NT. 02.03 C R.NT.02.04 C S.DS.02.01</p>	<p>Introduce the next book, <u>Rosie and Michael</u>, by telling students that instead of a fantasy or a legend you will be sharing a story that could be true (Realistic Fiction) about a friendship between a girl and a boy. Rosie and Michael are different, but they are still friends. They are <b>tolerant</b> of each other's differences. The book also sounds like poetry when it is read aloud because it has rhythm and the author, Judith Viorst paints word pictures for the reader so we can see or <b>visualize</b> what she means.</p> <p>The teacher reads <u>Rosie and Michael</u> with expression, emphasis and intonation so that students will hear the rhythm and "see" the word pictures or <b>visualize</b>.</p> <p><b>Focus for Listening:</b> Ask students to listen for examples of <b>tolerance</b>. Tell them that they will be performing <u>Rosie and Michael</u> as a Reader's Theater and later writing a poem about a friendship they may have that is like Rosie and Michael's. Tell them to listen for the rhythm and try to see or <b>visualize</b> the author's word pictures.</p> <p>After you have shared the book once or twice, ask students to give their reactions: What did they like? Did they hear the rhythm? Did they "see" the word pictures? What examples of <b>tolerance</b> can they cite? Record their responses and save for possible ideas as brainstorming for writing their poems on Day 14.</p>
<p><b>Speaking/ Listening</b> (30 minutes) R.FL.02.01 R.FL.02.02 R.FL.02.03 R.FL.02.04 L.CN.02.05 L.RP.02.01</p>	<p>You have just modeled how the characters in <u>Rosie and Michael</u> should sound when you read the story aloud to students. Tell students that they will now perform the story as a play in what is called a Reader's Theater. In a Reader's Theater, students read aloud with expression what characters say from a script, but they do not act out the story. Give students copies of the script from <b>Appendix #22a-d</b>. Give them time to practice it in groups of three for performance on Day 14. The students will perform the Reader's Theater in groups or chorally with 1/3 of the class as Rosie, another 1/3 of the class as Michael, and the final 1/3 as the narrator.</p>
<p><b>Reading</b> (10 minutes) R.NT. 02.02 C R.NT. 02.03 C</p>	<p>Briefly introduce the genre of realistic fiction by using the following information. As you go over <b>Appendix #23a</b> also make sure that students have and are understanding the student bookmark in <b>Appendix #23b</b>. Tell students that they will be using this student bookmark to record features of realistic fiction as they read and listen to other fantasies (See <b>Appendix #23a-b</b>.)</p> <p><b>Genre: Realistic Fiction</b> Realistic fiction is not a true story but it has to be believable or to seem possible.</p>

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**Realistic Fiction**

Definition:

- A story that attempts to portray characters and events as they actually are (from Harris, et al. The Literacy Dictionary, IRA, 1995)
- Realistic fiction includes "...stories that could happen in the real world, in a time and setting that is possible, with characters that are true to life." (Kathleen Buss and Lee Karnowski. Reading and Writing Literary Genres, IRA, 2000)

Purpose:

- To entertain
- To involve the reader in the lives of people who seem to be real and are in real life situations

Form and Features:

- The beginning introduces characters in a setting, conflict, problem or goal.
- The middle of realistic fiction develops the plot including the story's events, the characters' reactions to these events, and the roadblocks the characters encounter.
- Realistic fiction ends with a resolution to the conflict or problem or a conclusion.
- Plot: The main character's problem makes up the plot and is the source of the conflict.
- Characters in realistic fiction are fictional, but they behave in realistic ways.
- The story takes place in the present time in a recognizable place.
- Places, events and characters are often vividly described.
- The characters' words or dialogue show their personalities.

Ask students how Rosie and Michael fits the definition of realistic fiction.

You might include the following in your discussion:

- Rosie and Michael is believable with a believable main characters.
- It is told like a story with characters in a setting, a problem, events and a solution.
- The main characters act in believable ways.
- It seems like it could be happening in our time in our area.
- The main characters' feelings and fears are vividly described and illustrated.

