

# COMMON CORE CURRICULUM MAPS

 || ENGLISH LANGUAGE ARTS

## ESSENTIAL QUESTION



**Why (and how) do we play with language?**

### Mini MapStandards Checklist

Grade 5 ▶ Unit 1

## Playing with Words

This four-week unit encourages students to play with language and to explore their personal writing style.

### OVERVIEW

- Both spoonerisms and classic poetry provide a brief introduction to the appreciation and exploration of language. Students bring in a book about an important figure, such as a scientist, artist, or inventor as a springboard for writing about their own interests and researching famous scientists. Students explore word origins, compare literal and figurative language, and present poem they have written. This unit ends with an open-ended reflective essay response to the essential question.

### FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
  - **RL.5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
  - **RI.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

- **RF.5.3:** Know and apply grade-level phonics and word analysis skills in decoding words.
- **RF.5.3(a):** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.
- **W.5.7:** Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- **SL.5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.
- **SL.5.1 (a):** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- **SL.5.1 (b):** Follow agreed-upon rules for discussions and carry out assigned roles.
- **L.5.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[Common Core State Standards, ELA](#) (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- - Read classic and humorous stories and poems.
  - Conduct research on people of interest, notably scientists.
  - Create digital presentations.
  - Write responses to a variety of literature and poetry.
  - Participate in group discussions about poetic techniques and figurative language.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories

- *The Disappearing Alphabet* (Richard Wilbur and David Diaz)
- *The King Who Rained* (Fred Gwynne)

#### Stories (Read Aloud)

- *The Phantom Tollbooth* (Norton Juster and Jules Feiffer)

#### Poems

- "Casey at the Bat" (Ernest Lawrence Thayer) (E)
- *Joyful Noise: Poems for Two Voices* (Paul Fleischman and Eric Beddows)
- "The Echoing Green" (William Blake) (E)
- "Little Red Riding Hood and the Wolf" (Roald Dahl) (E)
- "Eletelephony" (Laura Richards)

## Poems (Read Aloud)

- "My Shadow" (Robert Louis Stevenson)
- *Runny Babbit: A Billy Sook* (Shel Silverstein)
- *The Tree is Older than You Are: A Bilingual Gathering of Poems & Stories from Mexico with Paintings by Mexican Artists* (Naomi Shihab Nye)

## INFORMATIONAL TEXTS

### Biographies

- *Tales of Famous Americans* (Peter and Connie Roop)
- *Forecast Earth: The Story of Climate Scientist Inez Fung* (Women's Adventures in Science) (Renee Skelton)
- *Rachel Carson: Pioneer of Ecology* (Women of Our Time) (Kathleen V. Kudlinski)
- *John Muir: Young Naturalist* (Childhood of Famous Americans) (Montrew Dunham)
- *Who Was Albert Einstein?* (Jess M. Brallier and Robert Andrew Parker)
- *Alexander Graham Bell: An Inventive Life* (Snapshots: Images of People and Places in History) (Elizabeth MacLeod)
- *Amelia to Zora: Twenty-Six Women Who Changed the World* (Cynthia Chin-Lee, Megan Halsey, and Sean Addy)
- *The World at His Fingertips: A Story about Louis Braille* (Creative Minds Biographies) (Barbara O'Connor and Rochelle Draper)
- *We Are The Ship: The Story of Negro League Baseball* (Kadir Nelson) (E)
- *Meet the Authors and Illustrators Volume 1: 60 Creators of Favorite Children's Books Talk About Their Work* (Grades K-6) (Deborah Kovacs and James Preller)
- *Visual and Performing Artists* (Women in Profile) (Shaun Hunter)
- *Musicians* (Women in Profile) (Leslie Strudwick)
- *Scholastic Dictionary of Idioms (Revised)* (Marvin Terban)

### Other

## ART, MUSIC, AND MEDIA

### Music

- Benjamin Britten, *The Young Person's Guide to the Orchestra*, Opus 34 (1946)
- Jack Norworth, *Take Me Out to the Ballgame* (1908)

### Media

- Bud Abbott and Lou Costello, "Who's on First?" (c. 1936)

## SAMPLE ACTIVITIES AND ASSESSMENTS

### ○ Bio-poem

Read all you can about a favorite sports hero, author, poet, illustrator, artist, or musician. Make a chart in your journal that includes the following information:

- Name of your person

- Where he/she lived
- When he/she lived
- What did he/she do that made him/her famous?
- What are some additional facts you found interesting?

After finishing this research, create a bio-poem based on the person you chose. Make sure you can explain why you chose the words you put into the bio-poem, and create a digital presentation of both. (RI.5.1, W.5.7, L.5.1a)

### **Famous Scientists Graphic Organizer**

Since you and your classmates are reading and researching about different scientists, keep track of information, in similar categories to those listed above, in your journal. During class discussions, we will share our research and create a class chart together. (RI.5.1, RI.5.2, RI.5.3)

### **Class Discussion**

How are the scientists we've read about similar? How are they different? How and why do scientists "play"? (SL.5.1a, b, RI.5.9)

### **Class Discussion**

Compare and contrast the presentation of a topic in two different formats, such as baseball in "Casey at the Bat" (Ernest Lawrence Thayer) to *We are the Ship: The Story of Negro League Baseball* (Kadir Nelson), drawing on specific details from the text. Your teacher may ask you to write your own response on a Post-It note, on a white board, or in your journal and share it with a partner before, or during, the class discussion. (RL.5.2, SL.5.1a, b)

### **Poetic Devices**

Not only do poets use a variety of formats, rhyme schemes, and meters, but they use specific devices to make their poems unique. Find examples of similes, metaphors, alliteration, and onomatopoeia in poems from this unit, and mark them with coded Post-it notes. Create a T-chart in your journal that includes the technique and examples of each. Try to write your own poem that uses at least two of the techniques found. (RL.5.4, L.5.5, W.5.4)

### **Journal Writing**

Explore your own style of writing. Write your own humorous story or poem in which you incorporate figurative language or idioms learned. Share it with a classmate. Ask your classmate what he/she thinks would improve your writing. (L.5.5, W.5.4, W.5.5)

### **Dramatization/Fluency**

Choose a poem, such as one from the anthology *Joyful Noise* (Paul Fleischman and Eric Beddows), to recite with a classmate. After the performance, discuss specific passages and poetic elements that made the poem come alive. (RF.5.3a)

### **Create a Classbook**

Illustrate the literal and figurative meaning of an idiom from a text such as *The King Who Rained*. We will compile these illustrations into a classbook to share with younger students. Try to use phrases learned in your daily writing and speaking as well. (L.5.5b)

### **Word Study**

As an individual and as a class, keep an index card file of words and phrases learned from the stories and poems in this unit, especially homonyms (i.e., sea, sea; to, two, too, etc.) and homophones, (i.e., weather, whether). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, spelling feature, etc. (Note: This will be an ongoing activity all year long.) (L.5.4a, RI.5.6)

### **Listening/Musical Appreciation**

We will listen to Benjamin Britten's *The Young Person's Guide to the Orchestra* as a class. We will discuss how the ideas of "theme and variations" are expressed through music. As a class, we will choose a common topic about which to write, and then anyone who is interested may share their draft with the class. We will discuss the similarities and differences in our writing, just as "themes and variations" exist in music. (SL.5.1a, b)

### **Reflective Essay**

Write an essay response to the essential question ("Why (and how) do we play with language?"). Your teacher may give you the opportunity to "Give one, get one" before writing your response. (W.5.9a, b, W.5.5, W.5.7, L.5.1a)

## **ADDITIONAL RESOURCES**

- [David Weisner's book \*June 29, 1999\* showcases this day](#) (ReadWriteThink) (RL.5.7)

Note: In *June 29, 1999*, the main character, Holly Evans, undertakes a scientific project that appears to have gigantic results when huge vegetables begin landing on the planet. Wiesner's book carefully identifies elements that make the emotions in the story obvious to someone reading the book. Students then create lists of words and their own illustrations to express the feelings portrayed.

### [Alliteration All Around](#) (ReadWriteThink) (RL.5.4)

Note: In this lesson, students learn about alliteration from picture books by author/illustrator, Pamela Duncan Edwards. Using the books' illustrations for inspiration, students write original alliterative sentences and share them with the class. As the lesson continues, students practice using alliteration to create acrostic poems, alphabet books, number books, and tongue twisters.

### [Noah Webster published his \*American Dictionary of the English Language\* in 1828](#) (ReadWriteThink) (L.5.4a, b, c)

Note: In this lesson, students celebrate the publication of Webster's *Dictionary* using a variation of the board game *Balderdash*. Divide students into groups of five or six, and provide each group with a dictionary and some blank paper.

### [Spelling Patterns, "Go Fish" Card Game](#) (ReadWriteThink) (L.5.4a, b, c)

Note: In this lesson, students use a chart with fifty-two words grouped by spelling patterns to make a card game designed to help them recognize several common English spelling patterns.

### [Elizabeth Blackwell became the first woman to earn a MD degree in 1849](#) (ReadWriteThink) (RI.5.9)

Note: With your class, explore other famous firsts. Begin by brainstorming a list of people who have done something "first" (i.e., the first person on the moon, the first woman to run for national elected office, the first Latino to win the Nobel Prize). To start your list, check out this month's entries on Amelia Earhart and Jackie Robinson. Once you've collected a list of firsts, divide your class into small groups to conduct some research into the lives of one of these people. Have each group design a multimedia presentation to report their research results to the rest of the class.

