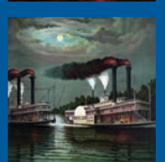
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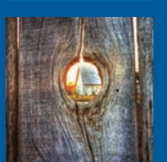
ENGLISH LANGUAGE ARTS








UNIT 1

Rites of Passage



INTRODUCTION

Jump Start

Engage students in a discussion based on the following questions:

"What's the difference between a child and a teenager? Is it as simple as a person's age and physical appearance? Or is it more of a mental transformation, a way of looking at the world?"

Have students jot down three ideas first. Then poll the class to determine the three most popular ideas. Discuss how the transformation might be different in other cultures.

Rites of Passage

Ask students what the phrase *rites of passage* suggests to them. Point out that as they work through this unit, they will read many examples about the experiences that are part of growing up.

Video

Project the introduction video in class, ask students to open the video in their digital textbooks, or have students scan the Bounce Page icon with their phones to access the video.

Discuss It If you want to make this a digital activity, go online and navigate to the Discussion Board. Alternatively, students can share their responses in a class discussion.

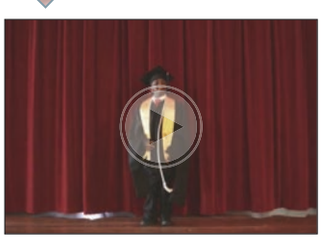
Block Scheduling

Each day in this pacing calendar represents a 40–50 minute class period. Teachers using block scheduling may combine days to reflect their class schedule. In addition, teachers may revise pacing to differentiate and support core instruction by integrating components and resources as students require.

UNIT 1

Rites of Passage

You can't get from childhood to adulthood without encountering some powerful experiences.



Dear Graduates—A Message from Kid President

Discuss It How could you summarize Kid President's message in a single sentence?

Write your response before sharing your ideas.

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2

Pacing Plan



DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

UNIT 1

UNIT INTRODUCTION

ESSENTIAL QUESTION: What are some milestones on the path to growing up?

LAUNCH TEXT
NONFICTION
NARRATIVE MODEL
Red Roses



WHOLE-CLASS LEARNING

ANCHOR TEXT: SHORT STORY
The Medicine Bag
Virginia Driving Hawk Sneve



COMPARE

MEDIA: VIDEO
Apache Girl's Rite of Passage
National Geographic



SMALL-GROUP LEARNING

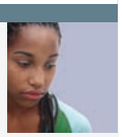
LETTER
You Are the Electric Boogaloo
Geoff Herbach

Just Be Yourself!
Stephanie Pellegrin



POETRY
Hanging Fire
Audre Lorde

Translating Grandfather's House
E. J. Vega



SHORT STORY
The Setting Sun and the Rolling World
Charles Mungoshi



INDEPENDENT LEARNING

MEMOIR
Cub Pilot on the Mississippi
Mark Twain



AUTOBIOGRAPHY
from I Know Why the Caged Bird Sings
Maya Angelou



NEWSPAPER ARTICLE
Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood
Natalie St. John



REFLECTIVE ESSAY
Childhood and Poetry
Pablo Neruda



SHORT STORY
The Winter Hibiscus
Minfong Ho



PERFORMANCE TASK
WRITING FOCUS:
Write a Nonfiction Narrative

PERFORMANCE TASK
SPEAKING AND LISTENING FOCUS:
Present a Nonfiction Narrative

PERFORMANCE-BASED ASSESSMENT PREP
Review Evidence for a Nonfiction Narrative

PERFORMANCE-BASED ASSESSMENT

Nonfiction Narrative: Text and Oral Presentation

PROMPT:
What event would you consider a turning point in a young person's life?

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What are some milestones on the path to growing up?

Introduce the Essential Question and point out that students will respond to related prompts.

- **Whole-Class Learning** *What events change people's experiences as they grow older?*
- **Small-Group Learning** *What defines an event in a young person's life as a milestone or rite of passage?*
- **Performance-Based Assessment** *What event would you consider a turning point in a young person's life?*

Using Trade Books

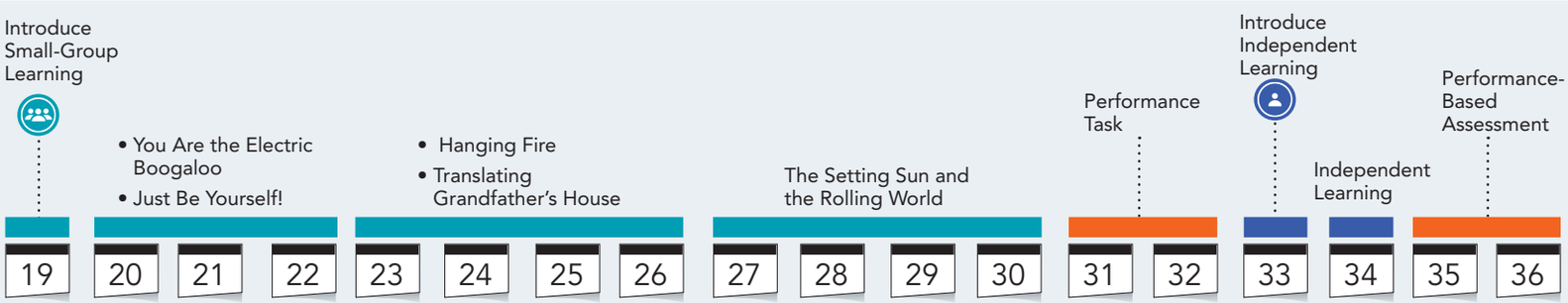
Refer to the Teaching With Trade Books section in this book or online in the Interactive Teacher's Edition for suggestions on how to incorporate the following thematically-related novels into this unit:

- *Rules of the Road* by Joan Bauer
- *The House on Mango Street* by Sandra Cisneros
- *All Quiet on the Western Front* by Erich Maria Remarque

Current Perspectives

To increase student engagement, search online for stories about the many experiences that pave the way to adulthood, and invite your students to recommend stories they find. Always preview content before sharing it with your class.

- **Article: Special Education Prom Is a "Rite of Passage"** (South Bend Tribune, 2015) A community comes together to ensure that all students get to go to the prom.
- **Video: Karla's Quinceañera** (BBC, 2010) A Mexican teenage girl celebrates a coming-of-age ceremony.



INTRODUCTION

About the Unit Goals

These unit goals were backward designed from the Performance-Based Assessment at the end of the unit and the Whole-Class and Small-Group Performance Tasks. Students will practice and become proficient in many more standards over the course of this unit.

Unit Goals

Review the goals with students and explain that as they read and discuss the selections in this unit, they will improve their skills in reading, writing, research, language, and speaking and listening.

Reading Goals Tell students they will read and evaluate nonfiction narratives. They will also read arguments, informative essays, and fictional narratives to better understand the ways writers express ideas.

Writing and Research Goals Tell students they will learn the elements of nonfiction narrative writing and will write their own nonfiction narrative. Students will write for a number of reasons, including organizing and sharing ideas, reflecting on experiences, and gathering evidence. They will conduct research to clarify and explore ideas.

Language Goal Tell students they will develop a deeper understanding of standard English grammar including different moods of verbs. They will then practice demonstrating command of standard English grammar in their own writing.

Speaking and Listening Explain to students that they will work together to build on one another's ideas, develop consensus, and communicate with one another. They will also learn to incorporate audio, visuals, and text in presentations.

HOME Connection

A Home Connection letter to students' parents or guardians is available in myPerspectives+. The letter explains what students will be learning in this unit and how they will be assessed.

Unit Goals

Throughout this unit you will deepen your perspective about rites of passage by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your rankings later when you reflect on your growth during this unit.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL

READING GOALS	1	2	3	4	5
• Read and analyze how authors express point of view in nonfiction narrative.	○	○	○	○	○
• Expand your knowledge and use of academic and thematic vocabulary.	○	○	○	○	○
WRITING AND RESEARCH GOALS	1	2	3	4	5
• Write a nonfiction narrative in which you develop experiences or events using effective technique.	○	○	○	○	○
• Conduct research projects of various lengths to explore a topic and clarify meaning.	○	○	○	○	○
LANGUAGE GOAL	1	2	3	4	5
• Demonstrate command of the conventions of standard English grammar and usage, including the usage of the different moods of verbs.	○	○	○	○	○
SPEAKING AND LISTENING GOALS	1	2	3	4	5
• Collaborate with your team to build on the ideas of others, develop consensus, and communicate.	○	○	○	○	○
• Integrate audio, visuals, and text in presentations.	○	○	○	○	○

STANDARDS

Language
Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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PERSONALIZE FOR LEARNING

English Language Support

Cognates Many of the academic words have Spanish cognates. Use these cognates with students whose home language is Spanish.

ALL LEVELS

chronological – cronológico
attribute – atributo
significant – significativo
construct – construir
inspire – inspirar

4 UNIT 1 • RITES OF PASSAGE

DIGITAL PERSPECTIVES

Academic Vocabulary: Nonfiction Narrative

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Nonfiction narratives are based on true events and written in a story form to engage and keep readers' interest. Here are five academic words that will be useful to you in this unit as you write personal narratives.

Complete the chart.

1. Review each word, its root, and mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to the dictionary or other resources if needed.

TIP

FOLLOW THROUGH

Study the words on this list throughout the unit. Highlight the words or their forms where they appear throughout the unit.

WORD	SENTENCES	PREDICT MEANING	RELATED WORDS
attribute ROOT ***-trib-*** "to give"	1. I attribute my success to hard work. 2. People attribute this song to Bill, but actually, Shana wrote it.		contribute, tribute
chronological ROOT ***-chron-*** "time"	1. We organized the list in chronological order, with the oldest events first. 2. A calendar is a chronological chart.		
significant ROOT ***-signum-*** "sign"	1. My summary includes only the significant story events. 2. Pay no attention—it's not significant.		
construct ROOT ***-struct-*** "to build"	1. He will construct the house with wood. 2. A writer may construct a poem so that every line leans on the one before.		
inspire ROOT ***-spir-*** "to breathe"	1. This poster will inspire people to vote. 2. If you want to inspire me, you'll have to try harder!		

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Academic Vocabulary: Nonfiction Narrative

Introduce the blue academic vocabulary words in the chart on the student page. Point out that the root of each word provides a clue to its meaning. Discuss the mentor sentences to ensure students understand each word's usage. Students should also use the mentor sentences as context to help them predict the meaning of each word. Check that students are able to fill the chart in correctly. Complete pronunciations, parts of speech, and definitions are provided for you. Students are only expected to provide the definition.

Possible responses:

attribute *vt.* (uh TRIHB yoot)
Meaning: to associate a thing with something or someone
Additional words related to the root *-trib-*: contribute, tribute, diatribe

chronological *adj.* (kron uh LOJ uh kuhl)
Meaning: a sequence of events
Additional words related to the root *-chron-*: chronology, chronic, synchronize

significant *adj.* (sihg NIHF uh Kuhnt)
Meaning: very important
Additional words related to the root *-signum-*: insignificant, signify, signal

construct *vt.* (kuhn STRUHKT)
Meaning: to build or put together
Additional words related to the root *-struct-*: destruct, obstruct, construction

inspire *vt.* (ihn SPYR)
Meaning: to generate feelings or thoughts in someone
Additional words related to the root *-spir-*: conspire, aspire, spirit

AUTHOR'S PERSPECTIVE: Ernest Morrell, Ph.D.

Why Goal Setting Matters Establishing goals helps students take responsibility for their own learning and become independent scholars and thinkers. One way to encourage students to set, follow, and achieve goals is to have them write their goals down. Students can use the following process for crafting well-defined and measurable goals:

- *Decide What You Want*: Have students skim the Unit 1 Table of Contents and decide what they most want to learn from the unit. Guide students to set specific, realistic goals, such as "learn and correctly use five new concept words from the unit."
- *Write the Goals Down*: Have students draft the goals in clear, precise language. Students should also include a way to measure results so they can assess their progress.
- *Set a Time Frame*: Have students include a realistic schedule for completion, using the length of the selections in Unit 1 as a guide. As necessary, have students break large goals into smaller ones to make the goal more likely to be completed.

When students take more responsibility for their learning, they may learn to rely more on themselves and take more interest in their success.

Purpose of the Launch Text

The Launch Text provides students with a common starting point to address the unit topic. After reading the Launch Text, all students will be able to participate in discussions about rites of passage.

Lexile: 560 The easier reading level of this selection makes it perfect to assign for homework. Students will need little or no support to understand it.

Additionally, "Red Roses" provides a writing model for the Performance-Based Assessment students will complete at the end of the unit.

Launch Text: Nonfiction Narrative Model

Have students pay attention to Danielle's responses to what happens to her as the story goes on. What are her first reactions? What are her later responses? When does she begin to respond differently? Why does she change?

Also remind students to think about the descriptive details the author uses and the events the author describes to tell the story.

Encourage students to read this text on their own and annotate unfamiliar words and sections of text they think are particularly important.

AUDIO SUMMARIES

Audio summaries of "Red Roses" are available online in both English and Spanish in the Interactive Teacher's Edition or Unit Resources. Assigning these summaries before students read the Launch Text may help them build additional background knowledge and set a context for their reading.



LAUNCH TEXT | NONFICTION NARRATIVE

This text presents a **nonfiction narrative,** a type of writing in which an author explores an experience using descriptive details and events. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, look at the way the girl's reactions change as she understands the situation better.

Red Roses

NOTES

It all started the day the gym teacher decided—for reasons that were never made clear—that the class needed to learn ballroom dancing. Danielle was paired with Ivan, the new kid.

Ivan was not from this town, this country, or, it would seem, this planet. No one knew how to talk to him, so no one did—until Danielle led him onto the dance floor. "Hi," she said.

"Hi, hi to you, too!" Ivan exclaimed joyfully.

The next day Ivan invited Danielle to dinner with him and his mother on the weekend. "We are honored," he said haltingly, "when you and family members are coming for dinner."

The idea was preposterous. "Oh, drat!" she said. "This weekend we're going away! Maybe some other time!" Ivan looked like he was going to die of happiness.

The next morning he presented her with a small package. She undid the wrapping, revealing a small stone with glints of green shot through. "Thank you," she said stiffly. "I have to go."

Somehow Ivan took that as a sign of friendship. The next day, he gave her a tin of homemade cookies. "Please. You take."

The following weeks were a constant round of gift-giving (Ivan) and gift-refusal (Danielle). *Please*, she begged silently. *Stop*. She began to live in dread of Ivan, and when he presented her with a dozen long-stemmed red roses, she snapped. "Get a life," she hissed. When the boy's face started to collapse, she said it again.

The next day Danielle was called to the principal's office. Seated around the room were the principal, the guidance counselor, Ivan, and Ivan's mother. Everyone looked supremely uncomfortable.

Then it began. Ivan's mother railed on about the many ways her "little prince" had been wronged by Danielle. As evidence, she'd brought in the roses he'd tried to give her. Half-dead but still unwrapped, they lay on the floor in a pathetic heap.

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SCAN FOR MULTIMEDIA

CROSS-CURRICULAR PERSPECTIVES

Social Studies In some cultures, gift-giving and hospitality are extremely important. Have students research one of these cultures and report on it to the class. Discuss differences and similarities between these cultures and the social culture of the United States.

11 "I'm sure," said the soft-voiced guidance counselor, "that Danielle didn't mean to hurt your son's feelings . . ."

12 "Of course she meant to hurt his feelings!" shouted Ivan's mother. "He's a good boy, my Ivan—who has made *not one friend* all year! *Why?* Is he not smart? Is he not handsome enough?"

13 Ivan looked at Danielle with unconcealed appeal. *Help,* the look said. *Make it stop.*

14 "I bake her cookies!" Ivan's mother ranted. "I buy her roses! I do everything! What—she's too good for my Ivan?"

15 Danielle leaped up to defend herself, but then she looked at Ivan and really *saw* him—small and scared, on the verge of independence but not quite there yet, still under the power of his fiercely protective mother. And the whole thing became clear.

16 Ivan didn't buy her those roses. Out of love for her son, and because she wanted him to have a friend, his mother bought the roses and insisted Ivan give them to Danielle. But why did he do it? Because he didn't want to hurt his mother's feelings, that's why.

17 Danielle understood, and with everyone's eyes on her, she crossed the room and scooped up the half-dead roses. "Thanks for the flowers, Ivan. Really. But shouldn't we get back to class?" Ivan gave her a look of such gratitude it was almost heartbreaking.

18 They walked upstairs without saying much. Once or twice Danielle caught Ivan's eye, just to make sure he was okay. He was. "We need thing for the flowers," he said suddenly, and then hesitated. "For water." He drew a shape in the air.

19 "A vase," she said. "It's called a vase." She took out a pen and wrote it on her palm: V-A-S-E.

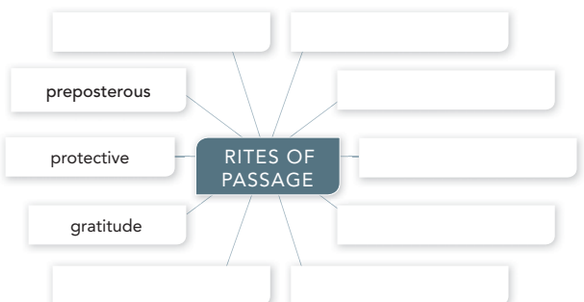
20 "I can get from cafeteria," he said. His smile was almost impish.