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**Day 14**

<p><b>Reading/ Speaking/ Listening</b> (20 minutes) R.NT. 02.02 C R.NT. 02.03 C R.FL.02.01 R.FL.02.02 R.FL.02.03 R.FL.02.04 L.CN.02.05 L.RP.02.01</p>	<p>Have students perform the Reader’s Theater of <u>Rosie and Michael</u> that they practiced on Day 13. Remind them to speak with expression just as Rosie or Michael might have and to “feel” the rhythm of the words. (See <b>Appendix #22a-d.</b>)</p> <p>You might want to arrange to have students perform this Reader’s Theater later for an audience and add to the performance some of the poetry students create in the next part of this lesson.</p>
<p><b>Writing</b> (45 minutes) W.GN.02.02 W.RP.02.01 C W.RP.02.02 C W.RP.02.03 C W.RP.02.05 C  L.CN.02.01  W.RP.02.08 W.PR.02.11 C L.CN.02.02 S.DS.02.04</p>	<p>Remind students of the rhythm and word pictures in <u>Rosie and Michael</u>. Tell them that poets use rhythm and paint word pictures when they write poetry. Tell students that after you write a poem together they will try one or two on their own.</p> <p>Use <b>Appendix 24a-b</b> to share the writing of a poem based on <u>Rosie and Michael</u>.</p> <p>Have students use <b>Appendix 24a</b> to compose their own poems.</p> <p>After students have had a brief experience with composing a pattern poem, ask them to look over <u>Rosie and Michael</u> again using the Reader’s Theater script. They are to look for other examples or patterns that might help them to compose another poem. Have them work in partners or on their own to write another poem.</p> <p>As time permits, have students share their poetry and/or display it in the room. Ask students to positively respond to the shared poetry of others.</p>



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<p>W.GN.02.04 W.GN.02.05 R.MT.02.15</p> <p>R.CM.02.05 C R.CM.02.07 C R.MT.02.12 W.PR.02.01 C W.PR.02.03 C</p>	<p>See <b>Appendix #26a-b</b> for a blank Venn Diagram and another with the following:</p> <table border="0" data-bbox="414 346 1136 829"><tr><td style="vertical-align: top;"><p><b>Birds:</b> ate bugs perched on feet slept at night flew during the day could see in daylight have feathers</p><p><b>BOTH:</b></p><ul style="list-style-type: none"><li>➤ can fly</li><li>➤ have wings</li><li>➤ are animals</li><li>➤ have 2 feet</li></ul></td><td style="vertical-align: top;"><p><b>Stellaluna:</b> ate fruit hung by feet flew at night slept during the day could see at night has fur</p></td></tr></table> <p>Students may wish to explore other resources to discover additional information on bats and birds. Help students decide what sources might be best for information wanted.</p> <p>Using the Venn Diagram, have the students choose and write about one way Stellaluna is like the birds and one way she is different from the birds.</p>	<p><b>Birds:</b> ate bugs perched on feet slept at night flew during the day could see in daylight have feathers</p> <p><b>BOTH:</b></p> <ul style="list-style-type: none"><li>➤ can fly</li><li>➤ have wings</li><li>➤ are animals</li><li>➤ have 2 feet</li></ul>	<p><b>Stellaluna:</b> ate fruit hung by feet flew at night slept during the day could see at night has fur</p>
<p><b>Birds:</b> ate bugs perched on feet slept at night flew during the day could see in daylight have feathers</p> <p><b>BOTH:</b></p> <ul style="list-style-type: none"><li>➤ can fly</li><li>➤ have wings</li><li>➤ are animals</li><li>➤ have 2 feet</li></ul>	<p><b>Stellaluna:</b> ate fruit hung by feet flew at night slept during the day could see at night has fur</p>		