### [Biographies for Children](#) (Pitara Kids Network)

### [All About Adolescent Literacy](#) (AdLit.Org)

### [Great People of the 20th Century](#) (Oracle ThinkQuest, By Students, For Students)

## **TERMINOLOGY**

- biography
- dialogue

- homonym
- homophone
- idiom/cliché
- literal and figurative language
- poetic techniques: rhyme scheme, meter, stanza, metaphors, similes, alliteration, onomatopoeia
- spoonerism
- theme (and variation)

## MAKING INTERDISCIPLINARY CONNECTIONS

- **This unit teaches:**

- **Science:** Biographies (e.g., John Muir and Rachel Carson) and their (respective) related field of study (e.g., conservation and ecology)

**This unit could be extended to teach:**

- **Science:** Scientists and the type of science to which they contributed (e.g., ecology, biology, chemistry, astronomy, geology, meteorology, electricity, etc.)
- **History/geography:** Famous people throughout history (e.g., How have these people changed our world? What makes them famous?)
- **Physical education:** Baseball (i.e., rules and history)



## ESSENTIAL QUESTION



**How has inventive thinking, as revealed in fiction and nonfiction, changed our world?**

**Standards Checklist**  
*Grade 5 ▶ Unit 2*

# Inventive Thinking

**This six-week unit introduces the research process, as well as the creative and critical thinking used by writers, inventors, and famous people from the Renaissance and beyond.**

## OVERVIEW

- This unit builds upon the idea of the Renaissance as a period of new learning and discovery, through pairings of fiction and non-fiction books on related topics. This is an effective unit is particularly effective for teaching through which to teach the research process, since the person or historical context behind particular inventions are most likely new to students. Students publish and present their research papers to the class. Students then find commonalities among inventors and innovators, share these insights in group discussions, and use this information as a springboard for their own writing innovation and creativity. This unit sets in motion the reading, writing, researching, and word analysis processes that will be a hallmark of their fifth-grade year. This unit ends with an open-ended reflective essay response to the essential question.

## FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
  - **RL.5.9:** Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

- **RI.5.2:** Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.
- **RI.5.9:** Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.
- **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.5.4(b):** Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
- **W.5.2:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- **SL.5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on *grade 5 topics and texts*, building on others' ideas and expressing their own ideas clearly.
- **SL.5.1 (c):** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- **SL.5.1 (d):** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- **L.5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.5.1 (a):** Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
- **L.5.1 (b):** Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

Common Core State Standards, ELA (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- 
- Read and compare information learned from fiction and nonfiction books about an inventor of choice (e.g., *Leonardo the Beautiful Dreamer* by Robert Byrd and *The Usborne Book of Inventors from DaVinci to Biro* by Struan Reid, Patricia Fara, and Ross Watton).
- Write a variety of responses to historical fiction texts.
- Recognize the value of primary-source documents when studying a historical period, such as the Renaissance (e.g., Leonardo's notebook).
- Conduct research and develop a multimedia presentation on an inventor of choice.
- Explain the historical context surrounding an invention of choice, based on information from multiple print or digital sources.
- Begin defining relationships between words (e.g., inventor, invention, venue, innovator, innovative, innovate, new, etc.).
- Participate in group discussions.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories (Historical Fiction)

- *Leonardo: Beautiful Dreamer* (Robert Byrd)
- *Leonardo da Vinci* (Diane Stanley)
- *Starry Messenger: Galileo Galilei* (Peter Sis)
- *The Invention of Hugo Cabret* (Brian Selznick)
- *Midnight Magic* (Avi)
- *Fine Print: A Story about Johann Gutenberg* (Joann Johansen Burch and Kent Alan Aldrich)
- *What Are You Figuring Now?: A Story about Benjamin Banneker* (Creative Minds Biography) Jeri Ferris
- *A Picture Book of George Washington Carver* (Picture Book Biography) (David Adler and Dan Brown)

#### Poems

- "Time" (Valerie Bloom)
- Riddles from Chapter 5: Riddles in the Dark, *The Hobbit* (J.R.R. Tolkien)
- *Carver: A Life in Poems* (Marilyn Nelson)

### INFORMATIONAL TEXTS

#### Informational Text

- *Toys!: Amazing Stories Behind Some Great Inventions* (Don L. Wulffson and Laurie Keller) (E)
- *The New How Things Work* (David Macaulay and Neil Ardley)
- *So You Want to be an Inventor?* (Judith St. George and David Small)
- *The Usborne Book of Inventors from DaVinci to Biro* (Struan Reid, Patricia Fara, and Ross Watton)
- *Women Inventors* series (Jean F. Blashfield)
- *Telescopes: The New Book of Knowledge* (Scholastic) (Colin A. Ronan) (E)
- *About Time: A First Look at Time and Clocks* (Bruce Koscielniak) (E)
- *Where Do You Get Your Ideas? Favorite Authors Reveal Their Writing Secrets* (Sandy Asher and Susan Hellard)
- *Amazing Leonardo da Vinci Inventions You Can Build Yourself* (Build It Yourself Series) (Maxine Anderson)
- *Leonardo da Vinci: A Nonfiction Companion to Monday with a Mad Genius* (Magic Tree House Research Guide) (Mary Pope Osborne, Natalie Pope Boyce, and Sal Murdocca)
- *Michelangelo* (Getting to Know the World's Greatest Artists) (Mike Venezia)
- *Outrageous Women of the Renaissance* (Vicki Leon)

- *Science in the Renaissance* (Brendan January)
- *Science in the Renaissance* (Renaissance World) (Lisa Mullins)
- *Renaissance Artists Who Inspired the World* (Explore the Ages) (Gregory Blanch and Roberta Stathis)
- *In Their Own Words: Thomas Edison* (George Sullivan)

## Online Research Topics

Note: No children's books exist on these inventors.

- An Wang
- Carlos Finlay

## ART, MUSIC, AND MEDIA

### Art

- Leonardo da Vinci, *Mona Lisa* (c. 1503-06)
- Michelangelo, *Sistine Chapel Ceiling* (1508-12)
- Michelangelo, *Dome of St. Peter's Basilica* (1506-1626)
- Raphael, *School of Athens* (1510-11)
- Donatello, *St. George* (c. 1416)
- Pieter Brueghel, *Peasant Wedding* (1567)

### Music

- Traditional, possibly Henry VIII of England, *Greensleeves* (1580)
- Canadian Brass, "English Renaissance Music"
- The King's Singers, Madrigals

## SAMPLE ACTIVITIES AND ASSESSMENTS

### ○ Literature Response

"Historical fiction" is a genre that takes place in the past but has a fictional character or fictional elements to it. As a class, we will compare and contrast various historical fiction stories. In order to prepare for class discussions, create a T-chart in your journal where you take notes about people, places, or events you believe are represented accurately, and people, places, or events you believe are fictional. Be sure to include in your notes the page number and book title for each example so you can refer back to the text. (RL.5.1, RL.5.9)

### Literature Response

In your journal, create a character map of the main character in the historical novel you are reading. Show how the character changes (or develops) over the course of the text. Compare your character with one chosen by a classmate. How are the characters similar? How are they different? (RL.5.2, RL.5.3)

### Informational Text Graphic Organizer

As a class, we will keep a chart about the creative and inventive people we have read about; the chart will include the following information:

- Name of your person
- Where he/she lived
- When he/she lived
- What did he/she do that made him/her famous?
- What are some additional facts you found interesting?
- What adjectives would you use to describe this person? Why?

Your teacher may ask you to write your own responses on a Post-It note, on a white board, or in your journal and share it with a partner before each section of the class chart is filled in. Be sure to include page numbers and the title of the book so you can refer back to the text if needed. (RI.5.4, RL.5.9)

### **Class Discussion**

What are the common characteristics of the creative/inventive thinkers we have studied? How would we define creative/inventive thinkers? (SL.5.1a, b, RI.5.9)

### **Class Discussion**

Read and compare what you learn about Leonardo da Vinci from fiction and nonfiction text (e.g., *Leonardo the Beautiful Dreamer* by Robert Byrd and *The Usborne Book of Inventors from DaVinci to Biro* by Struan Reid, Patricia Fara, and Ross Watton). How does knowing the historical information enhance your understanding of the fictional story? (RL.5.9, SL.5.1a, b, c, d)

### **Research Project/Multimedia Presentation**

Using the internet, biographies, and an encyclopedia, read all you can about an inventor, either one we've read about together or another of interest (such as Christiaan Huygens, the inventor of the pendulum clock). As a class, we will create a timeline of the inventors we've studied in order to understand where each inventor "lived" chronologically in history. Finally, write a short informative/explanatory piece about an inventor of choice that answers the question "How do innovators and inventors build on what has come before them?" Publish it and present it in a multimedia format to the class, or create a podcast and upload it to the class webpage. (RI.5.2, RI.5.9, RI.5.3, W.5.2a, b, c, d, e, RF.5.4b)

### **Journal Writing**

Inventors are creative people who turn their ideas into reality. Leonardo da Vinci is one of many famous inventors who kept notebooks of ideas. Look at one of his original notebooks here. Start a section of your writing journal for ideas. What ideas for inventions do *you* have? Create lists and draw and label pictures. Share your ideas with a classmate to strengthen your ideas. (W.5.9b, W.5.5)