NOTES

WORD NETWORK FOR RITES OF PASSAGE

Vocabulary A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the idea of rites of passage and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *preposterous, protective,* and *gratitude*. Continue to add words as you complete this unit.

Tool Kit
Word Network Model



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Word Network for Rites of Passage

Tell students that they can fill in the Word Network as they read the texts in the unit, or they can jot down the words elsewhere and add them later. Point out to students that people may have personal associations with some words. A word that one student thinks is related to the concept of rites of passage might not be a word another student would pick. However, students should feel free to add any relevant words to their Word Network. Each person's Word Network will be unique. If you choose to print the Word Network, distribute it to students at this point so they can use it throughout the rest of the unit.

AUTHOR'S PERSPECTIVE Elfrieda Hiebert, Ph.D.

Word Networks Vocabulary word networks enable students to learn, use, and retain a large number of useful words related to a particular concept. In addition, generating vocabulary in this way can help students appreciate the subtleties of an author's word choice and evaluate the effectiveness of an author's style. Using vocabulary word networks also helps students choose more precise words when they write and edit. Finally, forging connections among related words, as opposed to teaching the words individually, allows students to approach new words with confidence and knowledge.

When students discuss the unit's theme, they can choose from a wide variety of related words, each with its own connotation, to create a word network. While students may not know more complex words at first, they do know common conversation words and words that get at the big idea. These words can serve as a gateway to the more complex words they will encounter in these selections.

INTRODUCTION

Summary

Have students read the introductory paragraph. Provide them with tips for writing a summary:

- Write in the present tense.
- Make sure to include the title of the work.
- Be concise: a summary should not be equal in length to the original text.
- If you need to quote the words of the author, use quotation marks.
- Don't put your own opinions, ideas, or interpretations into the summary. The purpose of writing a summary is to accurately represent what the author says, not to provide a critique.

If necessary, students can refer to the Tool Kit for help in understanding the elements of a good summary.

See possible Summary on Student page.

Launch Activity

Explain to students that as they work on this unit, they will have many opportunities to discuss the topic of rites of passage. Remind students that they should participate in the discussion by referencing material they've read and viewed, as well as their own experiences.

Encourage students to keep an open mind, really listen to their classmates.

Summary

Write a summary of "Red Roses." A **summary** is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis of the text.

Possible response: In "Red Roses," Danielle goes to school with a boy named Ivan, who's from another country. Ivan has no friends; when he and Danielle become partners for ballroom dancing in their gym class, he starts giving her gifts. She doesn't want the gifts, but no matter what she politely says, Ivan keeps bringing her things. Finally, Danielle tells him to "Get a life."

The next day she's called to a meeting in the principal's office, where Ivan's mother claims Danielle deliberately hurt Ivan's feelings. As Ivan's mother goes on and on, Danielle sees how uncomfortable this is making Ivan. She realizes he is a victim of his meddling, overly-protective mother, who was making Ivan give Danielle gifts so he would have a friend at school.

Danielle brings the meeting to an end, and as she and Ivan return to class it appears that they might become friends after all.

Launch Activity

Conduct a Discussion Consider this statement: **The journey into adulthood is marked by life-changing events and observations.** Discuss.

Prepare for the discussion by thinking about the topic.

- Give examples from stories you have heard or read, including the Launch Text.
- Explain how the shared ideas clarify the statement.
- Exchange ideas and comments about the examples that were discussed.

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VOCABULARY DEVELOPMENT

Academic Vocabulary Reinforcement Students will benefit from additional examples and practice with the academic vocabulary. Reinforce their comprehension with "show-you-know" sentences. The first part of the sentence uses the vocabulary word in an appropriate context. The second part of the sentence—the "show-you-know" part—clarifies the first. Model the strategy with this example for *attribute*:

Samuel would *attribute* his good grades to eating well and getting enough sleep; he thought his success was associated with his habits.

Then give students these sentence prompts and coach them in creating the clarification part:

1. Aisha kept her notes in *chronological* order; _____.
   Possible response: she ordered them from oldest to newest.
2. The book did not discuss anything *significant*; _____.
   Possible response: it was not very important.
3. Over the summer Taurai learned how to *construct* a computer; _____.
   Possible response: he put one together himself.
4. The teacher knew how to *inspire* pride in her students; _____.
   Possible response: she could make them feel proud of their work.

QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: **What event would you consider a rite of passage in a young person's life?**

Possible response: I think that starting middle school is a rite of passage for a young person. Starting middle school is a sign that a child is getting older. It can mean not having the same friends at school, and that might mean making new friends, which can be difficult. Ivan found that out in the story "Red Roses."

Middle school is also an adjustment because it's organized differently. It's more like high school and college than grade school is, and you have more freedom. This is another sign that you're growing up, and another way that starting middle school is a rite of passage.

EVIDENCE LOG FOR RITES OF PASSAGE

Review your QuickWrite and summarize your point of view in one sentence to record in your Evidence Log. Then, record evidence from "Red Roses" that supports your point of view.

After each selection, you will continue to use your Evidence Log to record the evidence you gather and the connections you make. This graphic shows what your Evidence Log looks like.

Tool Kit
Evidence Log Model

Title of Text: _____ Date: _____

CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS

How does this text change or add to my thinking? Date: _____

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DIGITAL PERSPECTIVES

QuickWrite

In this QuickWrite, students should present their own response to the prompt based on the material in the Unit Opener. This initial response will help inform their work when they complete the Performance-Based Assessment at the end of the unit. Students should make sure they present their ideas clearly and support them logically with relevant evidence and accurate details.

See possible QuickWrite on Student page.

Evidence Log for Rites of Passage

Students should record their initial thinking in their Evidence Logs. Then, they should record evidence from "Red Roses" that supports their initial thinking.

If you choose to print the Evidence Log, distribute it to students at this point so they can use it throughout the rest of the unit.

Performance-Based Assessment: Refining Your Thinking

- Have students watch the video on Refining Your Thinking
- A video on this topic is available online in the Professional Development Center.

WriteNow Express and Reflect

Analyze Have students write one or two sentences in which they answer the following questions: Why are rites of passage important? How might someone's life be changed after going through a rite of passage?

OVERVIEW

WHOLE-CLASS LEARNING

What are some milestones on the path to growing up?

The road to adulthood is often paved with memorable–and sometimes, difficult–events. These events shape our lives and will eventually make us adults who are wiser for having had the experiences. During Whole-Class Learning, students will read selections about the triumphs and obstacles that lie between childhood and adulthood.

Whole-Class Learning Strategies

Review the Learning Strategies with students and explain that as they work through Whole-Class Learning, they will develop strategies to work in large-group environments. (And what about bulleted text referring to video?):

- Have students watch the video on Whole-Class Learning Strategies
- A video on this topic is available in the Professional Development Center.

You may wish to discuss some action items to add to the chart as a class before students complete it on their own. For example, for "Listen actively," you might solicit the following from students:

- Take notes so that you can remember important details later.
- Ask questions afterwards so that anything that was unclear can be explained to you.

Block Scheduling

Each day in this Pacing Plan represents a 40–50 minute class period. Teachers using block scheduling may combine days to reflect their class schedule. In addition, teachers may revise pacing to differentiate and support core instruction by integrating components and resources as students require.

OVERVIEW: WHOLE CLASS LEARNING

ESSENTIAL QUESTION:

What are some milestones on the path to growing up?

The path to growing up is lined with milestones; some are universal, but others are meaningful only to you. Often you don't recognize them as milestones until later, after you've passed them. As you read, you will work with your whole class to explore a wide range of milestones on the path to growing up.

Whole-Class Learning Strategies

Throughout your life, in school, in your community, in college and in your career, you will continue to learn and work in large-group environments.

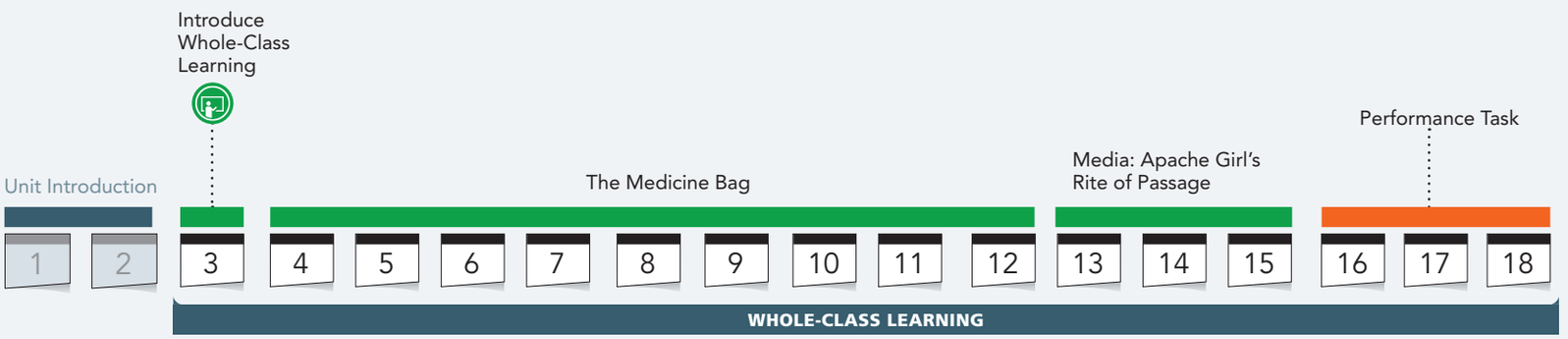
Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each category for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	• Eliminate distractions. For example, put your cell phone away. • Keep your eyes on the speaker. •
Clarify by asking questions	• If you're confused, other people probably are, too. Ask a question to help your whole class. • If you see that you are guessing, ask a question instead. •
Monitor understanding	• Notice what information you already know and be ready to build on it. • Ask for help if you are struggling. •
Interact and share ideas	• Share your ideas and answer questions, even if you are unsure. • Build on the ideas of others by adding details or making a connection. •

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The Medicine Bag

Virginia Driving Hawk Sneve

An aging Lakota man passes on a mysterious gift to his grandchild.



MEDIA: VIDEO

Apache Girl's Rite of Passage

National Geographic

In preparation for womanhood, Apache girls undergo tests of strength and endurance.



PERFORMANCE TASK

WRITING FOCUS

Write a Nonfiction Narrative

The Whole-Class reading and video describe some traditional rites of passage. After reading and viewing you will write a nonfiction narrative in which you relate an experience in which you or someone you know had that might be considered a rite of passage.

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DIGITAL PERSPECTIVES

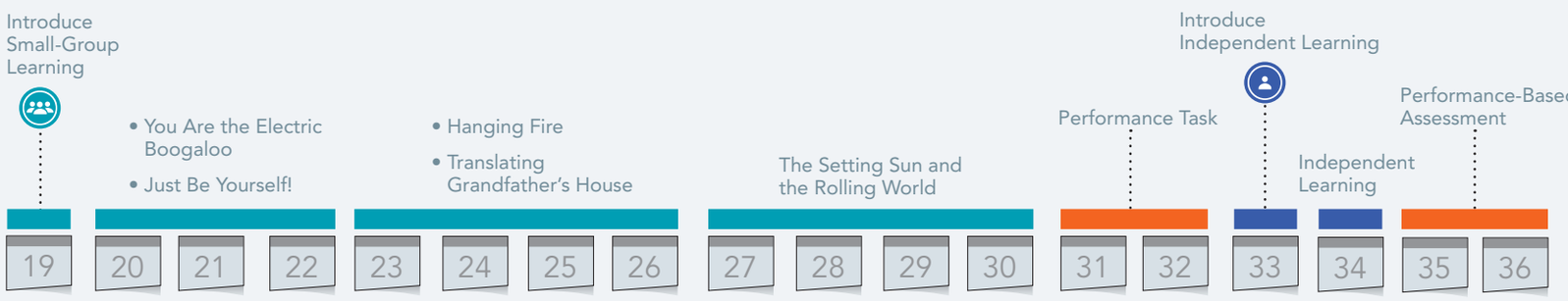
Contents

Anchor Texts Preview the anchor texts and media with students to generate interest. Encourage students to discuss other texts they may have read or movies or television shows they may have seen that deal with the issues of growing up.

You may wish to conduct a poll to determine which selection students think looks more interesting and discuss the reasons for their preference. Students can return to this poll after they have read the selections to see if their preference changed.

Performance Task

Write a Nonfiction Narrative Explain to students that after they have finished reading the selections, they will write a nonfiction narrative about events that change people's experiences as they grow up. To help them prepare, encourage students to think about the topic as they progress through the selections and as they participate in the Whole-Class Learning experience.



The Medicine Bag

AUDIO SUMMARIES
Audio summaries of "The Medicine Bag" are available in both English and Spanish and can be assigned to students in the Interactive Teacher's Edition or Unit Resources. Assigning these summaries prior to reading the selection may help students build additional background knowledge and set a context for their first read.

Summary

The Lakota Indians are part of the Sioux Nation, an indigenous people of the Great Plains region of North America. Today there are about 170,000 Sioux Indians living in the U.S. About one fifth of the American Indian population live on reservations, which are designated pieces of land ruled by tribal law. In "The Medicine Bag" by Virginia Driving Hawk Sneve, Martin's Lakota grandfather comes to live with his family. Martin is worried that in person, his friends will not find his grandfather as impressive as the stories he's told about him, and is worried and embarrassed. He also doesn't feel ready for his grandfather to pass down a family tradition to him. But both his friends and his grandfather see more nuance than he expects.

Insight

"The Medicine Bag" is a thoughtful, humane story about cultural understanding. Martin's friends are impressed by his grandfather even though he doesn't look like TV images of Native Americans, and his grandfather understands that it wouldn't be appropriate for Martin to wear the medicine bag everywhere. Indeed, the quest story his grandfather tells involves bringing Western things, symbolized by the piece of the iron pot, into Lakota tradition.

ESSENTIAL QUESTION:
What are some milestones on the path to growing up?

Connection to Essential Question

The passing of the medicine bag symbolizes maturity. Less concrete milestones in this story could include reconciling oneself to one's family history, and the loss of a beloved relative.

WHOLE-CLASS LEARNING PERFORMANCE TASK
What events change people's experiences as they grow?

UNIT PERFORMANCE-BASED ASSESSMENT
What event would you consider a turning point in a young person's life?

Connection to Performance Tasks

Whole-Class Learning Performance Task "The Medicine Bag" won't be directly relevant to most students' answers, but it is a good starting point for emotional tones they may want to hit.

Unit Performance-Based Assessment There are several events here that can be seen as turning points—the passing of the bag, the grandfather's implied death, and the visit itself.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

LESSON RESOURCES

	Making Meaning	Language Development	Effective Expression
Lesson	**First Read** **Close Read** **Analyze the Text** **Analyze Craft and Structure**	**Concept Vocabulary** **Word Study** **Conventions**	**Writing to Sources** **Speaking and Listening**
Instructional Standards	**RL.4** Determine the meaning of words and phrases as they are used in a text . . .	**L.4a** Determine or clarify the meaning of unknown and multiple meaning words . . . **L.4c** Consult general and specialized reference materials . . . **L.4d** Verify the preliminary determination of the meaning of a word or phrase . . .	**W.3a** Engage and orient the reader by establishing a context and point of view . . . **W.3b** Use narrative techniques, such as dialogue, pacing, description, and reflection . . . **W.3d** Use precise words and phrases, relevant descriptive details . . . **W.3e** Provide a conclusion that follows from and reflects on the narrated experiences or events . . . **SL.4** Present claims and findings, emphasizing salient points . . .
STUDENT RESOURCES			
Available online in the Interactive Student Edition or Unit Resources	Selection Audio First-Read Guide: Fiction Close-Read Guide: Fiction	Word Network	Evidence Log
TEACHER RESOURCES			
Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources	Audio Summaries Annotation Highlights EL Highlights English Language Support Lesson: Analyze Craft and Structure: Symbolism	Concept Vocabulary and Word Study Conventions: Verbs in Active and Passive Voice	Writing to Sources: Retelling Speaking and Listening: Monologue
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	Analyze Craft and Structure: Symbolism (RP)	Word Study: Multiple-Meaning Words (RP) Conventions: Verbs in Active and Passive Voice (RP)	Writing to Sources: Retelling (RP) Speaking and Listening: Monologue (RP)
Assessment Available online in Assessments	Selection Test		
My Resources	A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		

Reading Support

Text Complexity Rubric: The Medicine Bag	
Quantitative Measures	
Lexile: 880 **Text Length:** 3427 words	
Qualitative Measures	
Knowledge Demands ①—②—③—**④**—⑤	Explores several complex themes and experiences that are complex and unfamiliar to many readers (aging, cultural identity, Sioux cultural traditions across generations)
Structure ①—**②**—③—④—⑤	Story is clear and chronological; story elements are interspersed with cultural background; dialogue breaks up text, making story concrete and easier to read.
Language Conventionality and Clarity ①—**②**—③—④—⑤	Language is explicit, literal, and straightforward; Vocabulary is on-level, contemporary and familiar; Sentences are mostly simple construction, though some are longer with multiple clauses.
Levels of Meaning/Purpose ①—②—③—**④**—⑤	Multiple levels of meaning; Themes (aging, cultural traditions across generations, different perceptions) are complex, subtle, and revealed over the entirety of the text.

