

English Language Arts
Grade Level Content Expectations (GLCE)

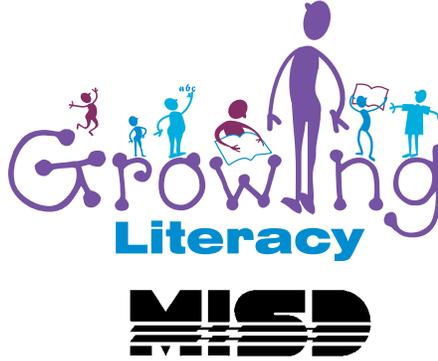
Genre Units

**Grade Five
Unit #2**



• **Macomb Intermediate School District**
44001 Garfield Road
Clinton Township, MI 48038
Phone (586) 228-3300
FAX (586) 286-2809

**Macomb Collaborative: Thematic Units to Teach Michigan's ELA GLCE's
Grade 5 Lesson Plans**



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44001 Garfield Road
Clinton Township, MI 48038-1100
586.228.3300
www.misd.net

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:

Diane Berg 2 nd Independent Consultant Sharon Charnesky 2 nd Fraser Public Schools Barb Churray 2 nd Utica Community Schools Kathy Ming 2 nd Utica Community Schools Durga Miranda 2 nd Fitzgerald Public Schools Clare Baxter 3 rd Roseville Community Schools Sue Francek 3 rd Roseville Community Schools Linda Pelloni 3 rd Lakeview Public Schools Diana Ronayne 3 rd Mount Clemens Community Schools	Mary Dombro 4 th Anchor Bay School District Renee Fiema 4 th L'Anse Creuse Public Schools Katie Fowkes 4 th Troy School District Sandy Hudkins 4 th Van Dyke Public Schools Kimberly Lockhart 4 th South Lake Schools Marcia Powell 4 th Van Dyke Public Schools Dave Figurski 5 th Warren Consolidated Schools Debbie Parrish 5 th Fraser Public Schools Jackie Rybinski 5 th Warren Consolidated Schools Cathy Walle 5 th Independent Consultant
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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.

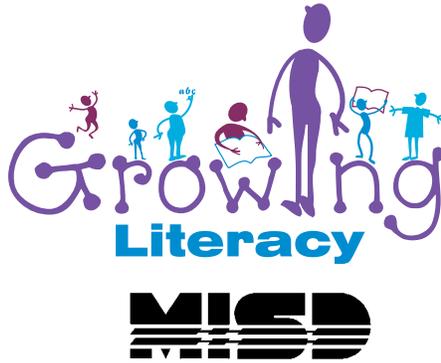
We work collaboratively with colleges and universities and are leaders in state and national programs. We anticipate needs and opportunities, all with the single purpose of identifying, developing and implementing programs and practices that, through education, improve the quality of life in Macomb County.

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Introduction

The lesson plans that follow for Unit #2 are designed to be a framework for discussing the selections in this unit and will help teachers model for students how to think about, discuss, and write effective answers to constructed response or open-ended literature questions. 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 5th 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 would be able to write effective and complete answers to questions. This is not the case. Students need to be explicitly taught to answer response to literature (open-ended, constructed response) questions. Nancy C. Boyles in her book, Teaching Written Response to Text (Maupin, 2001) points out that students need explicit instruction. Her definition goes like this: "Explicit instruction:

- begins with setting the stage for **learning**,
- followed by a clear **explanation** of what to do (telling),
- followed by **modeling** of the process (**To:** showing),
- followed by multiple opportunities for **practice** (**With:** guiding)
- until independence is attained." (**By:** independence)

The answer format in her book has been adapted to provide the model in this unit of Focus Question, Answer Plan, and Possible Answer for teachers and students to use.

The questions, modeled answers, and formats (not worksheets) can be used to set up discussion about and learning from the selections toward a deeper understanding of the issues and content of the selections and of text and author's craft. If students are guided through these selections, they will be more ready to think about, have the discussions and write answers to similar questions on other novels, videos and articles.

The selections in this unit include:

- Encounter, Jane Yolen, 1992, Harcourt. (Historical Fiction) (T)
- Guests, Michael Dorris, 1994, Hyperion. (Historical Fiction) (S)
- The Courage of Sarah Noble, Alice Dalgliesh, 1954, Aladdin. (Historical Fiction) (T)

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- Brother Eagle, Sister Sky, Susan Jeffers, 1991, Dial. (Speech, Poetry) (T) (Appendix #28a-b)

T = One copy needed for Teacher Read Aloud

S = Provide a copy for each student

Students also need to be explicitly taught comprehension strategies. Therefore, these lessons also make use of Strategies That Work from the book of the same name by Stephanie Harvey and Anne Goudvis (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
- 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 by grade level educators for their appeal to students’ interests. (R.AT.05.01, R.AT.05.02, W.AT.05.01)

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>Writing (50 minutes) R.NT.05.01 C R.NT.05.02 C R.CM.05.01 C</p>	<p>Introduce this unit by telling students that together you will be talking, reading and writing about characters in historical fiction who deal with change in different ways.</p> <p>Brainstorm how students or someone they know might have dealt with change. Use the ideas in the following prompt to aid in the discussion: (See Appendix #1.)</p> <p>Directions:</p>
<p>R.CM.05.01 C R.CM.05.03 C</p>	<p>In our lives we all have to deal with change. Some changes might include moving away from the place where our friends are. We might have a change like new members of the family: a new baby or step-sisters or step-brothers. Some parents get divorced, separated, and/or remarried.</p> <p>Write about the theme: Dealing with change</p>
	<p>Do one of the following:</p> <ul style="list-style-type: none"> ➤ Write about how you have dealt with a change in your life. <p align="center">OR</p> <ul style="list-style-type: none"> ➤ Tell how someone you know has dealt with change well. <p align="center">OR</p> <ul style="list-style-type: none"> ➤ Persuade your reader that it is important to adjust to change in life. <p align="center">OR</p> <ul style="list-style-type: none"> ➤ Write about dealing with change in your own way.
<p>R.CM.05.01 C W.PR.05.01 C</p>	<p>You may use examples from real life, from what you read or watch, or from your imagination. Interested adults will read your writing.</p>
<p>W.PR.05.02 C</p>	<p>Use the paper provided for notes, freewriting, outlining, clustering, or writing your rough draft. If you need to make a correction, cross out the error and write the correction above or next to it.</p>
<p>W.GR.05.01 C W.SP.05.01 C W.HW.05.01 C</p>	<p>You should give careful thought to revision (rethinking ideas) and proofreading (correcting spelling, capitalization and punctuation).</p> <p>(Optional: You may use a dictionary, thesaurus, spelling book and/or grammar book.)</p> <p>Remind students that when we write we go through steps known as the writing process:</p>