### **Word Study**

As an individual and as a class, keep an index card file of words studied (e.g., Renaissance, inventiveness, inventor, innovation, creativity, creation, etc.). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, spelling feature, etc. How do the root words help us understand the meaning of the words? (Note: This will be an ongoing activity all year long.) You may also be asked to work in groups to create semantic maps of the words "creativity" and "innovation" in order to explore your understanding of these words. (RI.5.6, L.5.4a)

### **Listening/Musical Appreciation**

Listen to music from the Renaissance (see Art, Music, and Media). How does this music reflect the time period in which it was written? How is it similar to and different from music you listen to today? Discuss as a class. (SL.5.1a, b)

### **Role Playing/Artistic Appreciation**

To help you appreciate how difficult it was for Michelangelo to paint the Sistine Chapel ceiling, tape paper under your desk and then draw a detailed picture for thirty minutes without stopping. After thirty minutes, switch from pencil to paint. With your classmates, discuss the experience, and how it helps you to appreciate the work that went into creating the Sistine Chapel ceiling. Finally, write in your journal about what it must have been like to tackle a project that took years for Michelangelo to complete in difficult conditions. (SL.5.1a, b, W.5.1a, b, c, d, e, f)

## Class Discussion

Usually pictures enhance a story, but sometimes pictures are *part* of the story, such as in *The Invention of Hugo Cabret* by Brian Selznick. How do pictures tell a story? Justify your answer by citing specific pages from the text during class discussion. (SL.5.1a, b, c, d, SL.5.5)

## Reflective Essay

Write an essay response to the essential question ("How has inventive thinking, as revealed in fiction and nonfiction, changed our world?") Your teacher may give you the opportunity to "Give one, get one" before writing your response. (W.5.9.a, b, W.5.7, SL.5.4)

## ADDITIONAL RESOURCES

- [Write a Gem of a Poem](#) (ReadWriteThink) (RL.5.4, W.5.4)

Note: Students learn about diamante poems, consider the idea of cause and effect, and work it into the poem format.

[Great American Inventors: Using Nonfiction to Learn About Technology Inventions](#) (ReadWriteThink) (RI.5.9)

Note: Students use technology every day, but do they ever stop and wonder about the inventors who made certain technology possible? This lesson encourages students to investigate three American inventors (Alexander Graham Bell, George Washington Carver, and Stephanie Kwolek) through research and readings of their biographies.

[Research Building Blocks: "Organize This!"](#) (ReadWriteThink) (RI.5.9)

Note: Research skills can help students find answers for themselves. In this mini-lesson, students organize the information they have compiled through the research process by using sentence strips.

[Research Building Blocks: Skim, Scan, and Scroll](#) (ReadWriteThink) (RI.5.9)

Note: Research skills can help students find answers for themselves. This lesson teaches students the skill of "Skim, Scan, and Scroll," which is taken from a research-skills unit and is one step of successfully completing a written research report.

[FamousInventors: A to Z](#) (About.Com)

## TERMINOLOGY

- - bibliography
  - character development
  - fiction
  - nonfiction
  - paraphrase
  - primary source documents

## MAKING INTERDISCIPLINARY CONNECTIONS

- **This unit teaches:**
  - **Science**
    - Inventors through various time periods (e.g., Galileo and his contributions to astronomy; Thomas Edison and his contributions to telecommunications, electricity, sound recording.; Benjamin Banneker and his contributions to astronomy and mathematics)

- A study of “how things work” (e.g., similar to the information in the book by David Macaulay)
- **History/ geography**
  - The Renaissance (e.g., a “rebirth” of ideas; patrons of the arts and learning; Leonardo da Vinci and Michelangelo)
  - The Reformation (e.g., Gutenberg; Ptolemaic [earth-centered] vs. sun-centered models of the universe)

**This unit could be extended to teach:**

- **Science**
  - The Scientific Method
  - Force and motion (e.g., simple machines, etc.)
  - Astronomy (e.g., constellations, moon phases, etc.)
- **Art**
  - Further study of Renaissance art



## ESSENTIAL QUESTION



**How does literature provide clues to a culture?**

### Standards Checklist

Grade 5 ▶ Unit 3

# Clues to a Culture

**This six-week unit focuses on clues to Native American nations/cultures as revealed through pairings of literature and informational text.**

## OVERVIEW

- This unit begins with students collectively defining and discussing the word “culture.” Next, students compare nineteenth century America from the Ojibway point of view in *The Birchbark House* to depictions in texts such as *Little House on the Prairie* and *If You Were a Pioneer on the Prairie*. In order to glean the similarities and differences across nations, students read trickster stories and informational text, as well as listen to music and examine art from a variety of Native American cultures. Class discussions should reinforce awareness of how someone’s perspective can effect how they view events and people. Authors and poets have often portrayed perspective in literature; therefore, it is essential to remain open to changing one’s understanding of perspectives during this unit and for the rest of the year. This unit ends with an open-ended reflective essay response to the essential question.

## FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
  - **RL.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
  - **RI.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

- **RI.5.7:** Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
- **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.5.4 (c):** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **W.5.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **SL.5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- **L.5.1:** Observe conventions of grammar and usage when writing or speaking.
- **L.5.1 (c):** Use verb tense to convey various times, sequences, states, and conditions.
- **L.5.1 (d):** Recognize and correct inappropriate shifts in verb tense.
- **L.5.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 5 reading and content*, choosing flexibly from a range of strategies.
- **L.5.4 (c):** Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

[Common Core State Standards, ELA](#) (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- - Define “culture.”
  - Compare fiction and nonfiction books about Native American nations to pioneer times in America.
  - Create a multimedia presentation on a Native American nation of choice.
  - Write responses to a variety of literature and poetry.
  - Find similarities and differences in trickster tales from various cultures.
- Participate in group discussions.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

***Note: The list of Native American nations below is illustrative—not comprehensive; please choose a local nation to examine in a similar manner.***

#### Stories

- *The Birchbark House* (Louise Erdrich) (E)

- *Little House on the Prairie* (Laura Ingalls Wilder and Garth Williams) (EA)
- *Knots on a Counting Rope* (John Archambault, Bill Martin, Jr., and Ted Rand)
- *Dreamcatcher* (Audrey Osofsky and Ed Young)
- *Walk Two Moons* (Sharon Creech)
- *Guests* (Michael Dorris)
- *A Boy Called Slow* (Joseph Bruchac and Rocco Baviera)
- *Julie of the Wolves* (Jean Craighead George and John Schoenherr)
- *Island of the Blue Dolphins* (Scott O'Dell)
- *Sign of the Beaver* (Elizabeth George Speare)

## Trickster Tales

- *Trickster Tales: Forty Folk Stories from Around the World* (World Storytelling) (Josepha Sherman)
- *How Rabbit Tricked Otter: And Other Cherokee Trickster Stories* (Gayle Ross and Murv Jacob)
- *A Ring of Tricksters: Animal Tales from North America, the West Indies, and Africa* (Virginia Hamilton and Barry Moser) (EA)
- *Raven: A Trickster Tale from the Pacific Northwest* (Gerald McDermott)
- *Coyote: A Trickster Tale from the American Southwest* (Gerald McDermott)

## Poems

- "Dream Catchers" (Ojibwa, Traditional)
- "You are Part of Me" (Cherokee, Lloyd Carl Owle)

## Speeches

- "I will fight no more forever" (Chief Joseph the Younger [Hin-mah-too-yah-lat-keht], October 5, 1877)

## Additional Sources

Native American Indian Legends and Folklore (Native Languages of the Americas)

## INFORMATIONAL TEXTS

### Informational Text

- *A History of US: The New Nation, 1789-1859* (Book 4) (Joy Hakim) (E)
- *A History of US: First Americans, Prehistory-1600* (Book 1) (Joy Hakim) (E)
- *If You Were a Pioneer on the Prairie* (If You...Series) (Anne Kamma and James Watling)
- *Black Frontiers: A History of African-American Heroes in the Old West* (Lillian Schlissel)
- *If You Lived with the Cherokee* (If You...Series) (Peter and Connie Roop and Kevin Smith)
- *If You Lived with the Sioux Indians* (If You...Series) (Ann McGovern and Jean Syverud Drew)

- *You Wouldn't Want to be an American Pioneer! A Wilderness You'd Rather Not Tame* (You Wouldn't Want To...Series) (Jacqueline Morley and David Antram)
- *The Nez Perce* (Scholastic, A True Book) (Stefanie Takacs)

### Informational Text (Read Aloud)

- *Sequoyah: The Cherokee Man Who Gave His People Writing* (James Rumford)

### ART, MUSIC, AND MEDIA

#### Art

Apache:

- Edward S. Curtis, *Apache Still Life* (1907)
- artist unknown, *San Juan, A Mescalero Apache Chief* (no date)
- Noah H. Rose, *View of two Native American Apache women outside their cloth-covered wickiups in a camp in Arizona* (1880)

Hopi:

- *wooden Hopi Kachina doll* (1925)
- *Hopi Girl with Jar* (no date)
- Edward Curtis, *East Side of Walpi* (1921)

Haida:

- *Haida mask* (1879)
- Bill Hupe, *Dedication Potlach: The Honoring of Ancient Traditions* (2006)
- *Indian Village Alaska* (1897)