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**Day 16**

<p><b>Reading</b> (25 minutes) S.DS.02.03 L.RP.02.03 R.CM.02.05 C</p>	<p>Discuss <b>tolerance</b> with the students, and use examples from previous stories such as <u>Tacky</u> and <u>Boris and Bella</u>. Reread <u>Stellaluna</u>. Have students listen for examples that demonstrate <b>tolerance</b>. (How they treated each other in the story.)</p> <p>Following the re-reading of this story discuss with the students what <b>tolerance</b> means and list the ways the birds and Stellaluna treated each other. List on chart paper. Examples may be:</p> <ul style="list-style-type: none"> <li>• Stellaluna accepted the birds way of doing things: (She stayed awake all day and slept all night) (She ate bugs) (She climbed in the nest with the birds)</li> <li>• They all followed each other, one way wasn't the only way (The birds also hung by their feet to be like Stellaluna)</li> <li>• Stellaluna followed their rules</li> <li>• They all flew from the nest together</li> <li>• The birds welcomed her and didn't chase her away</li> </ul>
<p><b>Writing</b> (20 minutes) W.PR.02.01 C W.PR.02.02 C R.CM.02.05 C</p> <p>W.PS.02.01 C W.GR.02.01 C</p>	<p>If students are not familiar with letter writing you may want to model (See <b>Appendix #27.</b>) or do a shared writing with the students. If students are familiar, review the components for writing a letter before students write.</p> <p>Write a letter to other bats telling them what it was like living with the birds. (The previous list can be used to support their writing.)</p> <p><b>Optional Acitivity:</b> Reread story one more time as the students listen for descriptive language or strong verbs that can be used in their own writing.</p> <p><b>Example:</b></p> <ul style="list-style-type: none"> <li>• Clutched to her breast</li> <li>• Warm and sultry forest</li> <li>• Heavy scent</li> <li>• Dark leafy tangle of branched</li> <li>• Soft downy nest</li> </ul>

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**Day 17**

<p><b>Writing</b> (10 minutes) W.RP.02.01 C</p>	<p>Begin this session with a Quick Write. (See <b>Appendix #12.</b>)</p> <p><b>Tell students:</b> Think about a time when you felt left out or that you didn't belong. What was it like and how did you feel?</p> <p align="center">OR</p> <p>Write about a time when someone you know felt left out. How did they feel?</p> <p>Have some discussion and the teacher should share her experiences. <b>Example:</b> The first time I went away to college I didn't know anyone. I felt scared and lonely. I wanted to leave and go back home.</p> <p>Have students share with a partner and then write about their experience.</p>
<p><b>Reading</b> (40 minutes) R.NT.02.02 C R.CM.02.05 C R.CM.02.07 C R.CM.02.08 C R.MT.02.01 R.MT.02.02 R.MT.02.03 R.MT.02.04 R.MT.02.05 R.MT.02.06 R.MT.02.08 R.MT.02.09</p>	<p><b>Say:</b> Today we are going to read a new book that fits with our theme of <b>tolerance</b>. The name of our book is <b><u>The Other Side</u></b> by Jacqueline Woodson.</p> <p>Do an eight square activity as you read through the book (Use the 7 comprehension strategies.) Give students a 12x18 piece of paper and have them fold it into 8 squares. They can also number the boxes 1 through 8. (See <b>Appendix #28.</b>)</p> <p>As you read the story you will stop at appropriate places and have students record their responses in the boxes using the suggested prompts below.</p> <p>Have students write the title in the first box. (box 1) Look at the cover. What do you see? (two girls looking at each other, a fence, a swing) What do you think these girls are talking /thinking about? Write your prediction in the same box as the title (box 1). <b>Begin reading:</b> <u>The Other Side.</u></p> <p>p. 5 Ask students to make a connection to something that happened to them or someone else they know that is similar to the way the girl (Annie) was treated. Write it in the making connections box. (box 2) Allow time for the students to respond and then continue reading.</p> <p>p. 8 What do you think mama meant when she said "That's the way things have always been."? Or why do you think the girl is sad? Write your answer in the inferring box. (box 3)</p> <p>Continue reading</p>

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<p>S.DS.02.01 R.MT.02.10 R.MT.02.14</p>	<p>p. 12 You may want to read this page twice. Then ask students to draw a picture in the visualizing box. (box 4) Do not show picture while reading this page.</p> <p>p. 17 What questions do you have in your mind? Write them in the questioning box. (box 5)</p> <p>p. 22 What important idea does the author tell us about here? Write the main idea in the determining importance box. (box 6)</p> <p>p. 25 Why do you think Sandra let them play jump rope now? Write your answer in box 7.</p> <p>p. 29 (last page) What lesson is the author trying to teach us? What can we learn from this book? Write it in the synthesizing box. (box 8)</p> <p>Discuss responses from the students' 8 square activity.</p>
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**Day 18**