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W.PR.05.01 C	<p>Brainstorming</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: “What changes have I had to deal with in my life? How have I dealt with change in my life? Which change experience could I write about?”</p>
W.PR.05.02 C W.PS.05.01 C W.PR.05.04 C	<p>Drafting</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 to show my reader about change I have had to face? How shall I end my writing?”</p>
	<p>Revising</p> <p>Revising is the real work of writing and 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 my point (purpose) is? Is my point or central idea clear and connected to the theme or topic? Have I given important and relevant details, examples, and/or anecdotes to support my point? Is my writing well organized with a beginning that makes my audience want to read on, a middle that makes and supports my point, and an end that satisfies my audience? Have I used interesting words and a variety of sentence lengths and types to engage my reader?”</p>
W.PR.05.05 C W.SP.05.01 C W.GR.05.01 C W.PS.05.01 C W.HW.05.01 C	<p>Proofreading and Editing</p> <p>Proofreading and editing means making sure that the audience can read and understand the words and the point. Proofreading and editing involves asking questions like: “Have I checked and corrected my spelling, punctuation, and capitalization to help my audience 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 and it invites my audience to read it?”</p>
R.CS.05.01 C W.PR.05.05 C	<p>Publishing</p> <p>Publishing is putting writing in its final form for an audience. Publishing involves asking: “Is my final copy just the way I want my audience to see it?”</p> <p>As you guide students through each step of the writing process, remind them of the steps and the questions to ask. Remind students to use the rubric (See</p>

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W.PR.05.02 C	<p>Appendix #2.) and the checklist (See Appendix #3.) provided to help improve their writing.</p> <p>Have students continue drafting their “dealing with change” papers. Encourage students to work on creating interesting leads and endings. Circulate and encourage students as they draft.</p>
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Day 2

<p>Writing (25 minutes) W.PR.05.04 C S.CN.05.02</p>	<p>Give students the opportunity to peer-edit their “dealing with change” papers with a partner. Set this activity up by briefly modeling with a student a procedure for peer-editing: (See Appendix #4.)</p> <p>Each partner will read aloud his/her draft to the other who will listen carefully thinking of the following questions:</p> <ul style="list-style-type: none"> • Is the central idea or point of the writing clear? • Is the central idea or point supported by important and relevant details, examples, and/or anecdotes? • Does the writing begin with an interesting and engaging lead, continue with a middle that supports and develops the point, and an end that summarizes this point? • Is the writing interesting with engaging words and different sentence lengths and types? • What do I, as the listener, think is good about the writing? • Do I have any questions and/or suggestions for the writer? <p>Have the student read aloud his/her draft, then model posing the above questions and answering them with the student. Then tell students that the other student would read his/her writing aloud and the process will repeat. Give students the opportunity to peer-edit in partners for the remainder of the time. Tell them they will have more time in the next session.</p>
<p>Writing (20 minutes) R.CS.05.01 C W.PR.05.05 C</p>	<p>Students who have successfully finished peer-editing, should make revision changes to drafts and edit and proofread. Have students use the rubric (See Appendix #2.) and checklist “Review of Writing: Publishing Final Copy.” (See Appendix #3.)</p> <p>During this session students should make a final copy and proofread again using the “Review of Writing” (See Appendix #3.)</p>

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Day 3

<p>Reading and Listening (50 minutes) R.CM.05.01 C</p>	<p>Introduce the rest of the unit by saying something like, “You have just written about how you or someone you know has dealt with change in life. You’ll now be listening to <u>Encounter</u> by Jane Yolen about Columbus’s arrival in the Americas. We usually see this arrival through Columbus’s eyes or from his perspective, but this time we will see and hear about Columbus’s arrival in San Salvador through the eyes and from the perspective of a native Taino boy. Columbus and his sailors come from a civilization that is supposed to be more advanced than that of these natives. Let’s remember that Columbus’s goal or mission was to find India and hopefully riches and gold, but he ended up in the Americas in San Salvador.”</p>
<p>L.RP.05.02</p>	<p>Read aloud the book aloud stopping to show the illustrations.</p>
<p>S.DS.05.01</p>	<p>Give students the opportunity to ask questions about what happens in the book. Reread portions or the entire book as you feel it is necessary for students to comprehend. Then discuss their reactions to the story. What did they like? Ask them to think about history. What seemed to be historically accurate about this selection? (Columbus did “discover” America in 1492. His ships probably looked like those pictured in the illustrations. He did have contact with the Taino Indians.)</p>
<p>R.NT.05.02 C</p>	<p>Introduce the genre of historical fiction by using the information: (See Appendix #5a.) Also introduce students to the Historical Fiction Student Bookmark. (See Appendix #5b.) Model the use of the bookmark with this selection, and tell students that they should refer to and fill in the bookmark as they encounter other examples of this genre.</p> <p align="center">Genre: Historical Fiction</p> <p>Historical fiction like other forms of narrative has 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>lesson</u> or <u>themes</u>. Historical fiction is a form of realistic fiction and has many of the same features. Historical fiction is based on historical fact, but the details come from the author’s mind or imagination. Real characters and historical events are mixed with fictional characters and events.</p> <p>Historical Fiction Definition:</p> <ul style="list-style-type: none"> • A narrative (story) of past events and characters, partly historical but largely imaginative. (From Harris, et al. <u>The Literacy Dictionary</u>, IRA, 1995) <p>Purpose:</p> <ul style="list-style-type: none"> • To entertain

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R.NT.05.02 C	<ul style="list-style-type: none">• To involve the reader in the lives of historically realistic characters and real events from history. <p>Forms and Features:</p> <ul style="list-style-type: none">• Opens with the background information needed to understand the story and introduces <u>characters</u> in a <u>setting</u>, <u>conflict</u>, <u>problem</u>, or <u>goal</u>.• The middle of historical fiction (realistic fiction) develops the plot including the story's <u>events</u>, the <u>characters</u> reactions to these events, and the roadblocks the characters encounter. The <u>plot</u> builds to a climax (the point at which the conflict reaches its greatest height and the crisis or turning point occurs).• Historical fiction ends with a <u>resolution</u> to the <u>conflict</u> or <u>problem</u> or a conclusion.• Plot is the sequence of events usually set in motion by a problem that begins the action or causes the conflict that is realistic for that period in history. (From Cornett, C. <u>Integrating Literature and the Arts Through the Curriculum</u>, Simon and Schuster, 1999.)• Conflict, the tension that exists between the forces in the character's life, is important in historical fiction and can be in four forms:<ul style="list-style-type: none">Person against selfPerson against personPerson against naturePerson against society• Historical fiction is realistic fiction; so, the characters must seem like real people, the actions of the characters must seem real and the setting must also be realistic and historically accurate.• Features of historical fiction include:<ul style="list-style-type: none">- setting is a specific time and place in history,- real events are mixed with fictional events,- historical characters are mixed with fictional characters, and- the dialogue shows character's perspectives, moves the plot along, and shows what people knew and thought about that time in history. <p>Discuss with students how <u>Encounter</u> matches the characteristics of historical fiction.</p> <p>You might include:</p> <ul style="list-style-type: none">• <u>Encounter</u> is about a time in our history – 1492, when Columbus arrived in America. Columbus had contact with the Taino Indians, but no one knows what one Taino boy might have been thinking. The author, Jane Yolen, says it well in her "Author's Note" at the end of the book, when she says, "Since most stories about the first encounter are from Columbus's point of view, I thought it would interest readers to hear a Taino boy speak. We don't have an
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actual record of that, so I have recreated what he might have said-using historical records and the storyteller’s imagination.” This is like a definition of historical fiction.