DECIDE AND PLAN

English Language Support

Provide English Learners with support for knowledge demands and meaning as they read the selection. **PI.8.1; PI.8.6**

Knowledge Demands Talk about the word *indigenous*, a synonym of *native*. Point out that *Native American* and *indigenous people* are two other ways to describe *Indians*. The *Lakota* are one group of Indians. Preview the story: the family lives in a city, the great-grandfather is Lakota and lives on the reservation. He is following the tradition of passing down a medicine bag to the oldest male child.

Meaning Help students to outline plot events. Have them complete sentences, for example *The grandfather lived _____ (on the reservation)*. Then discuss the feelings and the more subtle meanings: *When he visited, the grandson felt _____ (ashamed and embarrassed)*.

Strategic Support

Provide students with strategic support to ensure that they can successfully read the text.

Knowledge Demands Find out what students know about any Native American groups. Use the background to review the name and location of the Lakota. Then discuss the information in the background and beginning of the story.

Meaning Ask about the basic plot elements of the story, for example, *Where did the grandfather come from? (the reservation). What did he want to give to the grandson? (the medicine bag).* Then point out the more subtle elements of the story, for example, (paragraph 4): *How did the grandson feel when the grandfather came? (ashamed and embarrassed) Why? (He is embarrassed by the grandfather's appearance and behavior. He thinks others will make fun of him.)*

Challenge

Provide students who need to be challenged with ideas for how they can go beyond a simple interpretation of the text.

Text Analysis Discuss why the grandfather seems different because of his dress and behavior. Cite evidence that shows how grandfather thinks and feels about getting older and examples of what his life was living on the reservation. Describe why the narrator feels both embarrassment and pride in his grandfather at different points in the story.

Written Response Ask students to research and read more about the Lakota people and the tradition of the medicine bag. Ask them to find additional information about Lakota traditions and how they have changed over time. Have them write short essays on the most interesting information they find and to share their essays with the class.

TEACH

Read and Respond

Have the class do their first read of the selection. Then, have them complete their close read. Finally, work with them on the Making Meaning, Language Development, and Effective Expression activities.

Standards Support Through Teaching and Learning Cycle

IDENTIFY NEEDS

Analyze results of the Beginning-of-Year Assessment, focusing on the items relating to Unit 1. Also take into consideration student performance to this point and your observations of where particular students struggle.

ANALYZE AND REVISE

- Analyze student work for evidence of student learning.
- Identify whether or not students have met the expectations in the standards.
- Identify implications for future instruction.

TEACH

Implement the planned lesson, and gather evidence of student learning.

DECIDE AND PLAN

- If students have performed poorly on items matching these standards, then provide selection scaffolds before assigning them the on-level lesson provided in the Student Edition.
- If students have done well on the Beginning-of-Year Assessment, then challenge them to keep progressing and learning by giving them opportunities to practice the skills in depth.
- Use the Selection Resources listed on the Planning pages for "The Medicine Bag" to help students continually improve their ability to master the standards.

Instructional Standards: The Medicine Bag

	Catching Up	This Year	Looking Forward
Reading	You may wish to administer the **Symbolism** worksheet to help students understand how to recognize the use of symbols in the story and to determine what the symbols mean.	**RL.4** Determine the meaning of words and phrases as they are used in a text,…	Invite students to provide additional examples of symbolism. Have them evaluate how the use of the symbols enhances the narrative.
Writing	You may wish to administer the **Retelling** worksheet to help students retell the story from Grandpa's point of view.	**W.3.a** Engage and orient the reader by establishing a context and point of view… **W.3.b** Use narrative techniques, such as dialogue, pacing, description, and reflection,…	Challenge students to review their narratives to make sure they have used vivid, descriptive words and phrases.
Speaking and Listening	You may wish to administer the **Monologue** worksheet to help students plan and deliver their monologues.	**SL.4** Present claims and findings,…	You may wish to challenge students to organize and present increasingly longer or more complex monologues.
Language	You may wish to administer the **Verbs in Active and Passive Voice** worksheet to help students identify the use of active and passive voice in sentences. You may wish to administer the **Multiple-Meaning Words** worksheet to help students understand how to use context to figure out the meaning of multiple-meaning words.	**L.1.b** Form and use verbs in the active and passive voice. **L.4** Determine or clarify the meaning of unknown and multiple-meaning words or phrases…	Challenge students to identify active and passive voice in their own writing. Have students rewrite passive sentences to use the active voice. Have students analyze subtle differences of word choices in different contexts.

TEACHING

Jump Start

FIRST READ Prior to students' first read, engage them in a discussion about how older and younger generations (such as grandparents and grandchildren) interact to help them make connections between the text and their own experiences.

The Medicine Bag

How does the narrator feel about his grandfather? How do the narrator and his sister feel about Grandpa's visit? How do you think Grandpa feels about this visit? Modeling questions such as these will help students connect to "The Medicine Bag" and to the Performance Task assignment. Selection audio and print capability for the selection are available in the Interactive Teacher's Edition.

Concept Vocabulary

Support students as they rank the words. Ask if they've ever heard, read, or used them. Reassure them that the definitions for these words are listed in the selection.

FIRST READ

As they read, students should perform the steps of the first read:

NOTICE: You may want to encourage students to track the narrator's feelings about Grandpa are and note how they change during the story.

ANNOTATE: Remind students to mark passages they feel are particularly evocative or worthy of analysis in their close read. For example, students may want to focus on passages that explain why or how the narrator's feelings change.

CONNECT: Encourage students to go beyond the selection to make connections to additional texts and personal experiences. If they cannot make connections to their own lives or other texts, have them consider movies and TV shows as well.

RESPOND: Students will answer questions and write a summary to demonstrate understanding. Point out to students that while they will always complete the Respond step at the end of the first read, the other steps will probably happen somewhat concurrently. You may wish to print copies of the **First-Read Guide: Fiction** for students to use.

Remind students that during their first read, they should not answer the close-read questions that appear in the selection.

MAKING MEANING


THE MEDICINE BAG

Comparing Texts

In this lesson, you will read and compare "The Medicine Bag" and the video "Apache Girl's Rite of Passage." First, you will complete the first-read and close-read activities for "The Medicine Bag."


APACHE GIRL'S RITE OF PASSAGE

About the Author



Virginia Driving Hawk Sneve (b. 1933) grew up on the Rosebud Reservation in South Dakota. Her grandmothers were storytellers, sharing traditional Sioux legends and folk tales that became an inspiration for Sneve's work. She realized that American Indians were often misrepresented in children's books, and she has worked throughout her writing career to portray American Indians realistically. In 2000, President Bill Clinton awarded Sneve a National Humanities Medal.

STANDARDS

Reading Literature
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

The Medicine Bag

Concept Vocabulary

You will encounter the following words as you read "The Medicine Bag."

Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
reservation	
wearily	
straggled	
fatigue	
frail	
sheepishly	

First Read FICTION

Refer to the information below as you conduct your first read.



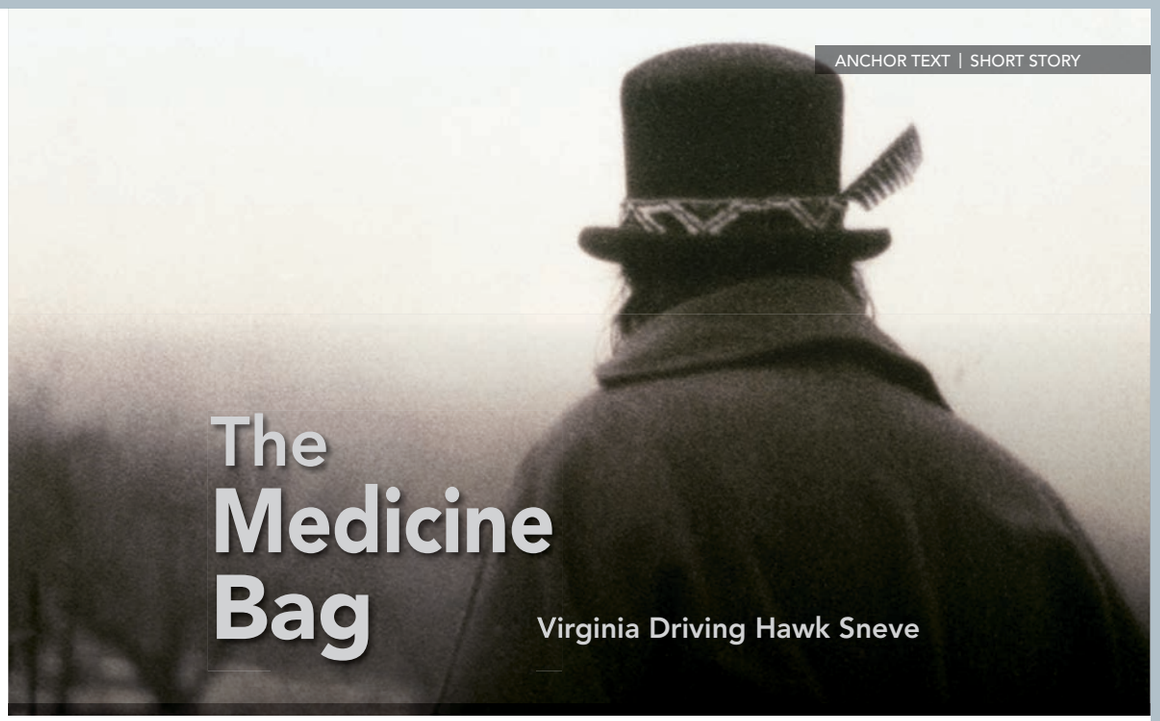
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AUTHOR'S PERSPECTIVE — Kelly Gallagher, M.Ed.

Teacher as the Best Reader in the Class

Rather than being the wizard behind the curtain, use modeling to do the work of reading in front of students. When students see that even good readers wrestle with difficult text, they gain confidence. Use these methods:

- **Using think-alouds.** Choose a passage from this unit and model read alouds/think alouds to show students what effective readers do when they are confused. The *Annotate Question Conclude* feature and the teacher edition support highlight the importance of this work.
- **Marking the text.** If students say they don't understand, have them use a yellow highlighter (or sticky notes) for parts they understand and a pink highlighter those they don't.



ANCHOR TEXT | SHORT STORY

The Medicine Bag

Virginia Driving Hawk Sneve

BACKGROUND

The Lakota Indians are part of the Sioux Nation, an indigenous people of the Great Plains region of North America. Today there are about 170,000 Sioux Indians living in the U.S. About one-fifth of the American Indian population live on reservations, which are designated pieces of land ruled by tribal law.

SCAN FOR MULTIMEDIA

1 Grandpa wasn't tall and stately like TV Indians. His hair wasn't in braids; it hung in stringy, gray strands on his neck, and he was old. He was my great-grandfather, and he didn't live in a tipi[1]; he lived all by himself in a part log, part tar-paper shack on the Rosebud Reservation in South Dakota.

2 My kid sister, Cheryl, and I always bragged about our Lakota[2] grandpa, Joe Iron Shell. Our friends, who had always lived in the city and only knew about Indians from movies and TV, were impressed by our stories. Maybe we exaggerated and made Grandpa and the **reservation** sound glamorous, but when we returned home to Iowa after our yearly summer visit to Grandpa, we always had some exciting tale to tell.

3 We usually had some authentic Lakota article to show our listeners. One year Cheryl had new moccasins[3] that Grandpa had

NOTES

reservation (rehz uhr VAY shuhn) *n.* public land set aside for some special use

1. **tipi** *n.* cone-shaped tent traditionally made of animal skins or bark.
2. **Lakota** *adj.* belonging to a Native American tribe from the Great Plains region (present-day North and South Dakota).
3. **moccasins** (MOK uh suhnz) *n.* soft shoes traditionally made from animal hide.

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DIGITAL PERSPECTIVES

CLOSER LOOK

Analyze Character

Students may have marked paragraph 1 during their first read. Use this paragraph to help students understand how the narrator feels about Grandpa. Encourage them to talk about the annotations that they marked. You may want to model a close read with the class based on the highlights shown in the text.

ANNOTATE: Have students mark details in paragraph 1 that describe Grandpa's appearance, or have students participate while you highlight them.

QUESTION: Guide students to consider what these details might tell them. Ask what a reader can infer about Grandpa's appearance from these descriptions and accept student responses.

Possible response: Grandpa doesn't look like like the Indians that people were used to seeing on TV. He looked different than people might expect a Native American to look.

CONCLUDE: Help students to formulate conclusions about the importance of these details in the text. Ask students why the author might have included these details at the beginning of the story.

Possible response: By including these details, the author is suggesting that the narrator might have negative feelings about Grandpa's appearance.

Remind students that there are two types of characterization. In **direct characterization,** the author directly states a character's traits. In **indirect characterization,** an author provides clues about a character by describing the character's appearance, actions, and feelings, as well as how other characters react to him or her.

Additional **English Language Support** is available in the Interactive Teacher's Edition.

- **Using sentence starters.** To identify where students are having comprehension problems, have them complete this sentence starter: "I don't understand…" Then, as a class, work to resolve the issues. Use these additional sentence starters: *I noticed…; I wonder…; I think…; I'm surprised that…; I realized…; I'm not sure…*

It is also important for students to know that applying tools like these doesn't always work: sometimes, readers have to live with ambiguity.

CROSS-CURRICULAR PERSPECTIVES

Grandpa's Home is on the Rosebud Reservation in South Dakota. On a map of South Dakota, have students locate the Rosebud Reservation. Have them research which two groups of Lakota the reservation is home to and choose one of the two groups to learn about. As a class discuss what the two groups lives are like on the reservation.

TEACHING

CLOSE READ

As students look for descriptive details, remind them to find words that tell what something looks like, feels like, or sounds like. You may wish to model the close read using the following think-aloud format. Possible responses to questions on the Student page are included. You may also want to print copies of the **Close-Read Guide: Fiction** for students to use.

ANNOTATE: As I read paragraphs 5–6, I notice and annotate descriptive words and details that describe what the narrator sees and hears.

QUESTION: I see that the author uses vivid words and images, such as *yippy poodles* and *whole pack of mutts barking together*, to help readers picture the sound of the barking dogs.

CONCLUDE: These details make me think the author wants readers to better understand the narrator's experience and point of view as he sees Grandpa arrive on his street unexpectedly.

NOTES

made. On another visit he gave me a small, round, flat rawhide drum decorated with a painting of a warrior riding a horse. He taught me a Lakota chant to sing while I beat the drum with a leather-covered stick that had a feather on the end. Man, that really made an impression.

4 We never showed our friends Grandpa's picture. Not that we were ashamed of him but because we knew that the glamorous tales we told didn't go with the real thing. Our friends would have laughed, so when Grandpa came to visit us, I was so ashamed and embarrassed I could have died.

CLOSE READ

ANNOTATE: Annotate details in paragraphs 5–6 that describe what the narrator sees and hears.

QUESTION: What words does the author use to help readers picture the barking dogs?

CONCLUDE: Discuss why the author might choose to use vivid words and images at this point in the story.

5 There are a lot of yippy poodles and other fancy little dogs in our neighborhood, but they usually barked singly at the mailman from the safety of their own yards. Now it sounded as if a whole pack of mutts were barking together in one place.

6 I walked to the curb to see what the commotion was. About a block away I saw a crowd of little kids yelling, with the dogs yipping and growling around someone who was walking down the middle of the street.

7 I watched the group as it slowly came closer and saw that in the center of the strange procession was a man wearing a tall black hat. He'd pause now and then to peer at something in his hand and then at the houses on either side of the street. I felt cold and hot at the same time. I recognized the man. "Oh, no!" I whispered, "It's Grandpa!"

8 I stood on the curb, unable to move even though I wanted to run and hide. Then I got mad when I saw how the yippy dogs were growling and nipping at the old man's baggy pant legs and how **wearily** he poked them away with his cane. "Stupid mutts," I said as I ran to rescue Grandpa.

wearily (WEER uh lee) *adv.* tiredly

9 When I kicked and hollered at the dogs to get away, they put their tails between their legs and scattered. The kids ran to the curb where they watched me and the old man.

10 "Grandpa; l said and reached for his beat-up old tin suitcase tied shut with a rope. But he set it down right in the street and shook my hand.

11 "*Hau, Takoza,* Grandchild," he greeted me formally in Lakota. All l could do was stand there with the whole neighborhood watching and shake the hand of the leather-brown old man. I saw how his gray hair **straggled** from under his big black hat, which had a drooping feather in its crown. His rumpled black suit hung like a sack over his stooped frame. As he shook my hand, his coat fell open to expose a bright red satin shirt with a beaded bolo tie under the collar. His getup wasn't out of place on the reservation, but it sure was here, and I wanted to sink right through the pavement.

straggled (STRAG uhld) *v.* hang in a disheveled way

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PERSONALIZE FOR LEARNING

English Language Support

Vocabulary Explain to students that the word *mutts* in paragraph 8 refers to a dog that is a mixed breed. Because some people think that mixed-breed dogs are not as good as one-breed (or pure-bed) dogs, sometimes the word *mutt* is used as an insult, as it is here.