#### Music

- Thomas Vennum, *Ojibway Music from Minnesota: A Century of Song for Voice and Drum*
- Native American music (for a local nation)

## SAMPLE ACTIVITIES AND ASSESSMENTS

### ○ Class Discussion

What is meant by the word "culture"? For which elements does one look when learning about a culture? Write your ideas down on a Post-It note and "**Give one, get one.**" (*Teacher Notes: Answers may include: language, social organization, customs/traditions, arts, religion, symbols, etc.*) Let's create a class chart of elements to look for, and we will look to find examples in texts read during this unit. (SL.5.1a, b, c, d)

### Literature Response

*The Birchbark House* by Louise Erdrich is described as a realistic and sympathetic portrayal of a Native American culture during the period of westward expansion. Compare pioneer life as presented from Omakayas' perspective in *The Birchbark House* with Laura's perspective in *Little House on the Prairie* by Laura Ingalls Wilder or *If You Were a Pioneer on the Prairie* by Anne Kamma and James Watling. Choose an event in the story and write about what surprised you the most about Omakayas' experience. (RL.5.1)

### Literature Response

The title of Sharon Creech's book *Walk Two Moons* comes from the Native American phrase, "Don't judge a man until you have walked two moons in his moccasins." What have you learned about the Native American nation studied? Turn and talk with a neighbor about this prompt before responding in your journal. (RL.5.1)

## **Multimedia Presentation**

Read all you can about a Native American nation, drawing on information from multiple print or digital sources. Write a short informative/explanatory piece about your nation of choice, quoting accurately from the texts. Publish it and present it in a multimedia format to the class. (RI.5.1, RL.5.1, RI.5.7, RI.5.8, W.5.2a, b, c, d, e, RF.5.4b, c, L.5.1a, b, c, d, L.5.2a, b)

## **Poetry Response**

Sharon Creech uses sound imagery, often linked to personification, throughout her novel (*Walk Two Moons*). Find an example of how these literary techniques were used to increase the feeling of being part of the story, mark it with a Post-It note, and share it with a partner. (RF.5.4c)

## **Opinion Statements**

Consider the speech of Chief Joseph the Younger ("I will fight no more forever"). In your opinion, do you think he needed to be consoled or encouraged to go on? Write your position on a Post-It note, and your teacher will divide the class based on your position. Share ideas with classmates who are of the same opinion. Then, individually write your response in your journal. Work with classmates to revise and edit your opinion statement to make sure your position is supported. Publish your position on a classroom blog to encourage additional conversation. (SL.5.3, W.5.1a, b, c, d, e, W.5.6, L.5.1a, b, c, d, L.5.2a, b)

## **Class Discussion**

We will discuss how trickster stories can reveal insights into a culture different from your own. What did you learn about the nation from the trickster story we've just read? What does a story/poem reveal about a culture that reading solely from an informational text does not? Write your ideas down in your journal prior to class discussion. (RL.5.9, SL.5.3)

## **Class Discussion**

Why do tricksters ignore conventional cultural behavior? Why are these characters often personifications and not human? What impact does culture have on the tale? Talk with a classmate to share ideas and then write your favorite ideas down in your journal prior to class discussion. (RL.5.9)

## **Word Study**

As an individual and as a class, keep an index card file of words studied (e.g., tribe, tribute; nation, nationality, nationwide, culture, cultural, etc.). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, etc. How do the prefixes and suffixes help us understand the meaning of the words while changing the part of speech? (Note: This will be an ongoing activity all year long.) (RI.5.6, L.5.4a, b, c)

## **Music/Art Appreciation**

Discuss how art and music can provide an insight into a culture. From which do you prefer to learn? Why? Your teacher may ask you to write your own response on Post-It notes, on a white board, or in your journal before discussing as a class. (SL.5.1a, b, c, d)

## **Reflective Essay**

Write an essay response to the essential question ("How does literature provide clues to a culture?") Your teacher may give you the opportunity to "Give one, get one" before writing your response. (W.9a, b, W.5.4, W.5.7, L.5.1a, b, c, d, L.5.2a, b)

## **Essay/Art Connection**

View the works from one of the selected tribes. What can we learn about this tribe through viewing these images? Ask the students to write an essay describing what they have learned by viewing the objects.

## **Extension/Art Connection**

Divide students into small groups and have each group select one tribe under study. Students will be given original images of the objects, clothing, and housing of the tribe. Have students locate other images to add to this group. Image collection will lead into a more involved research project, to include an essay and presentation to the class.

## ADDITIONAL RESOURCES

- [November is National American Indian Heritage Month](#) (ReadWriteThink) (RL.5.9)

Note: Engage your students in an exploration of Native American heritage through a study of Native American pourquoi tales.

[Native Americans Today](#) (ReadWriteThink) (RI.5.7)

Note: In this lesson plan, teachers use photo essays and other texts to introduce students to Native American children and their families, thereby countering the idea that Native people no longer exist.

[Culture Clues Expedition](#) (National Geographic) (RI.5.7)

Note: Students use visual clues to determine the cultural make-up of their own community.

[Teaching Point of View with \*Two Bad Ants\*](#) (ReadWriteThink) (RL.5.6)

Note: This lesson provides students with the opportunity to use illustrations and text to develop an understanding of the point of view of the characters.

[Life of a Navajo Weaver](#) (ArtsEdge, The Kennedy Center)

[Native American Chants and Movement](#) (ArtsEdge, The Kennedy Center)

[Countries and their Cultures](#) (EveryCulture.Com)

*Native American Art* (David Penny)

Note: This book demonstrates how clothes, baskets, Navajo weavings, Hopi kachina dolls, jewelry, quillwork, pottery, carvings and ceremonial objects fit into various Native American societies.

## TERMINOLOGY

- - personification
  - perspective
  - point of view
  - sound imagery
  - trickster tale

## MAKING INTERDISCIPLINARY CONNECTIONS

- **This unit teaches:**
  - **History/geography:**
    - Native American cultures (e.g., Great Basin and Plateau, Northern and Southern Plains, Pacific Northwest, etc.) and famous Native Americans (e.g., Chief Joseph the Younger)
    - Life in the American west (e.g., the transcontinental railroad, pioneers, wagon trains, etc.)

**This unit could be extended to teach:**

- **History/geography:**

- Where different Native Americans tribes lived (e.g., Great Basin and Plateau, Northern and Southern Plains, Pacific Northwest, etc.), and how the shelters, clothing, and artwork varied based upon geography
- Conflicts between Native Americans and European settlers (e.g., American Government Policies, Bureau of Indian Affairs, Sand Creek Massacre, Little Big Horn: Wounded Knee, etc.)
- Native American nations or famous Native Americans (e.g., Tecumseh, Osceola, Sacagawea, Sequoyah, etc.)
- Westward Expansion before the Civil War (e.g., Lewis and Clark, Daniel Boone, Wilderness Trail, Erie Canal, Pony Express, etc.)



#### ESSENTIAL QUESTION



**How are fictionalized characters and real people changed through conflict?**

#### Standards Checklist

*Grade 5 ▶ Unit 4*

## America in Conflict

This nine-week unit focuses on the causes and consequences of the American Civil War, as revealed through literature and informational text.

- [Show All](#) | [Hide All](#) | [Top](#)

### OVERVIEW

- Students can choose from a variety of historical fiction, and compare and contrast this with informational text about the same time period. In order to hone a deeper understanding of the period beyond what is conveyed in print, students listen to music and examine art from the Civil War period. The culminating activity is to compose a narrative that is set within a real historical context, includes a fictional character with a conflict to grow from, and incorporates authentic facts, photos, or artwork.

### FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
  - **RL.5.6:** Describe how a narrator's or speaker's point of view influences how events are described.
  - **RI.5.5:** Compare and contrast the overall structure information (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.
  - **RI.5.3:** Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

- **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.5.4 (a):** Read on-level text with purpose and understanding.
- **W.5.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- **SL.5.4:** Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- **L.5.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 5 reading and content*, choosing flexibly from a range of strategies.
- **L.5.4 (b):** Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., *photograph*, *photosynthesis*).