- The book has all the elements of story:
 - **Characters:** Columbus, his sailors, the Taino boy and his people
 - **Setting:** 1492 in San Salvador. The setting seems realistic for that time and place in history.
 - **Problem/goal:** Columbus is in search of India and riches/gold and the Taino people are trying to welcome these ‘invaders’ as guests.
 - **Events:** Columbus and his men arrive, there is a welcoming ceremony, and Taino people, including the boy, are taken away by the sailors.
 - **Resolution:** The Taino people all but disappear.
 - **Theme:** Dealing with change – the boy tries to warn his people not to welcome these “invaders,” but he is unsuccessful. The old man warns about what harm change can bring.
- Real events (Columbus’s arrival) and real characters (Columbus, sailors, and Taino people) are mixed with fictional events (the details of the arrival and celebration) and fictional characters (the Taino boy).
- The conflict includes *person-against-self*: (The Taino boy is afraid of the sailors because of his dream, but he wants to welcome them as his people have.) and *person-against-person*: (The explorers/invaders did away with the Taino native culture over time.)
- The dialogue that moves the story along is mainly internal dialogue in the form of the first person narration of the Taino boy.

Note: This lesson could also be presented as a Think Aloud using the above. (See **Appendix #6.**)

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Day 4

<p>Reading (25 minutes)</p> <p>R.MT.05.01 R.CM.05.03 C R.CM.05.04 C</p>	<p>Model how someone might go through the story using strategies from <u>Strategies That Work</u> by Stephanie Harvey and Ann Goudvis.</p> <p>You might say something like: “As we go through the unit, we will be learning and using the strategies good readers use. Probably you use many of these strategies, sometimes even without thinking about it, but we will pay attention and talk about them often. These strategies include:</p> <ul style="list-style-type: none">• Asking questions• Visualizing• Determining importance• Synthesizing• Inferring• Making connections• Repairing comprehension <p>I will explain each of these strategies and show how I would use the strategies as I read <u>Encounter</u> by Jane Yolen.</p> <ul style="list-style-type: none">• <u>Asking questions</u> means stopping while reading to ask questions like, ‘What will happen next?’ or ‘Why did that character do that?’ I might ask, ‘Dreams sometimes mean something will happen. I wonder if that is true in this situation?’• <u>Visualizing</u> means you make pictures in your mind about what’s going on in the story so you can understand the story better. As I was listening to the descriptions of the celebration, I could see or visualize it.• <u>Determining importance</u> is asking what is most important in a story as opposed to the details. I might ask myself, ‘What are the three most important events in the story?’ I would reply, 1) the boy’s dream and Columbus’s arrival; 2) the boy’s attempts to warn his and other people; and 3) the old man’s warning.• <u>Synthesizing</u> means combining new ideas from what I have read with what I already know to learn something that will help me understand a story or my own life better. I might say to myself after listening to and thinking about the story and what I know about history, that we have been taught that everything Columbus did was good. We even celebrate his birthday. But from what I already know about what has happened to the native people of America (who were here first), and from what I have learned from this book, I’ve confirmed that Columbus’s ‘discovery’ was not all it was cracked up to be. I feel that seeing the ‘discovery’ through other’s eyes helped me to come to this new
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way of thinking.

- Inferring means ‘reading between the lines’ or filling in ideas and meaning that the author leaves out. It is using what you know to figure out what the author does not come right out and tell you. I would say to myself that I think when the boy refers to the hair growing on the sailor’s faces, he has never seen a beard.
- Making connections means putting things together from what I know, other stories I have read and/or what I have experienced and know about the world, to help me understand what I read better. I might say to myself, ‘When the boy sees the ships he calls them ‘three great-sailed canoes’ he’s talking about the ships from what he knows, which is canoes.’
- Repairing comprehension 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:
 - slow down—adjust reading rate,
 - stop and think—make connections to own knowledge and experience, to related text(s) and/or to the larger world,
 - reread—try to find the thread of meaning,
 - continue reading—look for cues and/or use context clues,
 - retell or summarize—think through or briefly write what has been discovered so far in reading,
 - reflect in writing—make comments about what reader feels about what he/she has learned so far,
 - visualize—see in one’s mind what is happening or described in the text,
 - ask questions of the author—then predict answers and read to confirm,
 - use text patterns or text resources, and/or
 - consult another student or the teacher.’”

You may wish to model the use of the repairing comprehension strategies above. Let students know that you will continue to remind them to use all of these strategies as they read and listen.

As time permits, ask students to share with a partner (Think-Pair-Share; See **Appendix #16.**) then share with the whole group about how they used the six strategies or could have, as they listened.

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<p>Listening/ Speaking (20 minutes)</p> <p>R.CM.05.02 C</p> <p>L.RP.05.04</p>	<p>Tell students that after you reread the excerpt to them you will also show them what should be in a retelling of the excerpt. Remind them briefly that a retelling should include:</p> <ul style="list-style-type: none">• basic story elements of character in a setting, problem (conflict), events, resolution and ending along with them or lesson learned,• logical order and organization, and• your own words and maybe words from the selection to show you understand the story. <p>If necessary, read <u>Encounter</u> again, asking students to try to remember the most important ideas. Then model a retelling. You might say something like this: (See Appendix #7.)</p> <p>A Taino boy has a dream about birds with sharp, white teeth, and he feels frightened. The next day it seems his dream comes true as Columbus arrives to “discover” America. The boy tries to warn his people, but they will not heed his warnings. The Taino people celebrate their guests arrival, but the boy is still frightened. When Columbus and the sailors leave, they take the boy with them. He escapes and tries to warn every one he meets. No one listens. At the end of the book, the boy as an old man is still warning people about changes that may be very bad for people.</p>
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Day 5