12 "Hi," I muttered with my head down. I tried to pull my hand away when I felt his bony hand trembling and then looked up to see **fatigue** in his face. I felt like crying. I couldn't think of anything to say so I picked up Grandpa's suitcase, took his arm, and guided him up the driveway to our house.

13 Mom was standing on the steps. I don't know how long she'd been watching, but her hand was over her mouth and she looked as if she couldn't believe what she saw. Then she ran to us.

14 "Grandpa," she gasped. "How in the world did you get here?"

15 She checked her move to embrace Grandpa, and I remembered that such a display of affection is unseemly to the Lakota and would have embarrassed him.

16 "*Hau*, Marie," he said as he shook Mom's hand. She smiled and took his other arm.

17 As we supported him up the steps, the door banged open and Cheryl came bursting out of the house. She was all smiles and was so obviously glad to see Grandpa that I was ashamed of how I felt.

18 "Grandpa!" she yelled happily. "You came to see us!"

19 Grandpa smiled, and Mom and I let go of him as he stretched out his arms to my ten-year-old sister, who was still young enough to be hugged.

20 "*Wicincila*, little girl," he greeted her and then collapsed.

21 He had fainted. Mom and I carried him into her sewing room, where we had a spare bed.

22 After we had Grandpa on the bed, Mom stood there patting his shoulder. "You make Grandpa comfortable, Martin," she decided, "while I call the doctor."

23 I reluctantly moved to the bed. I knew Grandpa wouldn't want to have Mom undress him, but I didn't want to either. He was so skinny and **frail** that his coat slipped off easily. When I loosened his tie and opened his shirt collar, I felt a small leather pouch that hung from a thong around his neck. I left it alone and moved to remove his boots. The scuffed old cowboy boots were tight, and he moaned as I put pressure on his legs to jerk them off.

24 I put the boots on the floor and saw why they fit so tight. Each one was stuffed with money. I looked at the bills that lined the boots and started to ask about them, but Grandpa's eyes were closed again.

25 Mom came back with a basin of water. "The doctor thinks Grandpa may be suffering from heat exhaustion," she explained as she bathed Grandpa's face. Mom gave a big sigh, "Oh *hinh*, Martin. How do you suppose he got here?"

26 We found out after the doctor's visit. Grandpa was angrily sitting up in bed while Mom tried to feed him some soup.

27 "Tonight you let Marie feed you, Grandpa," said my dad, who had gotten home from work. "You're not really sick," he said as

NOTES

fatigue (fuh TEEG) *n.* physical or mental exhaustion

CLOSE READ

ANNOTATE: Annotate details in paragraphs 11, 17–20 that show how the narrator and Cheryl each greet their grandfather.

QUESTION: How does the author show the difference between the narrator's and Cheryl's reaction to their grandfather's arrival?

CONCLUDE: Suggest a reason for the difference between Cheryl's point of view and the narrator's point of view when they first see Grandpa.

frail (frayl) *adj.* delicate, weak

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DIGITAL PERSPECTIVES

CLOSE READ

Remind students to note details that reveal differences among characters. Explain that these differences may be stated directly or indirectly. You may wish to model the Close Read using the following think-aloud format. Possible responses to questions on the student page are included.

ANNOTATE: As I read paragraph 11, I see that the narrator thinks Grandpa's clothes make him look different from other people in the area. As I read paragraphs 17–20, I see that Cheryl is happy to see Grandpa.

QUESTION: I see that the author suggests—but doesn't directly say—that the narrator is unhappy or embarrassed. I also note that author shows us that Cheryl responds to Grandpa directly.

CONCLUDE: These details make me think that the narrator thinks it is important to fit in and not draw attention to yourself by being different. Cheryl does not seem to care about such things; she's just happy to see her Grandfather. This might be because the is younger or because she is less concerned about people needing to look and dress like everybody else.

PERSONALIZE FOR LEARNING

Strategic Support

Understanding Character Help students understand what is revealed about Martin in paragraph 17. Ask why they think he is ashamed of how he felt when Grandpa first arrived, and discuss what this says about Martin. Discuss the difference between information an author gives directly and information an author reveals indirectly.

TEACHING

CLOSE READ

Remind students that words and phrases such as *then*, *after that*, *later*, and *earlier*, indicate sequence of events or steps in a process. You may wish to model the Close Read using the following think-aloud format. Possible responses to questions on the student page are included.

ANNOTATE: As I read paragraphs 30–31, I notice words that tell me Grandpa traveled on buses for two and a half days. I also see text that tells me what happened to Grandpa after he arrived in the city and then what happened after he arrived in the narrator's neighborhood.

QUESTION: I see the author uses the word *tired* and *stiff* to describe Grandpa and includes details such as he had to stop to rest while walking to the narrator's house and couldn't see the house numbers on both sides of the street unless he walked down the middle of it.

CONCLUDE: These details lead me to conclude that when the family learns about the difficulty of Grandpa's trip they feel bad for him.

NOTES

sheepishly (SHEEP ihsh lee) *adv.* in an embarrassed way

CLOSE READ

ANNOTATE: Annotate details in paragraphs 30–31 that tell the steps of Grandpa's trip.

QUESTION: What language does the author use to show that Grandpa's journey was difficult?

CONCLUDE: Describe how Grandpa's family feels when they learn about the difficulty of his trip.

he gently pushed Grandpa back against the pillows. "The doctor thinks you just got too tired and hot after your long trip."

28 Grandpa relaxed, and between sips of soup, he told us of his journey. Soon after we visited him, Grandpa decided that he would like to see where his only living descendants lived and what our home was like. Besides, he admitted **sheepishly**, he was lonesome after we left.

29 I knew that everybody felt as guilty as I did—especially Mom. Mom was all Grandpa had left. So even after she married my dad, who's not an Indian and teaches in the college in our city, and after Cheryl and I were born, Mom made sure that every summer we spent a week with Grandpa.

30 I never thought that Grandpa would be lonely after our visits, and none of us noticed how old and weak he had become. But Grandpa knew, so he came to us. He had ridden on buses for two and a half days. When he arrived in the city, tired and stiff from sitting for so long, he set out walking to find us.

31 He had stopped to rest on the steps of some building downtown, and a policeman found him. The officer took Grandpa to the city bus stop, waited until the bus came, and then told the driver to let Grandpa out at Bell View Drive. After Grandpa got off the bus, he started walking again. But he couldn't see the house numbers on the other side when he walked on the sidewalk, so he walked in the middle of the street. That's when all the little kids and dogs followed him.

32 I knew everybody felt as bad as I did. Yet I was so proud of this eighty-six-year-old man who had never been away from the reservation but who had the courage to travel so far alone.

33 "You found the money in my boots?" he asked Mom.

34 "Martin did," she answered and then scolded, "Grandpa, you shouldn't have carried so much money. What if someone had stolen it from you?"

35 Grandpa laughed. "I would've known if anyone tried to take the boots off my feet. The money is what I've saved for a long time—a hundred dollars—for my funeral. But you take it now to buy groceries so that I won't be a burden to you while I am here."

36 "That won't be necessary, Grandpa," Dad said. "We are honored to have you with us, and you will never be a burden. I am only sorry that we never thought to bring you home with us this summer and spare you the discomfort of a long bus trip."

37 Grandpa was pleased. "Thank you," he answered. "But don't feel bad that you didn't bring me with you, for I would not have come then. It was not time." He said this in such a way that no one could argue with him. To Grandpa and the Lakota, he once told

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VOCABULARY DEVELOPMENT

Concept Vocabulary Reinforcement Explain that the word *reservation* has more than one meaning. In the story it means "public land set aside for some special use." Other meanings include: 1) an arrangement to have something held for one's use; 2) a limiting condition; doubt; misgiving.

Provide the following sentences and ask students which meaning of *reservation* is correct in each:

I agree with your proposal, but I have a reservation about whether or not it will work.

We could not get a table at the popular restaurant because we did not make a reservation.

Hunting was prohibited on the wildlife reservation.



me, a thing would be done when it was the right rime to do it, and that's the way it was.

38 "Also," Grandpa went on, looking at me. "I have come because it is soon time for Martin to have the medicine bag."

39 We all knew what that meant. Grandpa thought he was going to die, and he had to follow the tradition of his family to pass the medicine bag, along with its history, to the oldest male child.

40 "Even though the boy," he said, still looking at me, "doesn't have an Indian name, the medicine bag will be his."

41 I didn't know what to say. I had the same hot and cold feeling that I had when I first saw Grandpa in the street. The medicine bag was the dirty leather pouch I had found around his neck. "I could never wear it," I almost said aloud. I thought of having my friends see it in gym class or at the swimming pool and could imagine the smart things they would say. But I just swallowed hard and took a step toward the bed. I knew I would have to take it.

42 But Grandpa was tired. "Not now, Martin," he said waving his hand in dismissal. "It is not time. Now I will sleep."

43 So that's how Grandpa came to be with us for two months. My friends kept asking to come see the old man, but I put them off. I told myself that I didn't want them laughing at Grandpa. But even as I made excuses, I knew it wasn't Grandpa I was afraid they'd laugh at.

44 Nothing bothered Cheryl about bringing her friends to see Grandpa. Every day after school started, there'd be a crew of

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NOTES

DIGITAL PERSPECTIVES

CLOSER LOOK

Analyze Character

Students may have marked paragraphs 40–41 during their first read. Use these paragraphs to help students understand how Martin feels about what Grandpa is going to do, and why he feels this way. Encourage them to talk about the annotations they marked. You may want to model a close read with the class based on the highlights shown in the text.

ANNOTATE: Have students mark details in paragraphs 40–41 that describe how Martin feels about what Grandpa is going to do and that indicate why he feels this way, or have students participate while you highlight them.

QUESTION: Guide students to consider what these details reveal. Ask what a reader can infer from these details and accept student responses.

Possible response: Martin is upset or unhappy about being given the medicine bag. He is especially unhappy about having to wear it because he is worried about what his friends will say if they see it.

CONCLUDE: Help students to formulate conclusions about the importance of these details. Ask students why the author might have included them.

Possible response: By including these details, the author is suggesting that Martin does not relate to his Indian heritage; he might be ashamed or embarrassed by it.

Point out to students that this is a combination of direct and indirect characterization. The author is directly stating that Martin is worried about what his friends will say if they see the medicine bag. The author is suggesting (indirect characterization) that Martin does not relate to his Indian heritage and might be ashamed or embarrassed by it.

PERSONALIZE FOR LEARNING

English Language Support

Vocabulary Explain to students that the word *medicine* in paragraph 40 refers to an object considered, in traditional American Indian belief, to give control over natural or magical forces. Native Americans traditionally carry such objects in a small bag. For these people, something that is "strong medicine" has great power.

Medicine also has other meanings, including: 1) a substance or preparation used to treat disease; 2) something that affects well-being; 3) the science and art dealing with maintaining health and preventing or curing disease.

TEACHING

CLOSE READ

Remind students to look for details that indicate a change in characters or events. You may wish to model the Close Read using the following think-aloud format. Possible responses to questions on the student page are included.

ANNOTATE: As I read paragraph 47, I notice words and details that tell me about Grandpa's appearance in this part of the story. Some of these details recall things that Martin noticed about Grandpa when he first arrived. Other details are new and different.

QUESTION: I see that the author's descriptions of Grandpa's appearance are now more detailed than they were at the beginning of the story. I also see words such as *but* and *instead of*. These words indicate changes.

CONCLUDE: These details lead me to conclude that Grandpa is trying to make Martin happy by impressing his friends.

NOTES

CLOSE READ

ANNOTATE: Annotate details in paragraph 47 that describe Grandpa's appearance.

QUESTION: What words does the author use to show the difference in Grandpa's appearance?

CONCLUDE: Describe Grandpa's purpose in dressing differently than usual.

giggling little girls or round-eyed little boys crowded around the old man on the porch, where he'd gotten in the habit of sitting every afternoon.

45 Grandpa smiled in his gentle way and patiently answered their questions, or he'd tell them stories of brave warriors, ghosts, and animals, and the kids listened in awed silence. Those little guys thought Grandpa was great.

46 Finally, one day after school, my friends came home with me because nothing I said stopped them. "We're going to see the great Indian of Bell View Drive," said Hank, who was supposed to be my best friend. "My brother has seen him three times so he oughta be well enough to see us."

47 When we got to my house, Grandpa was sitting on the porch. He had on his red shirt, but today he also wore a fringed leather vest trimmed with beads. Instead of his usual cowboy boots, he had solidly beaded moccasins on his feet. Of course, he had his old black hat on—he was seldom without it. But it had been brushed, and the feather in the beaded headband was proudly erect, its tip a bright white. His hair lay in silver strands over the red shirt collar.

48 I stared just as my friends did, and I heard one of them murmur, "'Wow!"

49 Grandpa looked up, and when his eyes met mine they twinkled as if he were laughing inside. He nodded to me, and my face got all hot. I could tell that he had known all along I was afraid he'd embarrass me in front of my friends.

50 "*Hau, hoksilas,* boys," he greeted and held out his hand.

51 My buddies passed in single file and shook his hand as I introduced them. They were so polite I almost laughed. "How, Grandpa," and even a "How . . . do . . . you . . . do, sir."

51 "You look fine, Grandpa," I said as the guys sat down.

52 "*Hanh*, yes," he agreed. "When I woke up this morning, it seemed the right time to dress in the good clothes. I knew that my grandson would be bringing his friends."

53 "You guys want a soda or . . . ?" I offered, but no one answered. They were listening to Grandpa as he told how he'd killed the deer from which his vest was made.

54 Grandpa did most of the talking. I was proud of him and amazed at how respectfully quiet my friends were. Mom had to chase them home at supper time. As they left, they shook Grandpa's hand again and said to me, "Can we come back?"

55 But after they left, Mom said, "no more visitors for a while, Martin. Grandpa won't admit it, but his strength hasn't returned. He likes having company, but it tires him."

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WriteNow Analyze and Interpret

Describe Have students write one or two sentences in which they imagine what Grandpa was thinking when he got dressed the morning he met Martin's friends. Then have them write one or two sentences in which they imagine what Martin first thought when he and his friends got home and he saw Grandpa sitting on the porch.

56 That evening Grandpa called me to his room before he went to sleep. "Tomorrow," he said, "when you come home, it will be time to give you the medicine bag."

57 I felt a hard squeeze from where my heart is supposed to be and was scared, but I answered, "OK, Grandpa."

58 All night I had weird dreams about thunder and lightning on a high hill. From a distance I heard the slow beat of a drum. When I woke up in the morning, I felt as if I hadn't slept at all. At school it seemed as if the day would never end, and when it finally did, I ran home.

59 Grandpa was in his room, sitting on the bed. The shades were down, and the place was dim and cool. I sat on the floor in front of Grandpa, but he didn't even look at me. After what seemed a long time, he spoke.

60 "I sent your mother and sister away. What you will hear today is only for your ears. What you will receive is only for your hands." He fell silent. I felt shivers down my back.

61 "My father in his early manhood," Grandpa began, "made a vision quest[4] to find a spirit guide for his life. You cannot understand how it was in that time, when the great Teton Lakota were first made to stay on the reservation. There was a strong need for guidance from Wakantanka,[5] the Great Spirit. But too many of the young men were filled with despair and hatred. They thought it was hopeless to search for a vision when the glorious life was gone and only the hated confines of a reservation lay ahead. But my father held to the old ways.

62 "He carefully prepared for his quest with a purifying sweat bath, and then he went alone to a high butte[6] top to fast and pray. After three days he received his sacred dream—in which he found, after long searching, the white man's iron. He did not understand his vision of finding something belonging to the white people, for in that time they were the enemy. When he came down from the butte to cleanse himself at the stream below, he found the remains of a campfire and broken shell of an iron kettle. This was a sign that reinforced his dream. He took a piece of the iron for his medicine bag, which he had made of elk skin years before, to prepare for his quest.

63 "He returned to his village, where he told his dream to the wise old men of the tribe. They gave him the name Iron Shell, but they did not understand the meaning of the dream either. At first Iron Shell kept the piece of iron with him at all times and believed it gave him protection from the evils of those unhappy days.

4. **vision quest** *n.* in Native American cultures, a difficult search for spiritual guidance.
5. **Wakantanka** (WAH kuhn tank uh) Lakota religion's most important spirit—the creator of the world.
6. **butte** (byoot) *n.* isolated mountaintop with steep sides.

NOTES

CLOSE READ

ANNOTATE: Highlight the phrases and sentences in paragraphs 57–58 that show how Martin feels.

QUESTION: How does the author's word choice help the reader understand Martin's feelings?

CONCLUDE: Explain what has frightened Martin and why it frightened him so.

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DIGITAL PERSPECTIVES

CLOSE READ

Remind students to note details that reveal what characters are feeling and thinking, and to pay attention to whether these details are directly or indirectly stated. You may wish to model the Close Read using the following think-aloud format. Possible responses to questions on the student page are included.