[Common Core State Standards, ELA](#) (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- - Read and write poetry about America.
  - Compare fiction and nonfiction books about the Civil War and slavery.
  - Analyze two accounts of the same event and describe important similarities and differences in the details they provide.
  - Conduct research on a person or event from the Civil War time period.
  - Create a multimedia presentation on a person or event of choice from the Civil War.
  - Continue defining relationships between words (e.g., civil, civilization, and civilian).
  - Write a historical narrative, based in the Civil War time period.
  - Participate in group discussions.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories (Historical Fiction, Civil War)

- *Bull Run* (Paul Fleishman)
- *Maritcha: A Nineteenth-Century American Girl* (Tonya Bolden)
- *Ballad of the Civil War* (Mary Stoltz and Sergio Martinez)
- *Across Five Aprils* (Irene Hunt)

- *A Picture of Freedom: The Diary of Clotee, a Slave Girl, Belmont Plantation, Virginia, 1859* (Dear America Series) (Patricia C. McKissack)
- *Underground Man* (Milton Meltzer)
- *Steal Away...to Freedom* (Jennifer Armstrong)
- *Dear Austin: Letters from the Underground Railroad* (Elvira Woodruff and Nancy Carpenter)
- *A Light in the Storm: The Civil War Diary of Amelia Martin, Fenwick Island, Delaware, 1861* (Dear America Series) (Karen Hesse)
- *When Will This Cruel War be Over?: The Civil War Diary of Emma Simpson, Gordonsville, Virginia, 1864* (Dear America Series) (Barry Denenberg)
- *After the Rain: Virginia's Civil War Diary* (Book Two) (Mary Pope Osborne) (EA)
- *A Time To Dance: Virginia's Civil War Diary* (Book Three) (Mary Pope Osborne) (EA)
- *The Journal Of James Edmond Pease: A Civil War Union Soldier, Virginia, 1863* (Dear America Series) (Jim Murphy) (EA)
- *Just a Few Words, Mr. Lincoln* (Jean Fritz)

## Poems

- "The New Colossus" (Emma Lazarus) (E)
- "The Eagle" (Alfred Lord Tennyson)
- "I Hear America Singing" (Walt Whitman) (EA)
- "I, Too, Sing America" (Langston Hughes) (E)
- "The Star-Spangled Banner" (Francis Scott Key)

## INFORMATIONAL TEXTS

### America

- *You Wouldn't Want to Be a Worker on the Statue of Liberty!: A Monument You'd Rather Not Build* (You Wouldn't Want To...Series) (John Malam and David Antram)

### Civil War

- *A History of US: War, Terrible War, 1855-1865* (Book 6) (Joy Hakim) (E)
- *Underground Railroad: The New Book of Knowledge*. (Scholastic) (Henrietta Buckmaster) (E)
- *You Wouldn't Want to be a Civil War Soldier: A War You'd Rather Not Fight* (You Wouldn't Want To...Series) (Thomas Ratliff and David Antram)
- *If You Lived At the Time of the Civil War* (If You...Series) (Kay Moore and Anni Matsick)
- *If You Traveled on the Underground Railroad* (If You...Series) (Ellen Levine and Larry Johnson)
- *If You Lived When There was Slavery in America* (If You...Series) (Anne Kamma and Pamela Johnson)

- *The Abraham Lincoln You Never Knew* (James Lincoln Collier and Greg Copeland)
- *Outrageous Women of Civil War Times* (Mary Rodd Furbee)
- *Sojourner Truth: Ain't I a Woman?* (Scholastic Biography) (Frederick and Patricia C. McKissack)
- *The Abolitionist Movement* (Cornerstones of Freedom) (Elaine Landau)
- *Your Travel Guide to the Civil War* (Passport to History) (Nancy Raines Day)

## Additional Resources

- The U.S. Civil War 1861-1865 Timeline (A History Place)

## ART, MUSIC, AND MEDIA

### Music

- Patrick S. Gilmore, "When Johnny Comes Marching Home" (1863)
- Julia War Howe, "The Battle Hymn of the Republic" (1861)
- Daniel Decatur Emmett, "Dixie" (1861)

### Art

- Alexander Gardner, "President Abraham Lincoln in the tent of General George B. McClellan after the Battle of Antietam (Antietam [Sharpsburg], Maryland, October 3, 1862)

## SAMPLE ACTIVITIES AND ASSESSMENTS

### ○ Class Discussion

How do the symbols of America (e.g., the Statue of Liberty, the American flag, the bald eagle, etc.) provide strength during times of conflict? Discuss as a class, citing examples from the poems and stories we've read. (SL.5.1a, b, c, d)

### Poetry Response

Continue the "Poetic Devices Chart" (begun in unit 1) that includes examples of similes, metaphors, alliteration, and onomatopoeia in poems from this unit. Write your own poem about America that uses at least two of the techniques found. (RL.5.4, L.5.5, W.5.4)

### Art Appreciation

How is war depicted through art? View one of the most famous photos of the Civil War, "President Abraham Lincoln in the tent of General George B. McClellan after the Battle of Antietam," and discuss what you can learn about the Civil War, even before learning facts and reading literature from that time period. (SL.5.1a, b, c, d)

### Literature Response

While reading a story, such as *Bull Run* by Paul Fleishman, keep an ongoing list of words to describe the main character(s). Mark the text with Post-it notes and write the adjectives on the notes. After finishing the book, you will be asked to choose the best adjectives that describe the character's internal responses and external behaviors in response to conflicts experienced. (RL.5.6, RL.5.1, RL.5.3, RF.5.4a, b, c)

### Class Discussion

Read and compare what you learn about slavery in America from fiction and nonfiction text (e.g., *Dear Austin: Letters from the Underground Railroad* by Elvira Woodruff and Nancy Carpenter and *If You Lived When There was Slavery in America* by Anne Kamma and Pamela Johnson). How does knowing the historical

information enhance your understanding of the fictional story? Talk with a classmate to share ideas prior to large group discussion. (RL.5.9)

### **Graphic Organizer**

As a class, we will keep a chart of information about the Civil War period that we learn from a variety of fiction and nonfiction; the chart will have the following categories:

- What is the conflict?
- Why does this conflict occur?
- Who is involved on each side of the conflict?
- How is the conflict resolved?
- How does this conflict have an effect on our lives today?

Keep a list of your responses to these questions in your journal. Share thoughts with a partner who has read the same book as you, and collaboratively contribute to the class chart.

### **Class Discussion**

At the end of the unit, we will compare the lives of different characters, real and fictional, during the Civil War and discuss how they grew because of the conflict they experienced. (RI.5.5, RI.5.3, RI.5.7, RI.5.9, RF.5.4a, b, c)

### **Research Essay/Multimedia Presentation**

Write a research essay about an event from the Civil War, highlighting the causes and effects of the conflict. Part of your essay should explain the relationship or interaction between individuals or events. (Alternately, students may choose a person to write about, noting how that person contributed to the cause or to the resolution of this historical conflict.) Present this report in a multimedia format to the class. (W.5.7, RI.5.3, W.5.2a, b, c, d, e, SL.5.4, SL.5.5, L.5.1a, b, c, d, L.5.2a, b, c)

### **Word Study**

As an individual and as a class, keep an index card file of words studied (e.g., secession, rebellion, abolition, confederate, rebel, etc.). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, etc. How do word relationships (e.g., civil, civilization, and civilian) help us understand the meaning of the words, while the prefixes and suffixes affect the part of speech and spelling? (Note: This will be an ongoing activity all year long.) (RI.5.6, L.5.4,b,c)

### **Historical Narrative**

Write your own historical narrative that is set during the Civil War, includes a fictional character with a conflict to grow from, and incorporates authentic facts, photos, or artwork. Talk through your ideas with a partner before starting your first draft. You will have the opportunity to edit and revise your narrative with a partner so your final product is of the highest quality. Publish your narrative on a class webpage to encourage "virtual" conversation after the unit is over. (W.5.3a, b, c, d, e, W.5.4, W.5.9a, b, SL.5.5, L.5.1a, b, c, d, L.5.2a, b, c)

## **ADDITIONAL RESOURCES**

- [Engaging Students in a Collaborative Study of the Gettysburg Address](#) (ReadWriteThink) (SL.5.3)

This lesson plan invites students to learn more about the historical significance of President Abraham Lincoln's famous speech, the Gettysburg Address, as well as the time period and people involved.

[Using Historical Fiction to Learn About the Civil War](#) (ReadWriteThink) (RL.5.2, W.5.7)

This lesson uses the book *Meet Addy* by Connie Porter to teach the characteristics of historical fiction, the making of inferences, the use of visualization, and Civil War history.

Critical Perspectives: Reading and Writing About Slavery (ReadWriteThink) (RL.5.2, W.5.7)

In this lesson, students critically examine the perspectives of slaves and slave owners.

Strategic Reading and Writing: Summarizing Antislavery Biographies (ReadWriteThink) (RL.5.2, RI.5.1)

In this lesson, students practice writing effective summaries using biographies.

Examining Plot Conflict Through a Comparison/Contrast Essay (ReadWriteThink) (RL.5.9)

In this lesson, students explore picture books to identify the characteristics of four types of conflict: character vs. character, character vs. self, character vs. nature, and character vs. society.

Civil War Music (ArtsEdge, The Kennedy Center)

Pictures of the Civil War (The National Archives)

## TERMINOLOGY

- - ballad
  - characterization
  - conflict
  - poetic terms: meter, rhyme scheme, metaphor, simile
  - symbolism

## MAKING INTERDISCIPLINARY CONNECTIONS

- **This unit teaches:**
  - **History/geography:** The Civil War (e.g., abolitionists, slave life, Abraham Lincoln, Yankees and Rebels, Blue and Gray, First Battle of Bull Run/First Battle of Manassas, Sojourner Truth, Harriet Tubman, Underground Railroad, etc.)

### **This unit could be extended to teach:**

- **History/geography**
  - The Civil War and Reconstruction (e.g., famous people, major events, The Gettysburg Address, etc.)
  - The assassination of Lincoln
  - Slavery
- **Language Arts:** "O Captain, My Captain" (Walt Whitman) (written about the assassination of Lincoln)



## ESSENTIAL QUESTION



What do people, real or imagined, learn from exploring their world?

### Standards Checklist

Grade 5 ▶ Unit 5

# Exploration – Real and Imagined

This five-week unit builds upon the study of character development begun in unit 4 by having students articulate how we learn from real and fictional characters' experiences.