<p>Reading (60-90 minutes) R.NT.05.01 C R.NT.05.02 C R.NT.05.03 C R.CM.05.01 C R.CM.05.02 C R.CM.05.03 C R.MT.05.01</p>	<p>At the conclusion of Day 4, the teacher modeled an oral retelling of the story, <u>Encounter</u>. At the beginning of Day 5 the teacher needs to reread the story so that it is fresh in the minds of the students. The teacher is now going to lead the students through an oral profundity activity.</p> <p>After reading the story, have the students brainstorm on a large chart paper or on an overhead the physical actions of the Taino Indian boy in this story. List as many actions as the children can remember. This is the Physical Plane of Profundity:</p> <ul style="list-style-type: none">The boy has a dream or premonition about the strangers.The boy tries to warn the elders, but he is only a child.The boy warns the chief again at the feast.The boy prays to his Zemís, his god. <p>Be sure to include the actions at the climax of the story:</p> <ul style="list-style-type: none">The boy jumped off the ship.The boy swims for shore.The boy returns to his tribe after a long trek.The boy becomes an old man.The old man dreams no longer. <p>Have the students select three to four important actions of the Indian boy from the story. You may wish to use the Profundity Sheet that has been prepared for you. (See Appendix #8a and b.) Profundity requires that you follow the actions of one character from the story. We have selected the Taino Indian boy. Select 3-4 actions of the Indian boy.</p> <p>After selecting the actions of the character, (Physical Plane) discuss with the students what the character was thinking when he performed each action that you have selected. This is the Mental Plane.</p> <p>Next you will discuss with the students: Was the character (Indian boy) right or wrong in doing each of the actions that he performed? This is the Moral Plane of profundity. Have students think and talk about both sides.</p> <p>Now, you will discuss with the students: What did the character get from doing each of the selected actions? This is the Psychological Plane. Consult the provided appendix chart for possible answers.</p> <p>In the Analogical Plane of Profundity, we draw analogies and make connections to ourselves, other texts and to the world around us. Through oral discussion have</p>
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<p>S.DS.05.01 S.DS.05.02</p> <p style="text-align: center;">Writing/ Assessment (15 minutes) W.GN.05.01 C</p>	<p>the students share how they are like the Taino Indian boy and discuss the parallels that they can draw to the life of the Indian boy. Have they ever tried to notify an adult of something important and been ignored? How did they react? Did they keep trying to inform or did they give up like the Indian boy? Chart this information on the profundity chart that you are constructing with your students.</p> <p>What is the universal theme, principle or truth in this story? Is the story about change and the change process? How did the Indian boy deal with change in this story? How did his world change? What did he do in the end? This is the Philosophical Plane of Profundity.</p> <p>What is the lesson learned from this story? How has my thinking changed because of this story? How am I a different person because of my reading and discussing this story? This is the Transformational Plane of Profundity. This is taking the story to the highest level where not only do we learn a lesson from the story but the story has transformed us or changed us in some identifiable way. The story has allowed us to identify with it, with the character. The story has helped us solve problems in our life or find answers to situations in our own lives.</p> <p>Lead your students in this type of discussion.</p> <p>You may wish to have the student do a Quick Write (See Appendix #9.) on the topic “What lesson did you learn from this story?” This is a great assessment piece. In MLPP 4/5 you learned to have students respond to a prompt, “What lesson did you learn from this story?” Then looking at the answer the student provided, place that student on the Profundity Continuum to see at what level that child is thinking. Is he responding at the literal retelling level of the text or is he responding at the theme level? Or is he somewhere in between? (See Appendix #8c for Profundity Continuum for Narrative Text from MLPP 4/5 Module 3.)</p>
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Day 6

<p>Reading (25 minutes) R.NT.05.02 C</p>	<p>Introduce <u>Guests</u> by Michael Dorris by having students read the blurb on the back cover with you. You might say something like, “Blurbs or promotional descriptions on back covers of books can be useful to readers. They may:</p> <ul style="list-style-type: none"> • Hint about the plot (It tells that Moss’s dad has invited ‘outsiders’ to a harvest festival. These people are strangers who dress differently and speak a different language. It sounds like Moss does not like this situation.) • Give indications about the setting (forest and harvest feast suggest a time in the past as does the teaser at the top of the back cover: ‘The First Thanksgiving?’), characters (Moss, his father, Trouble) • May include reviews or recommendations. (an ALA Notable Book) <p>From this blurb we learn the who, where and what of the novel.”</p>
<p>L.RP.05.01 L.RP.05.02</p>	<p>Teacher reads aloud Chapter 1, pp. 1-15. Focus for Listening: How does Moss feel about the “guests”? (Moss does not want things to change. He does not want the “guests” to come and spoil things.) Who are these “guests” (the Pilgrims at Thanksgiving), and what feast are they celebrating?</p> <p>Before reading aloud the first chapter, remind students that in the beginning of a novel, the author usually introduces the main characters (who), the setting (where and when), and hints at the problem or goal (what). Also, since this is historical fiction, as well as an adventure and survival story, the author will begin to build suspense by suggesting danger and only giving a few details so that the reader will want to read on to find out more. Ask students to try to identify these elements of story, character, setting and problem or goal, as well as, features of an historical adventure: conflict, danger, the unknown, vivid description, and dialogue, as you read the first chapter to them. Read aloud stopping to point out elements of the story and features of historical fiction:</p>
<p>R.NT.05.01 C R.NT.05.03 C</p>	<p>Characters: Moss p.2, his father p.2, Grandmother and grandfather, p. 3, Mother p. 4, Cloud p.5, the strangers (guests) p.8.</p> <p>Setting: A village in 1621</p> <p>Problem/Goal: Father has invited outsiders to a harvest festival. Moss does not like the idea.</p> <p>Danger/mystery: Cloud gets Moss to think about the “away time” and wonder about it pp. 5-7</p> <p>If you wish, use Elements of Story template, Appendix #10.</p>

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<p>Writing (20 minutes) W.GN.05.01 C L.RP.05.02</p>	<p>Model for students (Do a Think Aloud, Appendix #6.) in answer to Focus Question #1 using the Answer Plan and Possible Answer. (See Appendix #11a.)</p> <p>Focus Question #1 What did Moss mean when he said, “I wished for just one more night before things began to change.”?</p> <p>Answer Plan</p> <ol style="list-style-type: none"> 1. Write a sentence restating the question and beginning to answer it. 2. Write several sentences detailing Moss’s feelings and giving reasons for them. 3. Use a quote from the book to show how Moss is feeling. 4. Conclude by predicting what Moss is thinking about. <p>Possible Answer (1) Moss, obviously, does not want the strangers to be their guests because he seems to feel it will change things in a way he will not like. (2) Moss points out that just because the strangers are hungry, that is no reason to invite them; he points out that they have been hungry, and no one invited them. He also points out that the year will just not end right. (3) He says, “Instead, I’ll remember how this year never <i>properly</i> ended, how next year never <i>properly</i> began, because we failed to <i>properly</i> celebrate the bridge between them.” (4) Moss is planning not to be around because he feels that the guests will spoil everything. I think Moss is afraid of change.</p>
<p>L.RP.05.01 S.DS.05.01 S.DS.05.02</p>	<p>After doing this as a think aloud, discuss the plan and the answer, encouraging students to tell what they might change or add.</p>
<p>R.CS.05.01 C</p>	<p>You may wish to introduce students to the Focus Question Scoring Rubric (See Appendix #11b.) and share with them the traits of this possible answer that makes it a 3 point.</p>