ANNOTATE: As I read paragraphs 57–58, I see that the author directly says Martin is scared. The author also describes Martin's dreams to suggest (indirectly state) he is nervous or fearful about receiving the medicine bag.

QUESTION: The author describes Martin's dream as being "weird" and includes details that call to mind Indian (Native American) culture, suggesting that Martin's uneasiness is related to the Native American ritual he is about to take part in.

CONCLUDE: These details make me think that Martin is frightened about receiving the medicine bag because he doesn't relate to his Native American heritage. He also knows that when Grandpa says it is time to give him the medicine bag, it means Grandpa is probably going to die soon.

DIGITAL PERSPECTIVES

Illuminating the Text To help students understand the Native American experience of being forced on to reservations, use search terms such as "history of Indian reservations in the United States," "Indians forced to reservations," and "Sioux Indians" to find video footage online showing the relocation of Native American to reservations. (Note: Be sure to preview any video before showing it to students.) Have students discuss how seeing and hearing about this experience helps illuminate Grandpa's description of his father's life on a reservation.

Then, have students write a paragraph explaining how the video footage helps clarify a detail in the story such as *life was gone and only the hated confines of a reservation lay ahead; in that time the white people were the enemy.*

TEACHING

CLOSE READ

Remind students to look for details that reveal things about a character, even when someone may not be a main character in a story. You may wish to model the Close Read using the following think-aloud format. Possible responses to questions on the student page are included.

ANNOTATE: As I read paragraph 64, I notice words and details that tell me how Iron Shell felt at the boarding school. These details also show how he changed over time when he was at the school.

QUESTION: Grandpa tells Martin the story of Iron Shell to teach him the history of the medicine bag, help him understand what the medicine bag is, and connect Martin to his Native American heritage.

CONCLUDE: In his vision, Iron Shell searched for and found the white man's iron. At boarding school, he learned how to work with iron as a blacksmith.

NOTES

CLOSE READ

ANNOTATE: Annotate details in paragraph 64 that tell how Iron Shell reacted and then understood when he got to boarding school.

QUESTION: Why does Grandpa tell Martin the story of Iron Shell?

CONCLUDE: How is Iron Shell's experience at boarding school related to the vision?

64 "Then a terrible thing happened to Iron Shell. He and several other young men were taken from their homes by the soldiers and sent to a boarding school far from home. He was angry and lonesome for his parents and for the young girl he had wed before he was taken away. At first Iron Shell resisted the teachers' attempts to change him, and he did not try to learn. One day it was his turn to work in the school's blacksmith shop. As he walked into the place, he knew that his medicine had brought him there to learn and work with the white man's iron.

65 "Iron Shell became a blacksmith and worked at the trade when he retuned to the reservation. All his life he treasured the medicine bag. When he was old and I was a man, he gave it to me."

66 Grandpa quit talking, and I stared in disbelief as he covered his face with his hands. His shoulders shook with quiet sobs. I looked away until he began to speak again.

67 "I kept the bag until my son, your mother's father, was a man and had to leave us to fight in the war across the ocean. I gave him the bag, for I believed it would protect him in battle, but he did not take it with him. He was afraid he would lose it. He died in a faraway land."

68 Again Grandpa was still, and I felt his grief around me.

69 "My son," he went on after clearing his throat, "had no sons, only one daughter, your mother. So the medicine bag must be passed to you."

70 He unbuttoned his shirt, pulled out the leather pouch, and lifted it over his head. He held it in his hand, turning it over and over as if memorizing how it looked.

71 "In the bag," he said, as he opened it and removed two objects, "is the broken shell of the iron kettle, a pebble from the butte, and a piece of the sacred sage.[7]" He held the pouch upside down and fine dust drifted out.

72 "After the bag is yours you must put a piece of prairie sage within and never open it again until you pass it on to your son." He replaced the pebble and the piece of iron and tied the bag.

73 I stood up, somehow knowing I should. Grandpa slowly rose from the bed and stood upright in front of me holding the bag before my face. I closed my eyes and waited for him to slip it over my head. But he spoke.

74 "No, you need not wear it." He placed the soft leather bag in my right hand and closed my other hand over it. "It would not be right to wear it in this time and place where no one will understand. Put it safely away until you are again on the reservation. Wear it then, when you replace the sacred sage."

75 Grandpa turned and sat again on the bed. Wearily he leaned his head against the pillow. "Go," he said. "I will sleep now."

7. **sage** (sayj) *n.* type of herb.

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HOW LANGUAGE WORKS

Symbolism Remind students that a symbol is something that stands for or represents something else. Have students discuss paragraph 77. In the story, Martin is on the reservation putting sacred sage in his medicine bag. What does this action symbolize? Why? Have students write one or two sentences, in Martin's words, that express this symbolism and that could be added to the end of the story.

76 "Thank you, Grandpa," I said softly and left with the bag in my hands.

77 That night Mom and Dad took Grandpa to the hospital. Two weeks later I stood alone on the lonely prairie of the reservation and put the sacred sage in my medicine bag. ❧

NOTES

Comprehension Check

Complete the following items after you finish your first read.

1. What makes Grandpa sound glamorous to the narrator's friends?

2. What happens when Grandpa arrives at Martin's house?

3. Why does Grandpa want Martin to have the medicine bag?

4. What is in the medicine bag, and what does Martin add to it at the end of the story?

5. **Notebook** Write a three-sentence summary of "The Medicine Bag."

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore Choose something that interested you from the text and formulate a research question.

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DIGITAL PERSPECTIVES

Comprehension Check

Possible responses:

1. He is a Lakota Indian.
2. He faints because of heat exhaustion—getting too tired and hot.
3. It is passed down to the sons in the family. Grandpa got it from his father. Grandpa's son died with no sons, so now it will go to Martin—Grandpa's great-grandson.
4. The medicine bag holds a piece of iron from Grandpa's father, a pebble from the butte where he went for his vision quest, and a piece of sacred sage. At the end of the story, Martin adds more sacred sage from the reservation.
5. Summaries will vary; however, students should include details such as: Martin is initially embarrassed by Grandpa; Grandpa has come to give Martin his medicine bag; Martin doesn't want the medicine bag; Martin is given the medicine bag and comes to accept his Native American heritage.

Research

Research to Clarify If students struggle to decide on a detail to research, you may want to suggest that they focus on one of the following topics: Sioux Indians, Native American rituals, Native American reservations.

Research to Explore If students aren't sure how to go about formulating a research question, suggest that they use their findings from Research to Clarify as a starting point. For example, if students researched Sioux Indians, they might formulate a question such as *What is the history of the Sioux tribe?*

PERSONALIZE FOR LEARNING

Challenge

Research Encourage students to conduct research about sage and write brief reports on this plant. Reports should include information about the history of sage and its various uses, as well as images of sage. Have students present their reports to the class and discuss why sage might be part of a Native American's medicine bag.

TEACHING

Jump Start

CLOSE READ Have students close read the title, "The Medicine Bag." Point out that the author could have titled this story "Grandpa" or "Grandpa's Visit," but she deliberately chose this title. Ask students to suggest reasons why she picked this particular title and why the title is so appropriate for this story.

Close Read the Text

Walk students through the annotation model on the Student page. Encourage them to complete items 2 and 3 on their own. Review and discuss the sections students have marked. If needed, continue to model close reading by using the Annotation Highlights in the Interactive Teacher's Edition.

Analyze the Text

Possible responses:

1. Grandpa did make the right decision to travel and visit his family because he knows he is going to die soon and he wants to give Martin the medicine bag. **DOK 4**
2. (a) Responses will vary. (b) Grandpa knows he is going to die soon. He wants Martin to understand the history and meaning of the medicine bag before giving it to him. Paragraphs 61–65 **DOK 2**
3. Grandpa dies; Martin returns to the Lakota reservation to help mourn him. Evidence: "That night Mom and Dad took Grandpa to the hospital. Two weeks later I stood alone on the lonely prairie of the reservation and put the sacred sage in my medicine bag." Paragraph 77 **DOK 2**
4. Students may conclude that part of growing up often includes learning about and taking responsibility for the history of your family and culture. **DOK 4**

FORMATIVE ASSESSMENT

Analyze the Text

- **If** students fail to cite evidence, **then** remind them to support their ideas with specific information from the text.
- **If** students fail to understand motivations and emotions indirectly stated in, **then** remind them that authors include details about characters and their actions to show how they change.

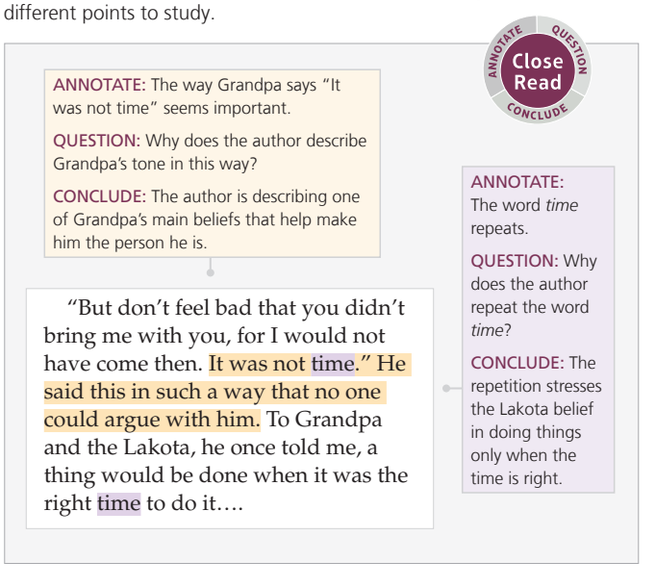
MAKING MEANING



THE MEDICINE BAG

Close Read the Text

1. Look at this model and the steps of a close read. The model provides two annotations to show that each reader may find different points to study.



Tool Kit
Close-Read Guide and Model Annotation

2. For more practice, go back into the text and complete the close-read sections in the side columns.
3. Revisit a section of the text you found important. Read this section closely and **annotate** what you notice. Ask yourself **questions** such as "Why did the author make this choice?" What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. **Evaluate** Do you think Grandpa made the right decision to travel and visit his family? Use details from the story to support your answer.
2. (a) **Summarize** When you **summarize**, you tell the main parts of a text in a shorter form and in your own words. Summarize the story Grandpa tells about his father. (b) **Interpret** Why do you think Grandpa tells Martin this story at this time?
3. **Draw Conclusions** What happens to Grandpa and to Martin at the end of the story? Cite story details to support your conclusion.
4. **Essential Question:** ***What are some milestones on the path to growing up?*** What have you learned about the path to growing up by reading this story?

STANDARDS

Reading Literature
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

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WriteNow Analyze and Interpret

Describe Have students write a paragraph describing Martin's behavior when he returns to Iowa after going to the reservation to mourn Grandpa. What does he do with the medicine bag? Does he wear it or leave it at home? Does he show it to his friends? Why or why not? If he shows the medicine bag to his friends, how do they respond? Why?

Analyze Craft and Structure

Symbolism A **symbol** is anything that stands for or represents something else. **Symbolism** is the use of symbols.

- Symbols are common in everyday life as well as in literature. For example, a dove with an olive branch in its beak is a symbol of peace.
- In literature, symbolism can highlight certain elements the author wishes to emphasize.
- Symbolism can also add levels of meaning to a text.

In "The Medicine Bag," the medicine bag is an important symbol. Other objects in the story serve as symbols as well.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) What details in the story suggest that the medicine bag is a symbol and is important to Grandpa? (b) **Make Inferences** Why do you think the author wants readers to understand Grandpa's connection to the medicine bag?

2. (a) How does Martin's view of the medicine bag change? What changes his mind? (b) **Connect** How do Martin's changing feelings about the medicine bag help show what it represents?

3. (a) The medicine bag is not the only symbol in the story. Record in the chart details from the story that serve as symbols and what each one represents. (b) **Analyze** What is the purpose of each symbol in the story? Write your answers in the chart.

THE MEDICINE BAG: SYMBOLS		
SYMBOL	WHAT IT REPRESENTS	PURPOSE IN THE STORY
The medicine bag feather in Grandpa's hat	how Grandpa looks and feels	emphasizes how Grandpa looks to the narrator and his friends
Grandpa's worn cowboy boots	Grandpa's long journey and long life	highlights how difficult Grandpa's life and trip have been
the medicine bag	Lakota tradition	adds depth to the idea that traditions are passed down through family.

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CROSS-CURRICULAR PERSPECTIVES

Science Native American medicines include plants and other natural substances that have been found to have effective medicinal properties. Challenge students to research Native American medicines and learn about these medicinal properties.

Have students answer questions such as:

Which Native American medicines have proven medicinal properties?

What are these medicinal properties?

Are any of these medicines used today in mainstream medicine?

DIGITAL PERSPECTIVES

Analyze Craft and Structure

Symbolism Discuss with students that when an author uses symbolism, a symbol might be obvious or suggested. An example of an obvious symbolism would be the medicine bag and how it helps the narrator, Martin, connect to grandfather and understand why grandfather's past is important enough to carry into the future. An example of a less obvious, or suggested, of symbolism occurs when the narrator visits the reservation at the end of the story, which suggests grandfather has died. For more support, see **Analyze Craft and Structure: Symbolism.**

MAKE IT INTERACTIVE

Have students write a few sentences about someone at a turning point, using symbolism to convey an idea.

Practice

Possible Response:

1. (a) Grandfather wears the medicine bag on his neck. He never opens it. Before Grandfather had it, his father had it, and has been passed down among the generations of the family. (b) The author wants readers to understand why Grandfather thinks it is important for the narrator to have the medicine bag, and why Martin finally puts it on at the end of the story.
2. (a) At first, Martin is embarrassed by the medicine bag. He can't imagine wearing it. After he hears Grandpa's story, Martin feels a connection to the history of the bag. (b) Martin's feelings about the medicine bag change when he learns about its role in his family history and in Lakota customs. This helps shows that the bag represents family and Lakota tradition.
3. See possible responses in chart on Student page.

FORMATIVE ASSESSMENT

Analyze Craft and Structure

- **If** students have difficulty understanding symbols, **then** show them common symbols (an arrow; a stop sign; an image of an airplane) and ask students to explain in their own words what each means.
- **If** students fail to identify or understand the use of symbolism in the story, **then** review the three symbols in the chart on the Student page and ask students to explain in their own words why they think the author included them in the story. For Reteach and Practice, see **Analyze Craft and Structure: Symbolism (RP).**

TEACHING

Concept Vocabulary

Why These Words?

Possible responses:

1. The concept vocabulary helps the reader to more clearly understand that Grandpa is old and has had a difficult journey to reach his family. They describe where he lives, emphasize how tired and physically weak he seems, and provide details about how he behaves.
2. collapsed (paragraph 20); heat exhaustion (paragraph 25); fringed leather vest (paragraph 47)

Practice

Possible responses:

1. Many Native American people live on this *reservation*. After a long hike, we returned *wearily* to our cabins. The people at the end of the line *straggled* behind the group. At the end of the marathon, the runner felt *fatigue*. Older people often have *frail* bones. Adam admitted *sheepishly* that he had played a joke on his sister.
2. *openness; energetically; rushed; energy; strong; boldly;* Grandpa would seem stronger and less lost in a new place.

Word Network

Possible words: *tradition, history, embarrassed, proud*

Word Study

For more support, see **Concept Vocabulary and Word Study**

Possible responses:

1. a) wise or prudent person; b) a mint plant with grayish-green leaves; c) a light grayish-green color
2. a mint plant with grayish-green leaves; Grandpa refers to "prairie sage," so it is most likely a plant that grows on the prairie.

FORMATIVE ASSESSMENT

Word Study

If students have trouble identifying the correct definition for a multiple-meaning word, **then** review using context clues to determine word meaning. For Reteach and Practice, see **Word Study: Multiple Meaning Words (RP).**

LANGUAGE DEVELOPMENT



THE MEDICINE BAG

Concept Vocabulary

reservation	wearily	straggled
fatigue	frail	sheepishly

Why These Words? These concept words help to reveal Grandpa's character and appearance. For example, Grandma *wearily* pokes his cane at the dogs that are chasing him. When he arrives at the house, Martin can see the *fatigue* in his face. Notice that both words emphasize how tired Grandpa seems.

1. How does the concept vocabulary sharpen the reader's understanding of Grandpa's character and appearance?

2. What other words in the selection connect to the concept of Grandpa's character and appearance?

Practice

Notebook The concept words appear in "The Medicine Bag."

1. Use each concept word in a sentence that demonstrates your understanding of the word's meaning.
2. With a partner, come up with an **antonym**, a word with the opposite meaning, for each vocabulary word. How might Grandpa appear to be different if the author had used the antonyms to describe him instead of the vocabulary words?

WORD NETWORK

Add interesting words related to the topic of generations from the text to your Word Network.

Word Study

Multiple-Meaning Words **Multiple-meaning words** are words that have more than one meaning. For instance, the word *reservation* can refer to a tract of land, but it can also mean "objection."

To determine the meaning of a multiple-meaning word, use its context. In "The Medicine Bag," Grandpa lives on the Rosebud Reservation. In this context, the first definition of *reservation* makes the most sense.