<p><b>Reading</b> (20 minutes) R.NT.02.02 C R.NT.02.03 C L.CN.02.05 L.RP.02.01 L.RP.02.02</p> <p>R.WS.02.08 R.WS.02.10 C R.WS.02.12 C</p>	<p>Reread <u>The Other Side</u> by Jacqueline Woodson.</p> <p>Discuss who demonstrated <b>tolerance</b> in <u>The Other Side</u>. Briefly review the elements of the story. (See <b>Appendix #5</b>.)</p> <p>Discuss the terms of separate but equal. Clarify and explain the attitudes regarding separate but equal. Why was the fence there? What does it represent? Why did Mama say it wasn’t safe to go over the fence to the other side?</p> <p><b>Word Study Suggestion</b></p> <p>Discuss vocabulary words and concepts: What does Clover mean when she says “Maybe yes and Maybe no” (p. 5) Why did Sandra say no when Annie asked if she could jump rope? (p. 5)</p> <p>What does <i>stare</i> mean and why does mama say it’s wrong to stare? (p. 8)</p> <p>Clover says she feels brave on the day the rain stopped in the middle of summer. (p. 3) What does she do that is brave?</p> <p>What does <i>yonder</i> mean? (p. 16) “I live over yonder.”</p> <p>How did the other characters behave? (How did the moms and the other friends behave?) Why is it hard to make friends with people who are different from us? (People are scared of the unknown, family and friends discourage it.)</p>
<p><b>Writing</b> (30 minutes) R.IT.02.01 C</p> <p>R.IT.02.01 C W.PR.02.01 C W.PR.02.02 C</p>	<p>Share an example of a “How to” book. Explain the characteristics of a “How to” book. (See <b>Appendix #19a-b</b>.) (A How To book gives specific directions for doing something.) (Example: <u>How to Lose All Your Friends</u> by Nancy Carlson, <u>How to Be a Pirate</u> by Cressida Cowell, <u>How to Talk to Your Dog</u> by Jean Craighead George)</p> <p>Create a class book on “How to be a friend” As a class brainstorm ideas for “How to be a friend”.</p> <p>Example: If you want to be a friend you need to call and invite someone over. You can ask them to spend the night and watch a movie with you. You can tell jokes and read funny stories. It’s important to laugh with your friend.</p> <p>Students then pick an idea or write a new one for the book. Students should illustrate their own page. Talk about the beautiful illustrations in <u>The Other Side</u></p>

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<p>W.GR.02.01 C</p> <p>R.FL.02.01</p> <p>R.FL.02.02</p> <p>R.FL.02.03</p> <p>R.FL.02.04</p> <p>L.CN.02.05</p> <p>L.RP.02.01</p>	<p>by E.B. Lewis. You may want to use watercolors or color pencils. Share with a partner.</p> <p>Grammar, Usage and Mechanics: Take a look at the use of quotation marks. Review why writers use this punctuation.</p> <p>Throughout the book, Clover is telling the story and much of the text is told through her thoughts. Look at pages 13 – 19. Divide up parts so some students read the narrator's part, some read Annie's part in quotation marks, and some students read Clover's spoken parts or see <b>Appendix 29</b>.</p>
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**Days 19 and 20**

<p><b>Writing</b> (20 minutes) R.NT.02.05 C R.IT.02.04 C R.CM.02.04 C R.CM.02.05 C S.DS.02.01</p>	<p>To review the content and theme of the selections read, complete the chart suggested in <b>Appendix #30a-b</b>, using <b>Appendix #30c-d</b> for teacher reference. Spend some time discussing the theme of <b>tolerance</b> in relation to the selections.</p>
<p><b>Reading</b> (45 minutesx2) R.NT.02.01 C R.NT.02.03 C R.NT.02.05 C R.IT.02.04 C R.CM.02.02 C R.CM.02.04 C R.CM.02.05 C S.DS.02.03</p> <p>R.CS.02.02 C</p> <p>S.DS.02.02</p>	<p>Use both the Reading and Writing sessions of these two days for students to think about, draft, revise and share their answers to the following Response to Literature question. The question, checklist and state rubric are also included on separate sheets for your convenience in <b>Appendix #31</b> and <b>Appendix #32</b>.</p> <p><b>Focus Question:</b> <b>Choose two of the eight selections we have read in this unit. For each of the two, show how characters showed tolerance of others. Give specific details and examples from each of the two selections to support your point.</b></p> <p>CHECKLIST FOR REVISION:</p> <p>_____ Do I take a position and clearly answer the question I was asked?</p> <p>_____ Do I support my answer with examples and details from all of the selections?</p> <p>_____ Is my writing organized and complete?</p> <p>Save part of the time on Day 20 for sharing of student answers.</p>