## OVERVIEW

- Students choose an exemplar text with a dream-like context—*Alice in Wonderland*, *The Little Prince*, or another chosen by the teacher—to read with their peers and to examine what we can learn from the character's experiences as each book's characters develop. Students have the opportunity to view performances of the books, and discuss how the "live-performances" are similar to and different from the book and how seeing these DVDs can add yet another dimension to comprehension of the book. Additionally, students read informational texts, such as *My Librarian is a Camel: How Books are Brought to Children Around the World* or biographies of explorers, to apply lessons learned from literature to informational text. Students also create an individual semantic map of the word "exploration" in order to help their understanding of the real and fictional types studied in this unit. Finally, this unit ends with an open-ended reflective essay response to the essential question.

## FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
- **RL.5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

- **RL.5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., a graphic novel, multimedia presentation of fiction, folktale, myth, [and] poem).
- **RI.5.8:** Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
- **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.
- **W.5.5:** With guidance and support from adults and peers, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **SL.5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **L.5.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[Common Core State Standards, ELA](#) (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- - Compare similarities and differences between two exemplar texts—*Alice in Wonderland* and *The Little Prince*.
  - Respond to poetry, prose, and informational text in writing and in class discussions.
  - Explain how poetry is used within prose.
  - Discuss how illustrations in *Alice in Wonderland* and/or *The Little Prince* play a role in *telling* the story.
  - Recite poetry for classmates—original and parody versions.
  - Continue defining relationships between words (e.g., exploration, explorer, exploratory; character, characterization, characterize).
  - Interpret figurative language, including similes and metaphors.
  - Research and report on an explorer.
  - Write their own exploration story.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories

- *Alice's Adventures in Wonderland* (Lewis Carroll) (E)
- *Down the Rabbit Hole* (An Echo Falls Mystery) (Peter Abrahams)
- *The Nursery "Alice"* (Lewis Carroll and John Tenniel)
- *Alice in Wonderland* (Campfire Graphic Novel) (Lewis Carroll, Adapted by Louis Helfand, and Rajesh Nagulakonda)
- *The Little Prince* (Antoine de Saint-Exupéry) (E)

## Poems

### General

- *The End of the Beginning: Being the Adventures of a Small Snail (and an Even Smaller Ant)* (Avi and Tricia Tusa) (easier)

- "Words Free as Confetti" by Pat Mora (E)
- "Against Idleness and Mischief" (Isaac Watts)
- "The Star" (Ann and Jane Taylor)
- "The Spider and the Fly" (Mary Howitt)
- "Queen of Hearts" (Mother Goose, Anonymous)

### From Alice's Adventures in Wonderland

- "How Doth the Little Crocodile" (Lewis Carroll)
- "The Mouse's Tale" (Lewis Carroll)
- "Twinkle, Twinkle Little Bat" (Lewis Carroll)
- "'Tis the Voice of the Lobster" ("Lobster Quadrille") (Lewis Carroll)

## Quotations

- "Grown-ups never understand anything by themselves, and it is exhausting for children to have to provide explanations over and over again." (Antoine de Saint-Exupéry, *The Little Prince*)
- "It is only with the heart that one can see rightly; what is essential is invisible to the eye." (Antoine de Saint-Exupéry)

## INFORMATIONAL TEXTS

### Informational Text

#### Deserts

- *My Librarian is a Camel: How Books are Brought to Children Around the World* (Margriet Ruurs) (E)
- *Camels* (Nature Watch) (Cherie Winner)
- *Desert Mammals* (Scholastic, A True Book) (Elaine Landau)
- *Deserts* (Scholastic, True Books: Ecosystems) (Darlene R. Stille)

#### Explorers/Geography

- *Kids During the Age of Exploration* (Kids Throughout History) (Cynthia MacGregor)
- *Women Explorers of North and South America* series (Margo McLoon-Basta)
- *State-by-State Guide* (United States Of America) (Millie Miller and Cyndi Nelson)

## Biographies

- *René Magritte* (Getting to Know the World's Greatest Artists) (Mike Venezia)
- *Salvador Dali* (Artists in Their Time) (Robert Anderson)

## ART, MUSIC, AND MEDIA

### Art

- Wilfredo Lam, *Untitled*, (1947)

- Roberto Matta, *Psychological Morphology* (1938)
- Frida Kahlo, *Diego en mi Pensamiento* (1943)
- George De Chirico, *The Disquieting Muses* (1916)
- Salvador Dali, *The Persistence of Memory* (1931)
- Rene Magritte, *The False Mirror* (1928)

## Illustrations

- Sir John Tenniel, *Alice's Adventures in Wonderland*
- Antoine de Saint-Exupéry, *The Little Prince* (1943)

## Music

- Danny Elfman, *Alice in Wonderland Soundtrack* (2010) (Walt Disney Records)
- Steve Schuch, *The Little Prince* (1997) (Night Heron Music)

## Media

- *The Little Prince* (1974)
- *Lewis Carroll's Alice in Wonderland* (Broadway Theater Archive) (1983)

## SAMPLE ACTIVITIES AND ASSESSMENTS

- *Note: Students should have the opportunity to choose a book to read and discuss in groups. Whole-class activities are listed after the specific activities by text title (below). If both Alice's Adventures in Wonderland and The Little Prince are above student reading levels, you can add a third group that reads The End of the Beginning—an easier book with similar characteristics.*

### **ALICE'S ADVENTURES IN WONDERLAND**

#### **Literature Response**

What does Alice think she will find when she jumps down the rabbit hole? If you were Alice, would you have done this? Why or why not? Write your response in your journal, share ideas with a classmate, and revise your response if you get additional ideas you would like to use. (RL.5.2)

#### **Literature Response**

Recall characters you have read about so far this year, and compare them to characters from this text. For example, compare Alice's encounters in Wonderland with the Red Queen to another literary character that encounters a tyrant. What can you learn from Alice? Write your response in your journal, share ideas with a classmate, and revise your response if you get additional ideas you would like to use. (RL.5.3)

#### **Literature Response**

To see Alice and its illustrations in a different light, your teacher will introduce you to (1) *The Nursery "Alice,"* a version of the story that Carroll prepared for very young children, (2) *Down the Rabbit Hole: An Echo Falls Mystery* (Peter Abrahams), and/or (3) the graphic novel version, *Alice in Wonderland* (Campfire Graphic Novels). Discuss similarities and differences between these versions. (RL.5.7)

#### **Literature Response**

Summarize each chapter in your journal by answering the question, "What does Alice learn from her experiences in *Alice's Adventures in Wonderland*?" Cite specific examples and/or mark the text with a Post-it note to facilitate group discussion. (RL.5.5)

#### **Art Appreciation**

Examine the work of two surrealist artists: Salvador Dali and René Magritte. Compare the dream-like state of the art works to the experiences Alice has in Wonderland. In what way are Alice’s adventures similar to dreams (or nightmares)? To surrealist art? (SL.5.1a, b, c, d)

### **THE LITTLE PRINCE**

#### **Literature Response**

What does each of the main characters learn about themselves by exploring the world and thinking about these adventures? Write your response in your journal, share ideas with a classmate who chose the same character, and revise your response if you get additional ideas you would like to use. (RL.5.3)

#### **Literature Response**

Symbols and metaphors are present throughout *The Little Prince*. Do these make the stories easier to read or harder for you to understand the story? Why? (L.5.5a, RL.5.4)

#### **Literature Response**

Summarize every three to four chapters of *The Little Prince* in your journal by answering the question, “What does the pilot learn from the little prince? What does the little prince learn from the pilot?” (RL.5.5)

#### **Music Appreciation**

Listen to this [song](#) by Steve Schuch about the Little Prince. Read the words. Discuss similarities and differences between these versions. (SL.5.1a, b, c, d)

### **GENERAL**

#### **Partner Discussion**

At the end of your novel study, pair up with a partner who read a book that you did not. Share:

- What the character learned about himself/herself by exploring their unique world. (SL.5.2, SL.5.3, RF.5.4, RL.5.5)
- How the illustrations are part of the story, showing specific pages. (SL.5.2, RL.5.7)
- How the music/songs from this unit remind you of the story you read (if applicable). (SL.5.1a, b, c, d)

#### **Dramatization/Fluency**

Choose a poem to perform interpretively from the suggested list or write your own. Memorization is not required, but optional for this performance. (Alternately, pair with a partner where one of you learns the Lewis Carroll version, and one learns original. Perform both versions for the class, and then discuss how knowing the original helps us to appreciate the parody even more.) (L.5.5a, b, c, SL.5.6)

#### **Media Appreciation**

How is reading *Alice’s Adventures in Wonderland* or *The Little Prince* similar to/different from watching a DVD version? Which do you prefer? Why? Write your initial thoughts in your journal before discussing as a class. (RL.5.7)

#### **Informational Text Response**

After reading *My Librarian is a Camel* (Margriet Ruurs), has your perspective about the school library and access to library books changed? What are some ways that the author influenced your thinking? Cite specific examples from the text during class discussion. In your journal, write a response to this question: “What did you learn from this text?” (RI.5.8)

#### **Research Report**

Not only do fictional characters learn from exploring their world, but real people do too; they are known as explorers. Research a famous explorer and his/her contributions to understanding of the world, and present your findings to the class. (W.5.7, L.5.1a, b, c, d, e, L.5.2a, b, c, d, L.5.3a)