1. Look up the word *sage* in the dictionary. Write down the different definitions.

2. Look back at paragraphs 73–79. Which definition of *sage* best fits the way it is used in this context? What clues helped you decide?

STANDARDS

Language

Determine or clarify the meaning of unknown and multiple meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

(a) Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

(c) Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

(d) Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

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AUTHOR'S PERSPECTIVE Elfrieda Hiebert, Ph.D.

Author's Word Choice In a text, authors may or may not explicitly state the underlying theme. When the theme is left unstated, readers will have to use clues in the text to infer it.

Teachers can show how word choices can be clues to theme by selecting a narrative from Unit 1 and guiding students to find words and phrases that are part of a network. The words should be related because of their denotations, connotations, or imagery. For example, if the passage describes cooking, students can select words from the passage such as *warm, clean, fragrant*, and *sweetness*. Be sure the list is narrowly focused and students can explain the relationship among the words and why they chose each word. Then have students explore how the words convey the author's theme.

Conventions

Verbs in Active and Passive Voice The **voice** of a verb shows whether the subject of the verb is performing the action or receiving it. A verb is in the **active voice** when its subject performs the action. A verb is in the **passive voice** when its subject receives the action.

A passive verb is a verb phrase made from a form of *be* with the past participle of an action verb, as shown in the chart:

ACTIVE VOICE	PASSIVE VOICE
We **filled** the bucket.	The bucket **was filled**. (***Filled*** is the past participle of ***fill***.)
Alison **is winning** the race.	The race is **being won** by Alison. (***Won*** is the past participle of ***win***.)

Generally, it is better style for writers to use the active voice. Passive voice can be used when the performer of the action is unknown or when it is desirable to stress the action instead of its performer.

Read It

1. Identify whether each sentence uses the active or the passive voice.
   a. Our friends were impressed by our stories about Grandpa.
   b. Grandpa taught me a Lakota chant to sing.
   c. His getup was not out of place on the reservation.
2. Reread paragraph 14 of "The Medicine Bag." Mark and then label one example of passive voice and one of active voice.

Write It

Revise each sentence to use the active voice.

EXAMPLE
Grandpa was brought to Martin's neighborhood by the bus.
The bus brought Grandpa to Martin's neighborhood.

1. Martin was embarrassed by the way Grandpa looked.
2. The Lakota were forced to stay on the reservation.
3. Grandpa's father was given the name Iron Shell.
4. The medicine bag was given to Martin by Grandpa.

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HOW LANGUAGE WORKS

Active and Passive Voice If students struggle to understand the difference between the active and passive voice, assist them by giving them examples of both voices. Have students read the following sentences and identify the voice as active or passive.

Grandpa told Martin the story of the medicine bag. (active)

The story of the medicine bag was told to Martin by Grandpa. (passive)

Martin's friends visited Grandpa. (active)

Grandpa was visited by Martin's friends. (passive)

DIGITAL PERSPECTIVES

Conventions

Verbs in Active and Passive Voice Discuss with students the difference between the active and passive voice. Review that a passive verb phrase consists of a form of *be* and the past participle of an action verb (is given; was thrown).
For more support, see **Conventions: Verbs in Active and Passive Voice.**

MAKE IT INTERACTIVE
Have students write a sentence in the passive voice, and then write the same sentence in the active voice.
Possible responses:
Active: Jack read that book.
Passive: That book was read by Jack.

Read It

Possible responses:
1. a. passive voice; b. active voice; c. active voice
2. Active voice: "Then she ran to us." Passive voice: "her hand was over her mouth"

Write It

Possible responses:
1. Grandpa's looks embarrassed Martin.
2. The government forced the Lakota to stay on the reservation.
3. Grandpa's father received the name Iron Shell.
4. Grandpa gave the medicine bag to Martin.

FORMATIVE ASSESSMENT

Conventions

- **If** students have trouble identifying the active voice, **then** review the sentence and ask who or what is *performing* the action.
- **If** students have trouble identifying the passive voice, **then** review the sentence and ask who or what is *receiving* the action. For Reteach and Practice, see **Conventions: Verbs in Active and Passive Voice (RP).**

TEACHING

Writing to Sources

Discuss with students the importance of point of view in narrative nonfiction. Point out that when a story is written from a particular character's point of view, everything is expressed and described as that character sees it. In "The Medicine Bag," the reader knows only what Martin sees and thinks. Remind students that when they rewrite the story from Grandpa's point of view, they will express and write about only what Grandpa sees and thinks. Encourage students to think about the events in the story from Grandpa's point of view before they start writing. For more support, see **Writing to Sources: Retelling a Story.**

Reflect on Your Writing

Possible responses:

1. Responses will vary. If students need support, ask them to consider the insights they gained from writing their narrative.
2. Responses will vary. Be sure that students make connections between the way the story was originally written and what they wrote in their narrative.
3. **Why These Words?** Responses will vary. Have students list specific examples of words they have chosen that add power to their narrative.

FORMATIVE ASSESSMENT

Writing to Sources

If students have trouble rewriting the story from Grandpa's point of view, **then** review key parts of the story and ask them to tell you what they think Grandpa feels or thinks at that moment in the story. For Reteach and Practice, see **Writing to Sources: Retelling a Story (RP).**

EFFECTIVE EXPRESSION



THE MEDICINE BAG

Writing to Sources

Narrative nonfiction is often written to convey the writer's personal experience or point of view. **Point of view** is the perspective, or vantage point, from which a story is told. "The Medicine Bag" is told from Martin's point of view. How would the story be different if it were told from a different point of view?

Assignment

Retell the story "The Medicine Bag" from Grandpa's point of view:

> Based on the details provided in the story, imagine Grandpa's journey to see his family. What are his impressions of the narrator and his friends? How does he feel about giving the medicine bag to Martin to preserve a sacred Sioux tradition?

Draft your retelling of the story. Make sure to do the following:

- Make Grandpa the narrator, the character who tells the story using the pronoun "I."
- Include details, thoughts, feeling, and insights from Grandpa's point of view.

Vocabulary and Conventions Connection Include several of the concept vocabulary words in your retelling. Also, remember to use the active voice to keep your sentences lively.

reservation	wearily	straggled
fatigue	frail	sheepishly

Reflect on Your Writing

After you have written your retelling of the story, answer the following questions.

1. How do you think your retelling expressed Grandpa's point of view?
2. What was the hardest part of retelling the story from Grandpa's point of view?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add power to your retelling?

STANDARDS

Writing

- Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- Provide a conclusion that follows from and reflects on the narrated experiences or events.

Speaking and Listening

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

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PERSONALIZE FOR LEARNING

English Language Support

Considering Different Points of View Have pairs of students work together to make a list of traits or qualities that the reader learns about both Martin and his grandfather in the story. Then have them discuss how the reader knows about these qualities. Guide the discussion to help students see that Martin's traits are stated in a more direct way and the grandfather's traits are stated indirectly. Ask: *How do you know that Martin's grandfather has this trait?* **EMERGING**

Have students write a few sentences explaining which point of view they think is better for telling Martin's story. Ask them to include at least two reasons for their opinion. **EXPANDING**

Have students write a paragraph explaining which point of view they think is better for telling Martin's story. Do they think that the story would be more effective if written from the grandfather's perspective? Why or why not? Ask them to include at least three reasons for their opinion. **BRIDGING**

Speaking and Listening

Assignment

A **monologue** is a speech given by a character that expresses that character's point of view. Imagine you are the narrator of "The Medicine Bag." Write and present a monologue in which you reflect on how you came to understand the importance of the Lakota tradition of the medicine bag.

1. **Plan Your Interpretation** As you write your monologue, plan how you want to interpret the narrator's thoughts and feelings. Answer the following questions to help guide your delivery.
   - What are the narrator's thoughts and feelings about the tradition of the medicine bag?
   - Did the narrator's thoughts and feelings change over the course of the story? How? What caused these changes?
   - What word and expression choices can help you sound like you are speaking from the narrator's point of view?
2. **Prepare Your Delivery** Practice reciting your monologue before you present it to your class. Include the following performance techniques to help you achieve the desired effect.
   - Use well-chosen textual details. Use details from the story about the importance of the medicine bag.
   - Make appropriate eye contact with the audience.
   - Speak at adequate volume. Make sure you are speaking loudly enough, but not too loudly.
   - Pronounce each word clearly so your audience can easily understand what you are saying.
3. **Evaluate Presentations** As your classmates deliver their presentations, listen attentively. Use a presentation evaluation guide like the one shown to analyze their presentations.

PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 5 (demonstrated).

- ☐ The speaker wrote a monologue in the narrator's voice and character.
- ☐ The speaker used well-chosen textual details.
- ☐ The speaker made appropriate eye contact with the audience.
- ☐ The speaker spoke at an appropriate volume.
- ☐ The speaker had clear pronunciation.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Medicine Bag."

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DIGITAL PERSPECTIVES

Illuminating the Standard To help students understand how to perform a monologue, use search terms such as "performing monologues" and "monologues performed" to find video footage online showing monologues being performed. (Note: Be sure to preview any video before showing it to students.) Have students discuss what they see and hear in the video and how this helps them understand and appreciate the art of performing a monologue. Then, have students write a paragraph explaining how the video helped them or how they think it will help them prepare and present their monologue.

Speaking and Listening

1. **Plan Your Interpretation** You may wish to guide students in choosing a narrator by asking them to consider whether the narrator is Native American, and if so, whether he or she is a member of the Lakota tribe or not. If the narrator is a member of the Lakota tribe, does he or she know Grandpa?
2. **Prepare Your Delivery** Suggest to students that they rehearse several times before presenting their monologue so they are completely comfortable with it. Encourage them to practice any words or phrases they have difficulty pronouncing.
3. **Evaluate Presentations** Encourage students to make one supportive comment about each presentation. For more support, see **Speaking and Listening: Monologue**.

Evidence Log Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

FORMATIVE ASSESSMENT

Speaking and Listening

- **If** students have trouble creating a narrator character, **then** discuss possible characters, such as someone who lives on Grandpa's reservation or someone whom Martin has told this story to.
- **If** students have trouble delivering their monologue, **then** suggest that instead of "performing" they imagine they are telling this story to someone they know well and are comfortable with. For Reteach and Practice, see **Speaking and Listening: Monologue (RP)**.

Selection Test

Administer the "The Medicine Bag" Selection Test, which is available in both print and digital formats online in Assessments.

Apache Girl's Rite of Passage

AUDIO SUMMARIES
Audio summaries of "Apache Girl's Rite of Passage" are available in both English and Spanish and can be assigned to students in the Interactive Teacher's Edition or Unit Resources. Assigning these summaries prior to reading the selection may help students build additional background knowledge and set a context for their first read.

Summary

The video "Apache Girl's Rite of Passage" follows a group of Mescalero Apache girls going through a coming-of-age ceremony. It centers on a girl named Dashina. The rites stretch over four days, testing strength and endurance. The girls receive little food or sleep. They must be stoic, and display tight control over their emotions. The ceremonies parallel both the Apache creation story and the Apache notion of four stages of progress to adulthood—infancy, childhood, adolescence, and womanhood. The rites culminate with over ten hours of dancing through the night. At the end of the ceremony, the girls receive their Apache's women's names, signaling their move into adulthood.

Insight

Students may notice that this event happens in the American Southwest in the present day. The ceremony helps a culture preserve an ancient way of life.

ESSENTIAL QUESTION:
What are some milestones on the path to growing up?

Connection to Essential Question

Completing a difficult task in the company of peers and others in one's community is a common part of ceremonial milestones. This video models a ritual intended to showcase the kinds of challenges the girls will face as women.

WHOLE-CLASS LEARNING PERFORMANCE TASK
What events change people's experiences as they grow?

UNIT PERFORMANCE-BASED ASSESSMENT
What event would you consider a turning point in a young person's life?

Connection to Performance Tasks

Whole-Class Learning Performance Task This is an excellent opportunity for students to consider how going through particular events can not only change how other people see young women, but it may also show how the rituals change the way the women experience the world.

Unit Performance-Based Assessment While most students probably haven't gone through such a rite, they may be able to think of and discuss the challenges in their own lives that made them who they are today.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

LESSON RESOURCES

Apache Girl's Rite of Passage	Making Meaning	Language Development Effective Expression
Lesson	**First Review** **Close Review** **Analyze the Media** **Media Vocabulary**	**Prepare to Compare** **Writing to Compare**
Instructional Standards	**SL.4** Present claims and findings, emphasizing salient points . . .	
STUDENT RESOURCES		
Available online in the Interactive Student Edition or Unit Resources	Selection Video First-Review Guide: Media Video Close-Review Guide: Media Video	Evidence Log
TEACHER RESOURCES		
Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources	Audio Summaries Media Vocabulary	Prepare to Compare: Comparing Video With Text
Assessment Available online in Assessments	Selection Test	
My Resources	A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.	

Media Complexity Rubric: Apache Girl's Rite of Passage

Quantitative Measures	
Length and Format: Video of 4 minutes, 39 seconds	
Qualitative Measures	
Knowledge Demands 1 — 2 — 3 — **4** — 5	Video explores a single theme (Apache rite of passage) that is clearly explained, but the experience is uncommon to readers; Background knowledge about the Apache or other rites of passage is helpful.
Structure 1 — **2** — 3 — 4 — 5	Organization of content is clear and logical. There is a high correspondence between visuals and audio, making it easier to understand the content.
Language Conventionality and Clarity 1 — 2 — **3** — 4 — 5	Language is clear and explicit; sentences are short and a few are complex; speech is sufficiently slow and clearly enunciated; some vocabulary is subject-specific *(ritual, ceremony, ceremonial, symbol, etc)*.
Levels of Meaning/Purpose 1 — **2** — 3 — 4 — 5	Purpose is explicitly stated, clear, concrete, and narrowly focused (explaining the ritual of Apache girls' rite of passage). Correspondence of visuals and audio make it easy to understand.

TEACHING

Jump Start

FIRST REVIEW Engage students in a discussion about how seeing and hearing something might be different from reading about the same thing. In "The Medicine Bag," students read about a character undergoing a Native American rite of passage. Now students will watch a video in which they'll see a girl undergoing a Native American rite of passage.

Apache Girl's Rite of Passage

What is it like to undergo a Native American rite of passage that lasts four days? Why do people undergo rituals like this one? Modeling the questions viewers might ask as they watch "Apache Girl's Rite of Passage" brings the video alive for students and connects it to the Whole-Class Performance Task assignment. Selection audio is available in the Interactive Teacher's Edition.

Media Vocabulary

Encourage students to discuss the media vocabulary. Have they seen or used these terms or concepts before? Ask students to explain how narration might be used in a film.

FIRST REVIEW

Have students perform the steps of the first review independently.

WATCH: Students should pay attention to how music and the camera are used to bring the events in the video to life.

NOTE: Students should note the time stamp of any scenes or moments they find especially powerful or important.

CONNECT: Encourage students to increase their understanding by connecting the events and scenes in the video to other media they have seen or heard.

RESPOND: Students will answer questions and write a summary to demonstrate understanding.

Point out to students that while they will complete the Respond step at the end of the first review, the other steps will probably happen somewhat concurrently. You may wish to print copies of the **First-Review Guide: Media - Video** for students to use.

MAKING MEANING


THE MEDICINE BAG

Comparing Text to Media

The video you will watch features an Apache girl participating in tests of strength and endurance. As you watch the selection, compare the public rite with the personal experience of the boy in "The Medicine Bag."


APACHE GIRL'S RITE OF PASSAGE

About National Geographic

The National Geographic Society was founded in 1888, and is one of the largest nonprofit scientific and educational institutions in the world. Their publication *National Geographic Magazine* allows people to read about places and cultures that they might otherwise never experience. In addition to the magazine, the National Geographic Society produces films, videos, and television shows.

Apache Girl's Rite of Passage

Media Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about the video.

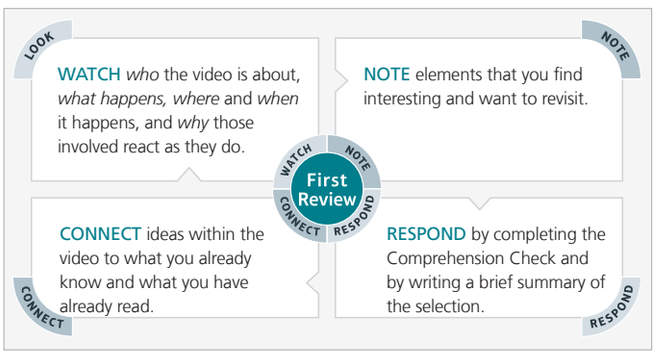
Narration: the commentary that accompanies a film	• The narration may clarify events or add background and further information.
Audio: relating to the sound of a film	• Audio includes narration, music, and real-world sounds that are part of the video.
Close-Up: a camera shot taken from a short distance	• Close-ups are used to show expressions and details.
Contrast: the bright to dark elements of a film	• The use of contrast can create atmosphere and change the mood.
Pan: a vertical or horizontal camera motion used to follow a subject	• A pan allows a cinematographer to follow action through a scene, or to show a wider or taller expanse on the screen.
Synchronization, Sync: appearing at the same time	• It's important that sounds and actions are in sync, as they would be in real life.

First Review VIDEO

Refer to the information below as you watch the video.