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Day 7

<p>Reading (25 minutes) R.NT.05.01 C R.NT.05.02 C R.NT.05.03 C</p> <p>S.DS.05.01 S.DS.05.02</p> <p>R.NT.05.04 C</p>	<p>Have students read Chapter 2 (pp. 16-31), paying special attention to pages 24-31. Focus for Reading: Tell the students that they will learn about a new character named Trouble. Tell them that authors create the characters and plan what they will say, do and be like. Trouble is a child from Moss’s village that he had heard about but never met. During their first meeting Moss learns some new things about Trouble.</p> <p>As time permits have a discussion about what Moss learns about Trouble.</p> <p>Author’s Craft Option Following are examples of similes and metaphors from Chapter 2. Talk to students about the definitions and examples:</p> <p>What is a simile? (S) What is a metaphor? (M) How are they the same? How are they different? (A simile is a comparison of two unlike things with the use of the words, “like” or “as.” A metaphor is a comparison of unlike things without the use of “like” or “as.”)</p> <p>My father pulled his head back as if a hummingbird had suddenly whirred before his nose. (S) (p. 17) I was free to observe ... like a bird resting his wings on a rooftop before flying away toward the south. (S) (p. 20) It was as if I were watching a family of beavers repairing their dam ... (S) (p. 20) We were like two deer, each strayed from a different herd. (S) (p. 22) She was ... quick as a dragonfly. (S) (p. 23) Her eyes were two small fires shining from the gloom. (M) (p. 24) ... the forest closed around our ears like water below the surface of a summer lake. (S) (p. 25) I sat down ... motionless as a drop of water on a flat rock. (S) (p. 25) I was lost in a huge, high-roofed room of mixing reds and browns and purples and greens ... to create one enormous color, too big for any single name to describe (M) (p. 26) Her eyebrows were lowered into lines sharp as lances (S) (p. 27)</p>
<p>Writing (20 minutes) W.GN.05.01 C R.MT.05.01 R.CS.05.01 C</p>	<p>Have students work in partners using the Answer Plan to answer Focus Question #2 (See Appendix #12.) (Determining Importance) See Appendix 11b for the Focus Question Scoring Rubric.</p>

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<p>S.DS.05.01 S.DS.05.02</p>	<p>Focus Question #2 What three important things do we learn about the new character, Trouble?</p> <p>Answer Plan</p> <ol style="list-style-type: none">1. Write a sentence restating the question.2. Write a few sentences giving details about Trouble. Add quotes , if possible.3. Conclude with your thoughts (evaluation) of Trouble. <p>Possible Answer</p> <p>(1) In this Chapter we learn a number of important things about Trouble. (2) Trouble is angry. She tells Moss, “My sisters say I love to fight with them.” Trouble is confused. She tells Moss, “I’m a terrible person” and that her family used to call her thoughtful. But now, “I’m never satisfied.” Trouble is lonely. She tells Moss that she runs off to the edge of the woods. “I come here all the time when I need to hear myself.” (3) I think Trouble (is confused and angry).</p> <p>As time permits, have students share and discuss their answers as partners and/or with the whole group.</p>
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<p>R.NT.05.04 C</p>	<p>Author’s Craft Option #2 – Personification Using the following information, introduce students to personification and have them find examples (with you) in the text. According to Marcia Freeman in her book, <u>Building a Writing Community</u>, personification is a figure of speech in which inanimate objects or abstractions are given human qualities or described in human terms. Some examples: <i>The leaves danced across the lawn. The lawn chair did a back flip in the wind. Or Fatigue crept up on the runner.</i> Everyone knows that leaves can not dance and lawn chairs are not capable of doing back flips and that Fatigue can not run.</p> <p>Chapter 2 p. 20 I...followed the path that weaves the village together. p. 24 ...her words had to fight their way from her mouth p. 25 ...the forest closed around our ears like water below the surface of a summer lake. p 25...My thoughts seemed to bounce into each other, to play tag with me when I tried to grab them. p. 30 My questions.... crowded together, pushing each other aside to be first, and they got stuck the way people do when they all try to squeeze through a small doorway at the same time.</p> <p>Chapter 3 p. 35 My mind shed its weight.....I had never been so awake p. 35 A wind blew straight through me washing out the dust, leaving me clean p. 37 My mind stretched to capture all the loose ideas, ran to gather them before they danced so far apart they could not talk to each other</p>
<p>Speaking/ Listening S.DS.05.01 S.DS.05.02 L.CN.05.02 L.RP.05.04</p>	<p>OPTION: To follow up on the reading assignment, use the Literature Discussion Tear and Share Activity in Appendix #14a-c. This activity not only integrates reading, writing, speaking, and listening, but also, improves comprehension and retention of ideas and concepts.</p> <p>** Note: Time to complete the task varies by level of the students. The process may be extended over several sessions. A read-aloud may be substituted for independent reading.</p>
<p>Writing (20 minutes) W.GN.05.01 C R.NT.05.02 C R.NT.05.03 C R.CS.05.01 C</p>	<p>Using the information gained from reading and from the discussion in Day 8, have the students answer Focus Question #3 independently. (See Appendix #15.) See Appendix #11b for the Focus Question Scoring Rubric.</p> <p>Focus Question #3 Moss made an important decision in this chapter. What was the decision, and how did the porcupine help him to think about it?</p>

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Answer Plan: What to do?

1. Write a sentence restating the question and beginning to answer it.
2. Write several sentences detailing Moss's feelings and giving reasons for them.
3. Use a quote or two from the book to show how Matt is feeling
4. Conclude with a prediction as to what Matt will do next.

Possible Answer

(1) Moss made the decision to enter the forest. (2) He became disorientated and ran through the forest with no equipment, no marked trails and no knowledge of how to return home. He yelled for Trouble, became disorientated, and fell asleep. (3) Upon waking, he needed to make another decision. Should he go forward through the forest and embrace his adventure searching for his manhood or turn back and remain a child. He decided to go forward with the adventure. "Going back was just going back ... if I succeeded in finding my way, I would only be where I had started, and all that had taken place since I stepped alone in the forest would be gone from my life ... Going back was like saying no after I had already said yes. If I went back I would be Moss the boy ... I decided I had to go forward. The way home was to go forward and discover a new way home." Moss encounters a porcupine. The porcupine by asking questions forces Moss to examine his behaviors and realize that he has not been helpful or hospitable towards the guests. The porcupine tells Moss "You are who you are and no one but you can tell you the truth about that. Make yourself a man when you are ready. Don't wait for someone to do it for you." Moss enjoyed a meal with his porcupine, climbed a tree and drifted off to sleep. (4) I think that Moss will find his way home and try to be more understanding of the guests and his parents' position.

S.DS.05.01
S.DS.05.02

Read, Pair, Share

In groups of two, have students read and share the answers to the above question. Encourage them to discuss the differences in your answers. (This is an effective reading strategy to use in your classroom. Divide your classroom into groups of two. You may have students of differing levels work together or they may be grouped by similar abilities. In groups of two, the paired students read the selection sharing the reading task. They may alternate reading pages, or paragraphs.)