### **Narrative Writing**

Write your own exploration story about a real or fictional character. Your story should have a moral, or a lesson you want the reader to learn from your character. Talk through your ideas with a partner before starting your first draft. You will have the opportunity to edit and revise your narrative with a partner so your final product is of the highest quality. (W.5.3a, b, c, d, e, W.5.4, W.5.5, L.5.1a, b, c, d, e, L.5.2a, b, c, d, L.5.3a)

### **Word Study**

As an individual and as a class, keep an index card file of words, literal and figurative, studied in this unit (e.g., exploration, explorer, exploratory; character, characterization, characterize). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, etc. How do word relationships help us understand the meaning of the words, while the prefixes and suffixes affect the part of speech and spelling? (Note: This will be an ongoing activity all year long.) In addition, you will create an individual semantic map of the word "exploration" in order to represent visually your understanding of the real and fictional types of exploration studied in this unit. (L.5.4a, b, c)

### **Reflective Essay**

Write an essay response to the essential question ("What do people, real or imagined, learn from exploring their world?"). Your teacher may give you the opportunity to "Give one, get one" before writing your response. (W.5.9a, b, W.5.4, W.5.7, L.5.1a, b, c, d, e, L.5.2a, b, c, d, L.5.3a)

### **Writing Activity/Art Connection**

Have students select one work to study. They should begin their exploration by creating a list of the visual elements in the painting. They will use their list to write a short story based on the painting, referring to their list and to the painting as they develop their story.

### **Class Discussion/Art Connection**

Select one of the paintings. Have the students sit with a partner and discuss the character(s) represented in the work. What can we learn about the character(s) through the artist's use of color, juxtaposition of imagery, and distortion? Students will share one idea discussed with the larger group.

## **ADDITIONAL RESOURCES**

- Character Trading Cards (ReadWriteThink) (RL.5.5)

Note: In this lesson, students create character trading cards. Specific prompts ask students to describe the character, look at his or her thoughts and feelings, explore how he or she develops, identify important thoughts and actions, and make personal connections to the character.

Using Picture Books to Teach Characterization In Writing Workshop (ReadWriteThink) (RL.5.2)

Note: Students explore the concept of character development through focused experiences with picture books.

Book Report Alternative: Examining Story Elements Using Story Map Comic Strips. (ReadWriteThink) (RL.5.9a)

Note: In this lesson, students use a six-paneled comic strip to create a story map, summarizing a book or story that they've read either read as a class or independently.

The Original Alice: Alice's Adventures underground

Note: This website contains the original text of Carroll's first published version of the Alice story. Look at the primary source document! (Requires Adobe Shockwave Player)

## TERMINOLOGY

- metaphor
- nonsense literature
- paradox
- parody
- soliloquy
- style
- symbol

## MAKING INTERDISCIPLINARY CONNECTIONS

### ○ **This unit teaches:**

- **History/geography**
  - Explorers (e.g., who they are, where/why they explored, etc.)
  - Geography of North and South America (e.g., fifty states, major oceans and rivers, etc.)
- **Science:** Camels (e.g., where they live, what is their habitat, what makes them suited for desert life, etc.)
- **Art:** surrealism, Salvador Dali, Rene Magritte, Roberto Matta, illustration

### **This unit could be extended to teach:**

- **History/geography:**
  - Explorers (e.g., Prince Henry the Navigator, Bartolomeu Dias, Vasco da Gama, Cabral, Christopher Columbus, Magellan, Balboa, etc.)
  - Deserts of the world (e.g., Africa: Sahara, Kalahari; Asia: Gobi; North America: Mojave, Death Valley; South America: Atacama Desert, etc.)
- **Science**
  - Oceanography (e.g., surface, subsurface land features, ocean floor, composition of sea water, currents, tides, marine life, etc.)
  - Desert habitats (e.g., what lives in a desert? what adaptations would be needed by man to live in a desert?, etc.)



#### ESSENTIAL QUESTION



How can literature help us understand what it means to “grow up”?

#### Standards Checklist

Grade 5 ▶ Unit 6

## Coming of Age

This final six-week unit focuses on the genre of the novel, and uses "coming of age" as a unifying theme.

### OVERVIEW

- In this unit, students choose one of many exemplar novels to study, using all the strategies and skills learned up until this point in the year. Coming of age is a learning process that endures beyond novels to informational text, film, and real life, and students compare and contrast characters’ experiences to come up with their own definition for “coming of age novels.” Students research the historical context behind a novel, such as the Great Depression as the historical context for *Bud, Not Buddy* by Paul Christopher. The culminating project is for students to create their own coming of age multimedia presentation with an introduction that answers the essential question.

### FOCUS STANDARDS

- These Focus Standards have been selected for the unit from the Common Core State Standards.
  - **RL.5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
  - **RI.5.6:** Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.
  - **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.

- **W.5.6:** With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.
- **W.5.8:** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **SL.5.5:** Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- **L.5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- **L.5.3 (a):** Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- **L.5.3 (b):** Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.

[Common Core State Standards, ELA](#) (1.5 MB)

## SUGGESTED STUDENT OBJECTIVES

- - Define the term “coming of age novel.”
  - Compare the treatment of coming of age in a variety of novels.
  - Compare and contrast novels and movies versions of the novels.
  - Read and respond to literature and poetry in a variety of ways.
  - Compare and contrast how characters in a story respond to challenges and what they learn from their experience.
  - Generate interview questions; conduct a “mock” interview.
  - Research the steps that would be involved in turning a hobby or interest into a career.
  - Compare fiction and non-fiction books about the Great Depression, such as the historical context for *Bud, Not Buddy* (Paul Christopher).
  - Write and publish a multimedia coming of age presentation.
  - Participate in group discussions.

## SUGGESTED WORKS

- (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories

##### General

- *Where the Mountain Meets the Moon* (Grace Lin) (E)
- *M.C. Higgins, the Great* (Virginia Hamilton) (E)
- *The Secret Garden* (Frances Hodgson Burnett) (E)

- *Tuck Everlasting* (Natalie Babbitt) (E)
- *Then Again, Maybe I Won't* (Judy Blume)
- *Flying with the Eagle, Racing the Great Bear: Stories from Native North America* (Joseph Bruchac)
- *Cat with a Yellow Star: Coming of Age in Terezin* (Susan Goldman Rubin and Ela Weissberger)
- *The Wall: Growing Up Behind the Iron Curtain* (Peter Sis)

#### *Historical Fiction, Great Depression*

- *Bud, Not Buddy* (Christopher Paul Curtis) (E)
- *Out of the Dust* (Karen Hesse)
- *A Long Way From Chicago* (Richard Peck)
- *A Year Down Yonder* (Richard Peck)
- *The Journal of C.J. Jackson: A Dust Bowl Migrant, Oklahoma to California, 1935* (Dear America Series) (William Durbin)
- *Rose's Journal: The Story of a Girl in the Great Depression* (Marissa Moss)
- *Survival In the Storm: The Dust Bowl Diary of Grace Edwards, Dalhart, Texas, 1935* (Dear America Series) (Katelan Janke)
- *Christmas After All: The Great Depression Diary of Minnie Swift, Indianapolis, Indiana, 1932* (Dear America Series) (Kathryn Lasky)

## Poems

- "Freedom" (William Stafford)
- "I'm Nobody! Who are you?" (Emily Dickinson) (EA)
- "Dreams" (Nikki Giovanni) (EA)

## INFORMATIONAL TEXTS

### Informational Text

#### *General*

- *The Kid's Guide to Money: Earning It, Saving It, Spending It, Growing It, Sharing It* (Scholastic Reference) (Steve Otfinsoki) (E)

#### *Careers*

- *Gorilla Doctors: Saving Endangered Great Apes* (Scientists in the Field) (Pamela S. Turner)
- *Quest for the Tree Kangaroo: An Expedition to the Cloud Forest of New Guinea* (Scientists in the Field) (Sy Montgomery and Nic Bishop) (E)
- *Setting Career Goals* (Stuart Schwartz and Craig Conley)
- *Getting Ready for a Career As...series*

#### *Great Depression*

- *The Great Depression* (Cornerstones of Freedom) (Elaine Landau)
- *Kids During the Great Depression* (Kids Throughout History) (Lisa A. Wroble)

### Informational Text (Read Aloud)

- *Children of the Great Depression* (Russell Freedman) (EA)

- *Children of the Dust Bowl: The True Story of the School at Weedpatch Camp* (Jerry Stanley)
- *Dust to Eat: Drought and Depression in the 1930s* (Michael L. Cooper)

## ART, MUSIC, AND MEDIA

### Film

- *Akeelah and the Bee* (2006)
- *Old Yeller* (1957)
- *Wizard of Oz* (1939)

### Music

- Marsha Norman and Lucy Simon, *The Secret Garden* (musical) (1991)
- Artie Shaw and His New Music, "Whistle While You Work" (No date)
- Jack Yellen and Milton Ager, "Happy Days Are Here Again" (1929)
- E.Y. "Yip" Harburg and Jay Gorney, "Brother, Can You Spare a Dime?" (1931)
- Duke Ellington and Irving Mills, "It Don't Mean a Thing (If It Ain't Got That Swing)" (1931)
- Jerome Kern and George Gard "Buddy" DeSylva, "Look for the Silver Lining" (1920)