Listening Strategy: Take Notes

Notebook As you watch, write down your observations and questions, noting time codes so you can revisit sections later.



STANDARDS

Speaking and Listening
Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

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PERSONALIZE FOR LEARNING

English Language Support

Vocabulary Help students better understand media vocabulary words they might confuse with other, similar words.

- Explain how the word *close-up* is different from the phrase "close up," and point out how each is pronounced (CLOSE-up vs. close UP).
- Explain how the word *contrast* is different from contrast (as in compare and contrast) and point out how each is pronounced (CONtrast vs. conTRAST).
- Explain how the media vocabulary word *pan* has a different meaning from a pan used for cooking.
- Explain that the media vocabulary word *sync* is pronounced the same as a sink used for washing dishes. **ALL LEVELS**

Apache Girl's Rite of Passage

National Geographic



BACKGROUND

For hundreds of years, the Mescalero Apaches were nomadic hunters and warriors who roamed throughout the American Southwest and northern Mexico. Today, this Native American tribe lives on a major reservation in New Mexico, in what was once the center of their homelands. The ceremony in this video is one of their most important and sacred traditions.

SCAN FOR MULTIMEDIA

NOTES

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DIGITAL PERSPECTIVES

Enriching the Selection To help students understand Apache culture and traditions, use search terms such as "Apache Indians" and "Apache culture" to find video footage online showing Apache culture, traditions, and history. Be sure to preview any video before showing it to students.

Have students discuss what they see and hear in the video and how this helps them understand Apache culture. Then, have students write a paragraph discussing the similarities and differences they see between the video and "Apache Girl's Rite of Passage."

DIGITAL PERSPECTIVES

CLOSER REVIEW

Analyze Expository Information

Students may have noted the section of the video from 1:10–1:58 during their first review. Use this segment to help students understand the experience of Dachina's public rite of passage. Encourage them to talk about what they noted. You may want to model a close review with the class.

NOTE: Have students note details in the video that outline the steps of the ceremony.

Possible response: it is a four-day ceremony; it moves through the stages of life, including infancy, childhood and womanhood; it includes an all-night dance. It requires limited sleep and food and the young women are expected to show little emotion.

QUESTION: Guide students to consider what these details might tell them. Ask what a viewer can infer from these details and accept student responses.

Possible response: Dachina's rite of passage was more difficult than Martin's because she had to do things in front of people, and if she failed everyone would see it.

CONCLUDE: Help students to formulate conclusions about the importance of these details in the video. Ask students why the video might include these details.

Possible response: The video includes these details to give viewers a sense of what is to come in the rest of the video.

Remind students that **exposition** in a video helps to set up the action that is to follow. The rest of the video should show these stages and provide more detail. The exposition helps to ground viewers and provide a foundational understanding.

TEACHING

Comprehension Check

Possible Responses:

1. According to Apache tradition, the ritual makes her a woman.
2. Four days symbolize the four stages of life and the Apache creation story. Pollen symbolizes fertility. White clay symbolizes the goddess.
3. Much of the ceremony takes place inside a sacred tepee built by male relatives. Dachina meets with a medicine woman and learns about Apache women's traditions. She runs four circles around a basket full of special objects. She prays to the mountain spirits on top of a hill. On the last night of the ritual, Dachina must dance all night.
4. Dachina receives her Apache woman's name, Morning Star Feather.
5. Responses will vary; students should mention the setting (the Apache reservation in New Mexico), people (Dachina, her mother, the medicine woman, Dachina's family, members of the tribe); and events (preparing for the ritual; building the sacred teepee; Dachina in the sacred teepee; parts of the ritual; Dachina dancing all night; Dachina succeeding).

Comprehension Check

Complete the following items after you finish your first review of the video.

1. What is the purpose of Dachina's coming-of-age ritual?

2. What symbols are part of the ritual, and what does each symbolize?

3. What special places, events, and tasks are part of the ritual?

4. What happens to Dachina at the end of the four-day ritual?

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Notebook Confirm your understanding of the video "Apache Girl's Rite of Passage" by writing a description of the setting, people, and events the video portrays.

PERSONALIZE FOR LEARNING

Challenge

Research Encourage students to conduct research and write brief reports about coming-of-age rituals in other Native American cultures. Reports should include information about the culture or tribe, a description of a ritual, and how it is similar or different from the rituals in "The Medicine Bag" and "Apache Girl's Rite of Passage."

MAKING MEANING

Close Review

With your group, revisit the video and your first-review notes. Record any new observations that seem important. What **questions** do you have? What can you **conclude**?



APACHE GIRL'S RITE OF PASSAGE

Media Vocabulary

narration	close-up	pan
audio	contrast	synchronization, sync

Use the vocabulary words in your responses to the questions.

1. (a) How is the sequence of events conveyed in the video? (b) How is this different from the way the sequence of events is conveyed in the story "The Medicine Bag"?

2. (a) What tools does the video use to emphasize different parts of the ritual? (b) How does the video use each tool?

Analyze the Media

Complete the activities.

1. **Present and Discuss** Choose the part of the coming-of-age ritual that you find most interesting or powerful. Share your choice with the group and discuss why you chose it. Explain what you notice about this part of the ritual, the questions it raises for you, and the conclusions you reach.

2. **Review and Synthesize** With your group, review the video. How does it use visuals and words to explain the coming-of-age ritual? Do you think it does so effectively? Explain your answer.

3. **Notebook** **Essential Question:** *What are some milestones on the path to growing up?* How does Dachina's coming-of-age ritual symbolize the milestones she has reached on her path to adulthood? How do you think the ritual helps her achieve this goal? Support your response with evidence from the video.

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DIGITAL PERSPECTIVES

Jump Start

CLOSE REVIEW Discuss with students how family and friends can help someone undergo a rite of passage.

Close Review

If needed, model close reviewing by using the Closer Review notes in the Interactive Teacher's Edition.

Remind students to use Accountable Talk in their discussions and to support one another as they complete the close review.

Media Vocabulary

For more support, see **Media Vocabulary**.

Possible Responses:

1. (a) through audio narration in synchronization with the visual parts of the video (b) In "The Medicine Bag," the main character tells what is happening. In the video, a narrator describes what the video shows.
2. (a) The video uses close-ups, contrast, and pans to emphasize different parts of the ritual. (b) Close-ups to show Dachina and her family, contrast to emphasize the different times of day, pans to show the location.

Analyze the Media

1. (a) Responses will vary by group. Remind students to review their notes from the first review before discussing with the group.
2. Responses will vary by group. Groups should support their explanations and ideas with evidence from the video.
3. Dachina has passed through several life stages already: being a baby, a child, and an adolescent. She has learned from the medicine woman about how to be an Apache woman. Going through the ritual shows that Dachina is ready to face the demands of being an Apache woman. In the ritual, she faces challenges such as lack of sleep, lack of food, having to hide her emotions, and dancing for ten hours without stopping.

FORMATIVE ASSESSMENT

Analyze the Media

- **If** students struggle to close review the video, **then** provide the Analyze the Media questions available online in the Interactive Teacher's Edition or Unit Resources. Answers and DOK levels are also available.

Media Vocabulary

- **If** students struggle to relate the media vocabulary to the video, **then** review relevant parts of the video and point out the use of the terms and concepts in the media vocabulary.

TEACHING

Prepare to Compare

Comparing Video With Text Discuss with students what factors they should consider as they think about similarities and differences between the video and the text. For example, the video makes uses of camera angles, music, and editing. In the text, the author is careful to use language well and develops the characters in the story. Both make use of a narrator, but the narrator has slightly different roles in each.

For more support, see **Prepare to Compare: Video with Text**.

See possible responses in chart on Student page.

MAKE IT INTERACTIVE

Have students prepare for the video review by making a list of points they want to make that aren't reflected in the chart. After they make their list, have them arrange their ideas from most important to least important.

FORMATIVE ASSESSMENT

Prepare to Compare

If students struggle to compare the video with the text, **then** review the media vocabulary with students and ask if each tool or technique is used in the text. Also review the story lines of the video and the text, and ask students how they are alike and different.

EFFECTIVE EXPRESSION



THE MEDICINE BAG



APACHE GIRL'S RITE OF PASSAGE

Prepare to Compare: Speaking and Listening

Comparing Video With Text

When readers make a comparison between text and video, they look for similarities and differences in how the two **media** present the subject. Both "The Medicine Bag" and the video "Apache Girl's Rite of Passage" describe a young person's rite of passage.

- Consider the elements that make a short story interesting, such as the language the author uses, and how he or she describes things in the story.
- Identify the elements that make a video interesting, such as the use of images and camera techniques to emphasize certain images.
- Think about the different ways a text and a video can tell the same story.

Decide which medium you prefer. Then participate in a **debate** with your classmates. Make a strong case for your preferred medium. Which does a better job describing a Native American rite of passage? Make sure to support your opinion with details from both selections.

Use this chart to analyze how the text and the video each describe a young person's rite of passage. Talk with your group about the strengths and weaknesses of each medium.

	What I Learned From the Short Story	What I Learned From the Video	How Text Compares to Video
Details about what happens	Sometimes young people resist a rite of passage.	Sometimes young people want to undergo a rite of passage.	In the text, Martin resists his rite of passage. In the video, Dachina is excited about undergoing her rite of passage.
Why it is important	People who resist a rite of passage can change their mind about it.	People are willing to face harsh conditions to complete a rite of passage.	The rite of passage in the text was easy; the rite of passage in the video was difficult.
How the young person feels about it	Martin resisted his rite of passage, but went to the reservation and finished it, so I think he was glad he did it.	Dachina felt great satisfaction from completing her rite of passage.	Both young people completed their rite of passage. The video directly states that Dachina was glad she did it; the text suggests that Martin was glad he did it.

STANDARDS

Speaking and Listening
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

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CROSS-CURRICULAR PERSPECTIVES

Music Have students consider the role music plays in "Apache Girl's Rite of Passage" and answer questions such as:

What type of music is used in the video?

How does music help create the mood or set the scene?

How does music help viewers understand or better appreciate what they are seeing and hearing?

Would a different kind of music be appropriate for this video? Why or why not?

Writing to Compare

Assignment

Based on the notes you wrote with your group, write a **video review** analyzing the ways that the "Apache Girl's Rite of Passage" video and the short story "The Medicine Bag" describe the sequence of events in Native American rites of passage.

Draft

As you draft your review, consider factors such as the presence of a narrator, as well as differences in how each medium shares the experience and shows the action. Then, evaluate the advantages and disadvantages of how each medium presents the ritual.

Claims and Evidence

A **claim** is the main point a writer is trying to prove. In your review, you should make claims about how the video and the short story each present the material, and the advantages and disadvantages of each medium's presentation. Write a sentence explaining each claim in your review.

Evidence consists of the facts and arguments used to prove your claim. Make sure the evidence comes from both selections. Use specific examples to illustrate how the story and the video each describe the sequence of events in a Native American rite of passage. You may describe or quote directly from the evidence. Be able to explain which claim each piece of evidence supports, and how it supports that claim.

Review and Revise

Once you are done writing, review and revise your video review. Check each claim you made. Ask yourself if you have provided sufficient evidence to support each claim. If necessary, add additional descriptions or quotations from "The Medicine Bag" and "Apache Girl's Rite of Passage."

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EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the "Apache Girl's Rite of Passage" video.

STANDARDS

Reading Informational Texts
Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

Writing
Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

DIGITAL PERSPECTIVES

Writing to Compare

Draft Remind students that when drafting their reviews, they don't need to need to figure out the perfect organization. They can work on organizational issues when they revise the reviews.

Claims and Evidence If students are having trouble supporting their claims, suggest that they create a chart with a column for each claim and row for each selection. Then they can re-read and re-view the selections, noting any evidence for their claims in the chart.

Review and Revise Tell students that a good way to check a revision is to read it aloud. For more support, see **Writing to Compare: Video Review (RP)**.

Evidence Log

Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

FORMATIVE ASSESSMENT

Writing to Compare

If students are unable to provide specific examples and details, **then** have students skim "The Medicine Bag" and rewatch "Apache Girl's Rite of Passage" for ideas.

PERSONALIZE FOR LEARNING

English Language Support

Help students better understand how to express sequence of events by reviewing the uses and meanings of appropriate transition words and phrases such as:

- *first, second, third*
- *earlier, later, finally, at last*
- *before, after, starts with, ends with*
- *then, after which, after which*

TEACHING

Jump Start

Ask students to write two things they have learned about events that change people as they grow up as a result of reading "The Medicine Bag" and watching "Apache Girl's Rite of Passage." You might guide them with questions such as "What are some key events one experiences as he or she grows up? Why are these experiences important?" As students share, ask them to cite specific examples from the text or video to support their ideas.

Write a Nonfiction Narrative

Make sure students understand what they are being asked to do in the Assignment. Explain that they will be describing an event that changed their ideas and feelings, or an event that changed the life of someone they know. Students should complete the assignment using word processing software to take advantage of editing tools and features.

Elements of a Nonfiction Narrative

Remind students that a nonfiction narrative is a true story about a person's life experiences. It should have well-developed characters, descriptive details, a clear sequence of events, and a description of a change in the life, ideas, or feelings of the main character.

MAKE IT INTERACTIVE

Project "Red Roses" from the Interactive Teacher's Edition and have students identify the elements of a nonfiction narrative, such as dialogue, vivid, descriptive details, and a conclusion that reflects on the experiences in the narrative.

Academic Vocabulary

Ask students to suggest ways they might use the academic vocabulary in their narratives.

PERFORMANCE TASK: WRITING FOCUS

WRITING TO SOURCES

- THE MEDICINE BAG
- APACHE GIRL'S RITE OF PASSAGE

Tool Kit

Student Model of a Nonfiction Narrative

STANDARDS

Writing

- Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
- Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- Provide a conclusion that follows from and reflects on the narrated experiences or events.

Write a Nonfiction Narrative

You have just read a text and watched a video about rites of passage. In the short story "The Medicine Bag," a boy learns about his great-great-grandfather's vision quest—and himself takes on the responsibility of family and Lakota tradition. In the "Apache Girl's Rite of Passage" video, a young woman goes through a four-day coming-of-age ritual to become an Apache woman.

Assignment

You have learned about two people who experience changes, learn about their heritage, and begin to think differently. Think about an event that changed your ideas and feelings or an event that changed the life of someone you know. Write a nonfiction narrative on this question:

> What events change people's experiences as they grow?

Elements of a Nonfiction Narrative

A **nonfiction narrative** tells the true story of events the writer or someone else has experienced. Writers take the first-person point of view (using *I* and *me*) to tell about their own experience. Writers take the third-person point of view (using *he* and *him, she* and *her, they* and *them,* etc.) to tell someone else's experience.

An effective nonfiction narrative contains these elements:

- well-developed major and minor characters
- a description of a change in the life, ideas, or feelings of the author or of another character, and the experience that caused this change
- a clear sequence of events that unfolds naturally and logically
- narrative techniques such as dialogue, description, and pacing that effectively build the action
- a variety of transitional words, phrases, and clauses
- precise words, well-chosen quotations, vivid descriptive details, and powerful sensory language
- a conclusion reflecting on the experiences in the narrative

Model Nonfiction Narrative For a model of a well-crafted nonfiction narrative, see the Launch Text, "Red Roses."

Challenge yourself to find all the elements of an effective nonfiction narrative in the text. You will have an opportunity to review these elements as you prepare to write your own.



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AUTHOR'S PERSPECTIVE **Kelly Gallagher, M.Ed.**

Pump Up the Volume of Writing Spend some time talking to kids about why they should write–not just how. Students should write more than the teacher can grade. To help students get the most from their writing, teachers can use techniques such as these:

- **Confer** Teachers can achieve more in a two-minute conference than they can by spending five-to-seven minutes writing comments on a paper. Developing writers need face time with the most experienced writer in the class—the teacher.
- **Model** Teachers can model how they write by frequently writing in front of students. Show students that effective writing extends far past correctness. Teachers can do this in short bursts, and model authentic writing, whether brainstorming a topic, working to add details, or revising to find the right word.

Note: other times the teacher can bring a model to class that has already been written for the students to study.

- **Share Models of Excellent Writing** Show students models from professional writers and

Prewriting / Planning

Focus Your Topic Reread the assignment. Consider the person and event you would like to highlight in your narrative. State your main idea in a sentence.

_____ changed how
(event or experience)

_____ viewed or felt about
(person)

_____ .
(something in life or the world)

Develop Characters Realistic, engaging characters make a narrative come alive. Think about each character you want to introduce. List traits that make him or her unique and interesting. Don't forget to include yourself as the narrator.

Gather Evidence Evidence for a nonfiction narrative comes mainly from your own memories and experiences. A photo album or a conversation with a relative may stimulate your memory and help you find a topic. There are many different types of evidence you can use to craft your nonfiction narrative.

TYPE OF EVIDENCE	EXPLANATION	YOUR EVIDENCE
anecdotes	brief stories that illustrate a point or key idea	
quotations	statements from personal interviews or conversations with the subjects of your narrative	
examples	facts, ideas, and events that support an idea or insight	

Study the Launch Text, "Red Roses," to identify ways in which the writer uses different types of evidence to develop characters and ideas.