When they have finished reading the assigned piece, they will share the answers to the above questions. Each child answers the questions independently. They then discuss the differences in their answers. Read, Pair, Share is a version of Think, Pair, Share. For more information on Think, Pair, Share, see **Appendix #16**.

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Day 10

<p>Reading (20 minutes) R.NT.05.02 C R.NT.05.03 C L.RP.05.01 L.RP.05.02 L.RP.05.04</p> <p>R.WS.05.01 R.WS.05.02 C R.WS.05.03 R.WS.05.04 C R.WS.05.05 R.WS.05.07 C S.DS.05.01 S.DS.05.02</p>	<p>Before teacher reads aloud Chapter 5 (pp. 63-75), teacher reviews genre: legend (See Appendix #19a.) Also review or introduce students to the Legend Student Bookmark. (See Appendix #19b.) Model the use of the bookmark with this selection, and tell students that they should refer to and fill in the bookmark as they encounter other examples of this genre.</p> <p>Legends, like stories, have the same elements: characters in settings with problems, attempts to solve problems or events, and lessons or themes.</p> <p>And/or the teacher might introduce these characteristics of legends from Margaret Mooney’s book, <u>Text Forms and Features</u>:</p> <p>Genre: Legends Purpose:</p> <ul style="list-style-type: none">• To focus on positive character traits• To present models of behavior <p>Form:</p> <ul style="list-style-type: none">• A story, often part fact and part fiction, about deeds of a famous person, kept alive through oral retelling and later written down. <p>Features:</p> <ul style="list-style-type: none">• Focuses on character traits of strength and bravery• May have historical basis• Wishes come true as a result of a test or struggle• The “underdog” usually triumphs or good overcomes evil <p>Record briefly information from above so that you can go back and check it out with students after you have read the legend in this chapter to them.</p> <p>Focus for Listening: Pay close attention to the legend Trouble tells about Running Woman.</p> <p>Word Study Suggestion</p> <p>Ask students to think about the meanings of the following descriptive words for Running Woman: obstinate, domineering, forceful, self assured, defiant and courageous. Then ask them in partners or in the whole group to find examples in the text of the legend of each of the descriptions of Running Woman.</p>
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<p>Speaking/ Listening (20 minutes) R.NT.05.01 C R.NT.05.02 C R.NT.05.03 C S.DS.05.01 S.DS.05.02</p>	<p>Conduct a teacher-led discussion of why the author included the legend. In the discussion include some or all of the following:</p> <p>Why does Trouble tell the legend to Moss? What is the purpose of a legend? To explain or to remember?</p> <p>What are the characteristics of Running Woman? Find details of character: domineering, forceful, obstinate, self assured, and loves challenges. She loves the new over the old. Most of the time she is right about what she thinks and does. She thinks a woman's job is not for her, but that a man's job is too boring also. Why does the author have Trouble tell this legend? Trouble says, "I'm like her."</p> <p>What is Trouble telling about herself?</p> <ul style="list-style-type: none">• She wants to leave the village.• She is not happy with her life.• She is not satisfied with the life she is expected to live as a girl/woman of the village. <p>Before she leaves forever, Running Woman sounds as though she had been dreaming of leaving the village. (p. 69) "no leaf is big enough to carry me" (p. 70) "I am too heavy to be lifted." (p. 70) "I am already in a deep enough hole."</p> <p>Perhaps this is what Trouble is feeling compelled to do also? Is the author telling us that Trouble is afraid? After all, the legend tells us that Running Woman could never stop and continues to bring trouble to her people (violent storms).</p>
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Day 12

<p>Reading (20 minutes) R.NT.05.02 C</p>	<p>Before teacher reads aloud Chapter 7 (pp.90-103), teacher introduces the genre: folktale – pour quoi tale. (See Appendix #20a.) Also introduce students to the Pourquoi Student Bookmark. (See Appendix #20b.) Model the use of the bookmark with this selection, and tell students that they should refer to and fill in the bookmark as they encounter other examples of this genre.</p> <p>Use the following to develop an understanding of a Pourquoi Tale:</p> <p style="text-align: center;">Folktale: Pourquoi Tale</p> <p>A pourquoi tale explains why something is the way it is. Pourquoi stories have story <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>theme</u>.</p> <p><u>Definition:</u></p> <ul style="list-style-type: none">• A folktale that explains the “why” (French, Pourquoi = why) of certain customs, physical events, or animal behavior. (from Harris, et al. <u>The Literacy Dictionary</u>, IRA, 1995)• Pourquoi tale are short narratives that have been passed orally in all cultures to provide an explanation for creation, nature’s elements, people’s actions, and animal characteristics. (Kathleen Buss and Lee Karnowski. <u>Reading and Writing Literary Genres</u>, IRA, 2000) <p><u>Purpose:</u></p> <ul style="list-style-type: none">• To tell why something is the way it is• To explain natural and social phenomena <p><u>Form:</u></p> <ul style="list-style-type: none">• A short story with a setting emphasizing a culture or a country; characters who are either people, animals, or nature; and a conflict centering on change. <p><u>Features:</u></p> <ul style="list-style-type: none">• Patterned beginnings emphasize the time of the story.• The setting emphasizes a culture or a country.• Characters (people, animals, or nature) are flat or not developed (not needing a lot of explanation). The main character will change by the end of the story.• Conflict is one-dimensional and centers on how something has changed to the way it is now.• The plot is not developed but linear, revolving around the character’s actions to solve the question of why or how.
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<p>Speaking / Retelling (25 minutes) R.NT.05.02 C</p> <p>R.CM.05.02 C S.DS.05.01 S.DS.05.02</p>	<p>Conduct a teacher-led discussion of why this is a pourquoi tale and why it is told and retold by Moss’s people.</p> <p>The discussion of why this is a pourquoi tale might include:</p> <ul style="list-style-type: none">• The tale begins in a patterned way announcing the beginning of a tale, “A long time ago, all humans were part of the same tribe.”• The setting is a village with too many people.• Characters are flat with names like Never Enough and Can’t Say No.• Conflict is that the grandmother can’t say “no” to her granddaughter even if it endangers the whole tribe.• The character’s actions move the plot along. The people become separated because of the actions of the grandmother. <p>Have the students work in partners to retell the pourquoi tale: “How the People Lost Each Other.” (pp. 94-99, if you wish to, reread it to the students before they retell) (See Appendix #21, Retelling Procedure and Appendix #22, Narrative Retelling Rubric.)</p>
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Day 13