### Art

- Edward Hopper, *Railroad Sunset* (1929)
- Hugo Gellert, *The Working Day, no. 37* (c. 1933)
- Conrad A. Albrizio, *The New Deal* (1934)
- Blanche Grambs, *No Work* (1935)
- Bernard Joseph Steffen, *Dust Plowing* (c. 1939)
- Alexandre Hogue, *Dust Bowl* (1933)

## SAMPLE ACTIVITIES AND ASSESSMENTS

- *Teacher Notes: Students choose a coming of age novel to read. Discussion groups are based on the novel chosen by each student.*

### Class Discussion

What is meant by the term "coming of age novel"? (*Teacher Note: Prompting may be needed and answers would include: a story where a main character "grows up" by gaining knowledge or life experience; a story where we see a character transition from childhood to adulthood; a story where characters take on 'adult' responsibility or learn a lesson, etc.*) Let's create a class chart of characters we read about and ways they "grow up" in stories we read. After reading our novels, we will see if we can generate our own definition that will enable us to write our own coming of age novel. (SL.5.1a, b, c, d)

### Literature Response

Keep a journal about your coming of age novel that specifies:

- The main character
- The characteristics that enable him/her to overcome obstacles
- The obstacles faced
- The character's internal responses and external behaviors to these obstacles

- The events that lead up to climax, and, ultimately, the character's growth
- Notes about varieties of English (dialects, registers) or other literary techniques used in the novel (L.5.3)

After reading your novel, create a "coming of age" comic strip that outlines the key events and supporting details that the main character went through to "grow up." (RL.5.2, W.5.8)

### **Graphic Organizer**

As a class, we will keep a chart with the following categories of the novels we've read. As the chart is filled in, and at the end of the unit, we will use this information to make comparisons and generalizations about characters (and people) who undergo changes in their development:

- Setting
- Main character who undergoes a change, and adjectives that describe him/her
- Obstacles faced by the main character
- Climax (where the main character resolves the conflict)
- Resolution (how the story ends; what the character learns)

### **Class Discussion**

Be prepared to compare and contrast two or more characters, settings, or events across novels, drawing on specific information from each novel. What did you learn about yourself from these characters? Your teacher may ask you to write a personal response to this last question on a Post-It note or in your journal before the class discussion begins. (SL.5.1a, b, c, d, RL.5.3, RL.5.6, RL.5.9, RL.5.10, RF.5.4)

### **Comparing Movies and Literature**

As an alternate means of examining the elements involved in coming of age stories, select a movie version of one of the stories to watch and discuss the elements from the graphic organizer (listed above). Did the novel or movie address a question or issue that you (or a friend) have struggled with? (RL.5.7)

### **Poetry Response**

Read and discuss the connection between the two people in Emily Dickinson's poem "I'm Nobody! Who are you?" Relate the experience of the characters in the poem to the characters in your coming of age novel. Which characters can you see having a similar conversation? Justify your answer, citing specific details from the text. With whom has the main character in your book connected? Is the character an outsider? Your teacher may ask you to write a personal response to this last question on a Post-It note or in your journal and share responses with a classmate before the class discussion begins. (SL.5.2, SL.5.1a, b, c, d, e, L.5.6)

### **Partner Conversation**

Pair up with a partner who read a different coming of age novel than you did. Collaboratively generate interview questions, and then participate in "mock" interviews where you pretend to be the main character in the book you read (such as Mary Lennox from *The Secret Garden*, Sal from *Walk Two Moons*, or Mayo Cornelius from *M.C. Higgins, the Great*). Write about what you learned from your interview, and then have your partner check it for accuracy. (Alternately, write interview questions for the author of your book, and conduct research online to see if you can find answers to your questions for the author.) (L.5.3a, b, RL.5.3, SL.5.6)

### **Research Project/Presentation**

Part of "coming of age" means moving into adulthood and getting a job. Read informational text about people who followed their interests and turned them into careers, such as Lisa Dabek in *Quest for the Tree Kangaroo*. What challenges did they encounter as part of their work? Conduct research about what steps you need to take to be ready for the profession(s) in which you are interested. Include visual displays in

your presentation, as appropriate. Share your findings with the class. (RI.5.6, RI.5.10, RL.5.6, W.5.7, SL.5.1a, b, c, d, L.5.1a, b, c, d, e, L.5.2a, b, c, d, e, L.5.3a, b, L.5.6)

### **Research**

Research the “coming of age” experience of a favorite author or illustrator from this unit. For example, read the [biography of Peter Sis](#) from his website and listen to the [interview with Peter Sis](#) about his memoir, *The Wall: Growing Up Behind the Iron Curtain* (Peter Sis). Read informational text about communism in order to better understand the challenges, personal and artistic, that he encountered because of the Communist form of government under which he lived. Conduct research about what was involved in seeking asylum in the United States, and how that experience changed him in his mid-thirties. Include visual displays in your presentation, as appropriate. Share your findings with the class. (RI.5.6, RI.5.10, RL.5.6, W.5.7, SL.5.1a, b, c, d, L.5.1a, b, c, d, e, L.5.2a, b, c, d, e, L.5.3a, b, L.5.6)

### **Researching Historical Context**

Coming of age novels are “timeless” because they take place in a variety of contexts and settings. For example, *Bud, Not Buddy* by Christopher Paul Curtis takes place during the Great Depression. We have learned this year that knowing the historical context increases our understanding and appreciation for historical fiction. Research an event from the Great Depression, focusing on how that event affected people of the time. What lessons did people/society learn from the Great Depression? Present your findings to the class so we can generate a better understanding of that historical period. (W.5.7, RI.5.3, W.5.2a, b, c, d, e, SL.5.4, L.5.1a, b, c, L.5.2a, b)

### **Essay**

Look back to what you learned during the “America in Conflict” unit (4), and compare it to what you learned about life during the Great Depression. How did life change for African-Americans between the beginning of the Civil War to the end of the Great Depression? How did it stay the same? (RI.5.2, W.5.8)

### **Music/Art Appreciation**

View art and listen to music from the Great Depression (see Art, Music, and Media). Discuss how art and music can provide insight into historical events. What do you learn about these events by listening to music and looking at art? How do the arts provide comfort and solace in times of conflict? Your teacher may ask you to write your own response on Post-It notes, on a white board, or in your journal before discussing as a class. (SL.5.1a, b, c, d)

### **Narrative/Multimedia Presentation**

A culminating project is for you to write your own coming of age multimedia presentation. You can create an iMovie, write a poem, write a song, start a blog, etc. Create a character with an obstacle to overcome. How does he/she overcome it? The presentation should begin with an introduction that answers the essential question (“How can literature help us understand what it means to ‘grow up’?”). Use a variety of words that we’ve learned and studied throughout the year, and work with your classmates revise, edit, and publish your work online. (W.5.3a, b, c, d, e, W.5.6, W.5.8, W.5.9a, b, RI.5.10, SL.5.5, SL.5.6, L.5.3, SL.5.5, L.5.1, L.5.2a, b, c, d, e, L.5.3a, b, L.5.6)

## **ADDITIONAL RESOURCES**

- [Once They’re Hooked, Reel Them In](#): Writing Good Endings (ReadWriteThink) (W.5.3, W.5.4)

Note: This lesson encourages students to recognize literary techniques and use them in their own writing to create a conclusion that will keep readers hooked until the end of the story. By exploring endings from children’s literature, students learn that a good ending leaves the reader with something to think about and that it often refers back to the beginning through repetition of words or ideas.

[Creating Family Timelines: Graphing Family Members and Significant Events](#) (ReadWriteThink) (RI.5.7)

Note: In this lesson, students interview family members and then create a graphic family timeline which includes illustrations or photographs.

Literature as a Jumping Off Point for Nonfiction Inquiry (ReadWriteThink) (RL.5.9)

Note: This lesson uses text sets, collections of multiple text genres with a single focus, to facilitate student inquiry inspired by a fiction book they have read.

Actor Sidney Poitier was born in 1924 (ReadWriteThink) (W.5.1)

Note: Ask students to write in their journals about any barriers that might impede them in the future (e.g., language, class, disability), and about how they can break through those barriers now.

Web-Based Thematic Unit: *Bud, Not Buddy* (Edusapes)

The Impact of the Great Depression on Family and Home (Novelguide.com)

*Headin' for Better Times: The Arts of the Great Depression* (Duane Damon)

A New Deal for the Arts (The National Archives)

## TERMINOLOGY

- climax
- dialogue
- foreshadowing
- idioms, such as:
  - "act your age"
  - "at the tender age of..."
  - "ripe old age"
- imagery
- resolution
- style

## MAKING INTERDISCIPLINARY CONNECTIONS

### ○ **This unit teaches:**

- **Economics:** Money (e.g., finding a job or building a business, banks, budgets, taxes, investments, etc.)
- **History/geography:** The Great Depression (*as the historical context for Bud, Not Buddy*) (e.g., Wall Street Stock market crash, mass unemployment, "Hoovervilles," "Dust Bowl," etc.)

### **This unit could be extended to teach:**

- **Science:** (*as an extension of The Secret Garden*): Plant structures and processes (e.g., vascular and non-vascular plants, photosynthesis, plant cell structures, classification, etc.)
- **Mathematics:** Money (e.g., solving multiplication problems with money, savings and checking accounts, etc.)