<p>Reading (25 minutes) L.RP.05.02 L.RP.05.04 S.DS.05.01 S.DS.05.02 R.NT.05.02 C R.CM.05.01 C</p>	<p>Teacher rereads the pourquoi tale: “How the People Lost Each Other” Focus for Listening: Why was this story told? Are there other reasons?</p> <p>Follow up with discussion including the following:</p> <p>Yesterday we talked about the main purpose of this folktale/pourquoi tale: To explain why, like why are there different tribes.</p> <p>Many times folktales have more than one purpose. Besides answering the main question, “Why are there different tribes?” There may be another purpose.</p> <p>Often folktales are used to teach lessons of a peoples’ beliefs, values and practices. In school we have used picture books to teach our Life Skills: honesty, trustworthiness, cooperation, etc.</p> <p>Ask students, “What do you think about the behavior of the Grandmother and Granddaughter? What lessons can we learn from their behavior?” Discuss possible answers:</p> <ul style="list-style-type: none"> • <i>The Grandmother gives into the Granddaughter too much.</i> • <i>Detail: the Grandmother’s name is Can’t Say No.</i> <p>Literature Discussion Activity Break class into groups of 4. Do the following Tear and Share Activity.</p> <p>Continue with other examples found in the folktale.</p> <p>What is the message for parents and grandparents who love their children? (Always giving into the children is not healthy for the children or the tribe.)</p>
<p>Writing (20 minutes) W.GN.05.01 R.NT.05.01 R.NT.05.02 R.CS.05.01 C</p>	<p>After this discussion, have the students work independently using the Answer Plan to answer Focus Question #4. (See Appendix #23.) See Appendix #11b for the Focus Question Scoring Rubric.</p> <p>Focus Question #4 How does the folktale use negative behaviors of the grandmother and granddaughter to teach positive behaviors to the tribe?</p> <p>Answer Plan: What to do?</p> <ol style="list-style-type: none"> 1. Write a sentence that restates and begins to answer the question. 2. Write several sentences supporting your answer giving specific details. Use a quote if possible. 3. Conclude with a sentence telling the important lesson for parents and grandparents in raising children.

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Possible Answer:

(1) Many people suffered because of the selfish behaviors of the grandmother and granddaughter. (2) Grandmother Can't Say No believed that her granddaughter could do no wrong (p. 95), indulged her every whim and comforted every cry (p. 96), carried Never Enough even though she could have walked on her own (p. 97), and disregarded the instructions of the leaders (p. 98). Granddaughter Never Enough demanded two plums when offered one (p. 96), demanded three more songs after three songs had been sung (p. 96), demanded to be carried downhill after she had been carried uphill (p. 96), and expected to be able to do things contrary to the instructions of the leaders (p. 98). (3) Raising children who are responsible for themselves and think of others is important for the good of the tribe.

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<p>S.DS.05.01 S.DS.05.02 L.CN.05.02 L.RP.05.04</p> <p>R.WS.05.01 R.WS.05.02 C R.WS.05.03 R.WS.05.04 C R.WS.05.05 R.WS.05.07 C</p>	<p>*This would be a wonderful opportunity for an assessment piece. Have the students do their written retellings. See Appendix #25 for Reading Retelling Procedures: Assessment and Appendix #22 for the Narrative Retelling Rubric.</p> <p>Option: To follow up on the reading assignment, use the Literature Discussion Tear and Share Activity in Appendix #14a and Appendix #26a and b. This activity not only integrates reading, writing, speaking, and listening, but also, improves comprehension and retention of ideas and concepts.</p> <p>** Note: Time to complete the task varies by level of the students. The process may be extended over several sessions. A read-aloud may be substituted for independent reading.</p> <p>Word Study Suggestion</p> <p>Use the vocabulary in context strategy in Appendix #13 to develop the following words: spiky p. 105, concentration p. 105, invisible p. 105, Beaver lodge p. 109, wistful p. 109, swiveled p. 110, rummaged p. 110, sinew p. 110, floundered p. 111.</p>
<p>Writing (20 minutes) W.GN.05.01 C R.NT.05.02 C R.CM.05.01 C R.CS.05.01 C</p>	<p>Using the information gained from reading and from discussion in Day 14, have the students answer Focus Question #5 and Focus Question #6 using the Answer Plan. (See Appendix #27.) See Appendix 11b for the Focus Question Scoring Rubric.</p> <p>Focus Question #5 In this story, how does Moss deal with change?</p> <p>Focus Question #6 How has Moss changed throughout this story?</p> <p>Answer Plan: What to do?</p> <ol style="list-style-type: none"> 1. Write a sentence restating the question and beginning to answer it. 2. Write several sentences detailing Moss’s feelings and giving reasons for them. 3. Use a quote or two from the book to show how Matt is feeling. 4. Conclude by predicting as to what Matt will do next. <p>Possible Answer Sample Question Answer #5 (1) In this story Moss deals with change by actively seeking answers to his questions about who he is. (2) Moss knew that he was expected to spend some “away time” to find out who he was. He asked his cousin about his experiences but his cousin was unable to share or verbalize his own experiences. Moss was</p>

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unsure that his encounter with the porcupine was his “away” experience. (3) He still felt that maybe his experience needed a larger, a more exotic animal than a porcupine. “Perhaps I’d have to try again, be gone longer, and perhaps then I would meet a lynx or a bear. But they would not have more to teach me than the porcupine.” The porcupine had said “You are who you are.” And Moss realizes that he doesn’t need to go away but needs to do some soul searching and look within himself the answers to his questions. “To discover who I was, I didn’t need to go away. I had to go in, and I had a feeling that that was much more difficult.” Later, Moss explains the experience with the porcupine to his grandfather. He explains that it didn’t last long and didn’t seem all that significant but his grandfather confirms that Moss has changed. Grandfather helps Moss understand that he is a compilation of all his relatives and the people who have gone before him, but most of all he is himself. (4) I think Moss will grow up, marry Trouble, and be a more understanding adult.

Sample Question Answer #6

(1) Moss has changed throughout this story. (2) In the beginning of this story, he was difficult and stubborn. He was unhappy with his father’s decision to invite the “guests”. He felt that the intruders would ruin the feast that he had been looking forward to. (3) The porcupine made him look at himself. “I had to admit things I wasn’t proud of: that I didn’t want to be hospitable to the guests/that I was stubborn.” The porcupine helped him accept who he was and where this stubbornness came from. His father helped him to understand that we can’t always do just as we wish. When Moss asked why they had to entertain the guests, his father replied, “We are not alone in this world. This year they needed us. And next year who knows.” Moss has learned to think of others and not just himself. (4) I think he will be more empathetic to his parents the next time the guests show up.

S.DS.05.01
S.DS.05.02

Read, Pair, Share Strategy

This is an effective reading strategy to use in your classroom. Divide your classroom into groups of two. You may have students of differing levels work together or they may be grouped by similar abilities. In groups of two, the paired students read the selection sharing the reading task. They may alternate reading pages, or paragraphs.

When they have finished reading the assigned piece, they will share the answers to the above questions. Each child answers the questions independently. The partners then discuss the differences in their answers.

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Day 15

<p>Reading (45 minutes)</p> <p>Writing (20 minutes)</p> <p>R.NT.05.02 C S.DS.05.01 S.DS.05.02 L.CN.05.02 L.RP.05.04</p>	<p>“ Today we are going to do an activity called ‘Novel in an Hour.’ We will use the story, <u>The Courage of Sarah Noble</u> by Alice Dalgliesh.”</p> <ul style="list-style-type: none"> • To prepare for this activity you will need to take a single copy of the book and tear it into equal sections. Remove chapter numbers. There are 11 Chapters in this book so I recommend 11 sections and that your class be divided into 11 groups of 2 to 3 students. You might elect to have each group be responsible for 2 chapters; that would bring your group size up to 4 to 5 students and that would still be manageable. • Divide your class into groups. Give each group one or two chapters depending on your wishes. You may wish to make sure that you have a proficient reader in each group who will act as the group leader. • Pass out one sheet of paper per student to use later in this activity. • Pass out a section of the story to each group. Please be sure you do not pass out the sections of the book in the correct order or with chapter numbers on them. You want the book sections to be randomly placed throughout the room. • Tell your students “You will be reading a novel in an hour. I am passing out a section to your group. Your leader’s responsibility is to read the section to your entire group.” The leader may share this reading responsibility if there are other competent readers. With this particular selection, the readability is quite easy and many children in a fifth grade classroom should be able to read this selection.
<p>Writing (15 minutes)</p> <p>S.DS.05.01 S.DS.05.02 L.CN.05.02 L.RP.05.04</p>	<ul style="list-style-type: none"> • When you finish listening to your group leader read your selection aloud, I want you to take the piece of paper I handed out to you and write down the most important actions you can recall from the chunk of text that was read to you.” (A written retelling or a summary of the story) <p>This may be a good place to stop for the day. Have the students work on their written retellings or summaries and complete this activity on Day 16.</p>

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Day 16

<p>Listening/ Speaking (30 minutes) S.DS.05.01 S.DS.05.02 L.CN.05.02 L.RP.05.04 R.CM.05.01 C</p> <p>Writing (20 minutes) W.GN.05.01 C R.CM.05.01 C</p>	<ul style="list-style-type: none">• After writing the retelling of your section of the story, I want you to listen as each group leader reads a selected retelling from their group to the class. “I want you to listen to the retelling and decide where in the story this part belongs. Is it from the beginning, middle or end of the story? How can you tell? As a class we will listen to all the sections and decide where they belong in the story. At the end we will put all the sections together from the beginning to end.”• Have the students discuss in their groups the following questions.<ul style="list-style-type: none">- What is the theme or universal truth to this book?- What are some lessons that can be learned from this story?- What connections can you make to this story? A connection to self, another text, the world around you? <p>Have each student write to the prompt, “What is the Universal Truth or Theme of the book, <u>The Courage of Sarah Noble</u>? What lesson have I learned from reading this book? How has reading this book changed my thinking in some way?”</p>
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Day 17

<p>Reading (15 minutes) R.IT.05.01 C R.IT.05.02 C</p>	<p>Read <u>Brother Eagle, Sister Sky</u> by Susan Jeffers to the class.</p> <p>In introducing the book, explain that Chief Seattle, a leader of the Northwest Indian nations, which included the Suquamish and Duwamish Indians, spoke these words in answer to a request made by the U.S. government. Great changes were happening at this time in U.S. history. White settlers were moving into the western territories and clashing with the Indians living there. The U.S. Army was called in to subdue the Indians and battles occurred with a great loss of life. Chief Seattle's people were exhausted and defeated. Finally in the mid-1850's, the United States wanted to buy the lands of the Northwest Indian Nation. Chief Seattle responded to this request in his native tongue. A friend, Dr. Henry A. Smith, translated his words. Some call the Chief's words a letter and some call it a speech. It also sounds like poetry. In either case, it is a persuasive argument for environmental awareness.</p> <p>A persuasive argument is defined as a process whereby one attempts to influence another through a series of convincing reasons.</p> <p>Share the book cover, the last page of the book, the blurb on the back cover, and the pictures with your class.</p>
<p>Speaking (30 minutes) R.WS.05.06 S.CN.05.03</p>	<p>Use <u>Brother Eagle, Sister Sky</u> as a choral reading activity to develop fluency. Parts may be assigned to individuals or groups of students. Make copies available to the entire class. (See Appendix #28a and b.)</p> <p>As you read the text aloud, model phrasing, intonation, and pace. Think-aloud any decisions you make as you read so that students understand the reasons for your choices. After modeling, invite students to read along as you read through the second time.</p> <p>You may wish to read together several times. Assign sections and allow adequate time to rehearse. Discuss and choose the audience for your performance.</p> <p>Possible suggestion: the last page of the book may be used as an introduction to begin the choral reading.</p>

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Day 18

<p>Speaking (20 minutes) R.WS.05.06 S.CN.02.03</p>	<p>Perform the choral reading of <u>Brother Eagle, Sister Sky</u> for an audience.</p>
<p>Speaking/ Listening (25 minutes) S.DS.05.01 S.DS.05.02 S.DS.05.03 L.CN.05.02 L.RP.05.03 L.RP.05.04</p>	<p>To summarize the selections and review the theme: dealing with change, build a chart telling how the characters, The Taino Indian in <u>Encounter</u>, Moss in <u>Guests</u>, Sarah in <u>The Courage of Sarah Noble</u>, and Chief Seattle in <u>Brother Eagle, Sister Sky</u>, dealt with change. Use the blank chart and the chart with examples (See Appendix #29a and b.) as you wish.</p>

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Days 19 and 20

<p>Writing (55 minutes x 2) R.NT.05.01 C R.CM.05.03 C L.RP.05.03 L.RP.05.05 W.GN.05.01 C W.GN.05.03 C</p> <p>R.CS.05.01 C</p> <p>S.DS.05.01 S.DS.05.03</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 (See Appendix #30.), checklist (See Appendix #30.) and state rubric (See Appendix #31.) are also included on separate sheets for your convenience.</p> <p>Focus Question #7 People deal with change in different ways. The Taino Indian in <u>Encounter</u>, Moss in <u>Guests</u>, Sarah in <u>The Courage of Sarah Noble</u>, and Chief Seattle in <u>Brother Eagle, Sister Sky</u>, dealt with change in different ways. Do you agree? Yes or No?</p> <p>Support your position and explain your answer using specific details and examples about how the Taino Indian in <u>Encounter</u>, Moss in <u>Guests</u>, Sarah in <u>The Courage of Sarah Noble</u>, and Chief Seattle in <u>Brother Eagle, Sister Sky</u> dealt with change. Be sure to show how the characters are alike.</p> <p>Use the following checklist as you write and review your response:</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 both of the selections?</p> <p>_____ Do I show how the characters are alike?</p> <p>_____ Is my writing organized and complete?</p> <p>Save at least the Writing session of Day 20 for student sharing of their answers. Allow time for students to share and discuss their answers.</p>
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