Connect Across Texts To effectively compare and contrast your experiences with the Anchor Texts, review the story and video and note key ideas. To do so, **paraphrase**, or restate in your own words, key ideas, events, and insights from the Anchor Texts. As you review those texts, look for quotations that might help clarify the ideas you are presenting.

Note how the author uses narrative techniques. Ask questions such as these:

- How does dialogue develop a character's personality?
- How does pacing add interest and convey the sequence of events?
- How does the author use description to illustrate experiences?

Seeing how an author effectively uses narrative techniques will enable you to better apply them to your own writing.

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your nonfiction narrative.

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DIGITAL PERSPECTIVES

Prewriting/Planning

Develop Characters Have students think about their main character before they begin writing. If they are writing about something that happened to someone else, suggest that they think about how well they know this person. Have students also consider how big a role the narrator will play in their story.

Gather Evidence Suggest that students consider how well they remember the experience they are writing about. If they don't remember it well, or want to get another perspective on it, they might discuss this experience with others who were part of it. If they are writing about something that happened to someone else, they might talk to that person about what happened and how he or she felt about it.

Connect Across Texts Encourage students to review the text and video more than once before they begin writing to see if the experience they're writing about relates to the selections. During this process, students should take note of how the selections are similar to or different from the experience they plan to write about.

from other students. As they study mentor texts, students begin to see the moves a writer has made, and they can work to emulate those moves.

- **Use a Rubric** Experiment with changing the rubric. Encourage students to help you build it. This creates buy-in when the students see that each rubric is personalized to some degree to their needs.

PERSONALIZE FOR LEARNING

Strategic Support

Understanding Story Structure Help students understand narrative structure by reviewing the importance of having a beginning, a middle, and an end. Discuss how the beginning of a narrative sets up the situation and the characters. The middle introduces a problem or conflict, and develops the characters by describing how they react.

The end resolves (or doesn't resolve) the conflict, describes what the characters have learned (or have not learned), and brings the narrative to a conclusion. Encourage students to think about the beginning, middle, and end of their narrative before they start writing.

TEACHING

Drafting

Organize a Sequence of Events Remind students to tell their story in chronological order, with one event logically proceeding to the next in the order they happened. Also remind students that creating a timeline before they write will help them organize their ideas and remember which events and ideas are important. If necessary, review how to create a simple timeline.

Write a First Draft Remind students to start with an introduction. The body of the narrative will describe the characters and events in the story. Students should follow their timeline when writing this part of their narrative. Remind students to write a conclusion that ties their narrative together, compares the experiences of the characters in the selections with those described in their narrative, and brings the narrative to a satisfying end for the reader. Point out that if the events experienced by characters in their narrative are different from what the characters in the selections experienced, they should include those differences in their writing.

PERFORMANCE TASK: WRITING FOCUS

Drafting

Organize a Sequence of Events In a nonfiction narrative, the writer often sequences events in **chronological order** so that one event proceeds to the next in the order in which they actually happened.

- Use a timeline to organize your narrative so that it flows in chronological order.
- Start with the introduction of characters, the setting, and the context of the story.
- Then, add details in the order in which they occur.

The timeline here shows key events in the Launch Text. Think about how each event supports the message of the narrative.

LAUNCH TEXT

MODEL: "Red Roses" Personal Narrative Timeline

INTRODUCTION

Danielle is paired with Ivan, the new kid at her school, originally from another country, for ballroom dancing.

1. Ivan invites Danielle and her family for dinner.
2. Danielle accepts one of Ivan's gifts, and then refuses the rest.
3. After several weeks, Danielle becomes impatient and snaps at Ivan when he offers her roses.
4. Danielle, Ivan, and Ivan's mother meet in the principal's office.
5. Danielle sees that Ivan does not want to hurt his mother.

CONCLUSION

Danielle accepts Ivan's flowers to protect his mother's feelings, and helps him learn English.

Nonfiction Narrative Timeline

INTRODUCTION

1.

2.

3.

4.

5.

CONCLUSION

Write a First Draft Use your timeline to write the first draft of your nonfiction narrative.

- Start by introducing your narrator or main characters.
- Then, use your timeline to help you write events in a logical, natural sequence.
- Use transition words and phrases to help readers follow this sequence of events.
- Add descriptive details and dialogue to further develop characters, experiences, and events.
- Conclude your narrative with a paragraph in which you compare the experiences of the characters in the selections with those described in your narrative.

STANDARDS

Writing
Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

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AUTHOR'S PERSPECTIVE **Jim Cummins, Ph.D.**

Writing Enhances Student Identity Writing is an expression of oneself, and writing projects that self into the new social spheres. However, students learning English are often defined by what they are missing rather than by what they possess. While teaching writing through the Performance Tasks in *myPerspectives*, you may want to supplement the writing instruction and practice for English learners by using *identity texts*. These texts allow students to invest their identities into their writing. The results hold a mirror up to students and reflect their identities in a positive light. Teachers can use this process:

1. Encourage students to have a hand in picking the topic to ensure they are writing about something that reflects themselves or their identities. Have students write their drafts in English, illustrate them, and work with various sources, such as parents and older students fluent in their home language, to translate the drafts into their home language.
2. Publish these texts. Help students share identity texts with multiple audiences including peers, teachers, parents, grandparents, sister classes,

LANGUAGE DEVELOPMENT: AUTHOR'S STYLE

Create Cohesion: Transitions

Transitions are words and phrases that connect and show relationships among events and ideas. Transitional words and phrases perform an essential function in a narrative. They help the writer guide the reader through the sequence of events and the relationships of ideas.

Read It

These sentences from the Launch Text use transitions to show specific connections among ideas and events.

- *No one knew how to talk to him, so no one did.* (shows effect)
- *The next day Ivan invited Danielle to dinner with him and his mother on the weekend.* (shows time order)
- *As evidence, she'd brought in the roses he'd tried to give her.* (illustrates or shows cause)

Write It

As you draft your nonfiction narrative, choose transitions that accurately show specific relationships among your ideas. Transitions are especially important when connecting one paragraph to the next.

If you want to . . .	consider using one of these transitions
list or add ideas	*first of all, second, next, last, in addition*
show time order	*before, after, the next day, then*
compare	*also, equally, likewise*
contrast	*although, however, on the other hand*
emphasize	*most of all, immediately, in fact*
show effect	*therefore, as a result, so, consequently*
illustrate or show	*for example, for instance, specifically*

TIP

PUNCTUATION

Make sure to punctuate transitional expressions correctly.

- Use a comma after a transitional expression at the beginning of a sentence.
- Use a comma before and after a transitional expression in the middle of a clause or sentence.

STANDARDS

Writing

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

DIGITAL PERSPECTIVES

Create Cohesion: Transitions

Read It

Remind students that transitions strengthen a narrative because they can help the reader quickly "get" the story. For example, the phrase "even though" at the beginning of a sentence signals the reader that a contradiction is coming. The phrase "years later" signals the reader that there will be a lot of time between the event that was just described and the next one.

MAKE IT INTERACTIVE

Project "Red Roses" from the Interactive Teacher's Edition and ask student to identify additional examples of transitions.

- time order: **The next day** he presented her with a small package.
- show effect: **Somehow** Ivan took that as a sign of friendship.

Write It

As students revise their draft, they should think about the relationships between their ideas and use the suggested transitions to improve the clarity and cohesion of their narrative.

Consider reviewing these examples from the Launch Text:

No one knew how to talk to him, and **as a result**, no one did—until Danielle led him onto the dance floor.

The next day, Ivan invited Danielle to dinner with him and his mother on the weekend.

Half-dead **but** still unwrapped, they lay on the floor in a pathetic heap.

So, she undid the wrapping, revealing a small stone with glints of something green and metallic shot through.

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and the media. It is critical that students share their writing with broad audiences to build this positive experience. Students are likely to receive positive feedback and affirmation of self by providing true audiences with which to share their work.

Writing and publishing identity texts helps ELL students take active control and ownership of the learning process and invest their identities in their drafts.

PERSONALIZE FOR LEARNING

English Language Support

Help students better understand transition words and phrases by assisting them in writing sentences that compare (using *equally* or *also*); contrast (using *however* or *although*); emphasize (using *most of all*); show effect (using *as a result* or *so*); and illustrate (using *for example*).

TEACHING

Revising

Evaluating Your Draft

Before students begin revising their writing, they should evaluate their draft to make sure it contains all of the required elements, is organized in a logical manner, and adheres to the norms and conventions of a nonfiction narrative.

Clear Conclusion Students should check to see that their conclusion doesn't leave the reader with unanswered questions, and provides readers with a feeling that the narrative is "finished." You may wish to explain that an author can choose to leave a narrative "unfinished," but it should be clear that this has been done deliberately. For example: "What did she mean by that? To this day, I don't know."

Precise Language Remind students that precise language and descriptive words help a narrative "come alive." Encourage students to look for flat descriptions and replace them with language that paints a picture for the reader. For example, "He was big" could be replaced with "He towered over me." "She was quiet" could be replaced with "She was silent as a shadow."

Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

PURPOSE AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
☐ Describes a change in the life, ideas, or feelings of the writer or of another character.	☐ Develops major and minor characters, possibly including a narrator.	☐ Attends to the norms and conventions of the discipline, especially the correct use and punctuation of transitions.
☐ Describes the experience that caused the writer's or another character's life, ideas, or feelings to change.	☐ Builds the action through dialogue, description, and pacing.	
☐ Has a clear sequence of events that unfolds naturally and logically.	☐ Captures the action and illustrates experiences and events using precise words, well-chosen quotations, descriptive details, and sensory language.	
☐ Includes a conclusion that follows from and reflects on the experiences in the narrative.		

Revising for Purpose and Organization

Clear Conclusion The conclusion of a nonfiction narrative clarifies the essay's overall message, and provides readers with a sense of **resolution**, or completion. It resolves any conflicts or questions presented in the narrative. Reread the conclusion in the Launch Text. Review your conclusion. To increase clarity, begin by summarizing the relationship between the events and experiences that you present and the overall message that you would like to communicate. Finish your conclusion by reflecting on this relationship and sharing any insights you have gained from making these connections.

Revising for Evidence and Elaboration

Precise Language In order to craft a lively narrative that engages readers, avoid words and language that leave the reader with questions such as *What kind? How? In what way? How often?* and *To what extent?* As you review your draft, identify vague words that do not provide specific answers to those questions. As you revise, replace vague words with specific, precise words that convey your ideas more vividly and accurately. Here are some examples.

vague noun *stuff:* use *souvenirs, gifts, photos*

vague verb *said:* use *exclaimed, whispered, declared*

vague adjective *pretty:* use *attractive, exquisite, adorable*

vague adverb *greatly:* use *enormously, incredibly, remarkably*

WORD NETWORK

Include interesting words from your Word Network in your narrative.

STANDARDS

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

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HOW LANGUAGE WORKS

Transitions As students revise their narratives, remind them to pay attention to transitional words and phrases to connect and show the relationships among ideas. Review the types of transitions already discussed (list or add ideas; show time order; compare; contrast; emphasize; show effect; illustrate or show) and discuss how different transitional words and phrases express or clarify these ideas or relationships.

PEER REVIEW

Exchange papers with a classmate. Use the checklist to evaluate your classmate's nonfiction narrative and provide supportive feedback.

1. Is the point of view clear and are the characters well developed?
   ☐ yes ☐ no If no, suggest how the writer might improve them.
2. Is there a clear sequence of events that unfolds chronologically and is clarified by transitions?
   ☐ yes ☐ no If no, explain what confused you.
3. Does the narrative end with a conclusion that connects to and reflects on the events and experiences presented?
   ☐ yes ☐ no If no, tell what you think might be missing.
4. What is the strongest part of your classmate's paper? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Be sure you have included a variety of transitions among experiences and events.

Proofread for Accuracy Read your draft carefully, looking for errors in spelling and punctuation. As you proofread, make sure that any **dialogue**—the actual words spoken by a character—is enclosed in quotation marks. A split dialogue is a quotation that is interrupted by additional information, such as the identification of the speaker. Refer to the Launch Text for examples of each type of dialogue.

Publishing and Presenting

Create a final version of your essay. Share it with a small group so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. As a group, discuss what your narratives have in common and the ways in which they are different. Always maintain a polite and respectful tone when commenting.

Reflecting

Reflect on what you learned as you wrote your narrative. In what ways did writing about past experiences and events help to heighten your understanding of them?

STANDARDS

Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

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DIGITAL PERSPECTIVES

Peer Review

Before students begin their peer review, remind them that they are reviewing for clarity and completeness, not whether they like what the narrative is about or if they agree with the author's ideas. However, they might make helpful suggestions if they see something in the narrative that could be stronger.

Editing and Proofreading

Remind students to check for the proper formatting of dialogue. In a conversation, each time a different character speaks, the writer should start a new paragraph. This applies even if a character simply says "No."

Publishing and Presenting

Before students review their classmates' narratives, remind them to:

- Be honest, but maintain a respectful tone in their comments.
- Use formal rather than informal language.
- Don't just agree with what people say; move the discussion forward by building on the ideas of others.
- Disagree respectfully. Different opinions are fine, but they should be expressed politely.

Reflecting

Remind students to reflect not only on their narrative and the process of writing it, but also on the comments they received.

PERSONALIZE FOR LEARNING

Challenge

Research Encourage students to conduct research about modern rituals that young people experience as they grow up. These can be formal rituals such as getting a driver's license, or informal rituals such as going from elementary school to middle school. Have students present brief reports to the class and discuss why each event or experience is a ritual.

OVERVIEW

SMALL-GROUP LEARNING

What are some milestones on the path to growing up?

Growing up is a process marked by many memorable experiences that, together, make us who we are as adults. Many of these experiences can be life-changing. During Small-Group Learning, students will read selections that describe some of these events that define our childhoods.

Small-Group Learning Strategies

Review the Learning Strategies with students and explain that as they work through Small-Group Learning they will develop strategies to work in small-group environments.

- Have students watch the video on Small-Group Learning Strategies.
- A video on this topic is available online in the Professional Development Center.

You may wish to discuss some action items to add to the chart as a class before students complete it on their own. For example, for "Participate fully," you might solicit the following from students:

- Take notes so that you will remember the important details.
- Ask follow-up questions after the speaker has finished, so that you will be sure to fully understand the speaker's points.

Block Scheduling

Each day in this Pacing Plan represents a 40–50 minute class period. Teachers using block scheduling may combine days to reflect their class schedule. In addition, teachers may revise pacing to differentiate and support core instruction by integrating components and resources as students require.

OVERVIEW: SMALL-GROUP LEARNING

ESSENTIAL QUESTION:

What are some milestones on the path to growing up?

Roads to adulthood may differ around the world, but they all have some recognizable landmarks in common. It isn't difficult to identify with the problems that other teenagers face, wherever they are. You will work in a group to continue your exploration of the experiences that change and define people as they grow up.

Small-Group Learning Strategies

Throughout your life, in school, in your community, in college, and in your career, you will continue to learn and work with others.

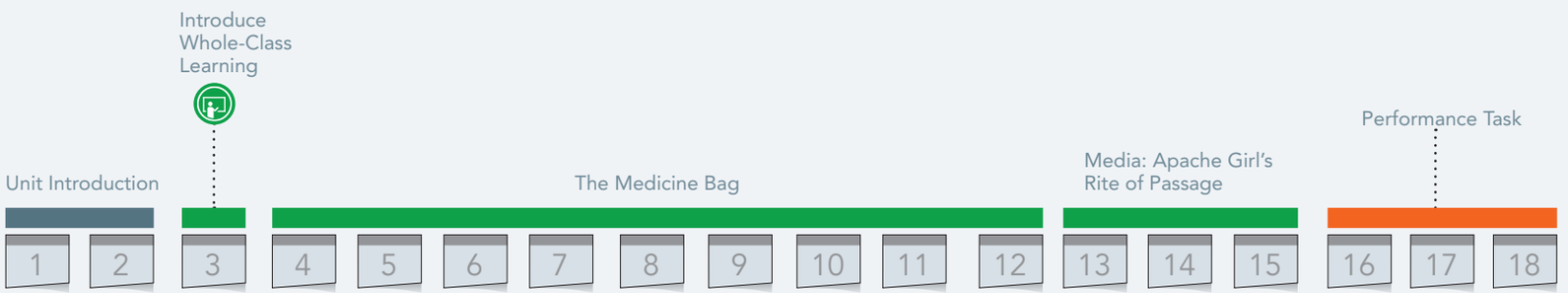
Look at these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

STRATEGY	ACTION PLAN
Prepare	• Complete your assignments so that you are prepared for group work. • Organize your thinking so you can contribute to your group's discussion. •
Participate fully	• Make eye contact to signal that you are listening and taking in what is being said. • Use text evidence when making a point. •
Support others	• Build off ideas from others in your group. • Invite others who have not yet spoken to do so. •
Clarify	• Paraphrase the ideas of others to ensure that your understanding is correct. • Ask follow-up questions. •

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SCAN FOR MULTIMEDIA

Pacing Plan



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You Are the Electric Boogaloo
Geoff Herbach

Just Be Yourself!
Stephanie Pellegrin

Two authors look back at their younger selves with amusement and encouragement.

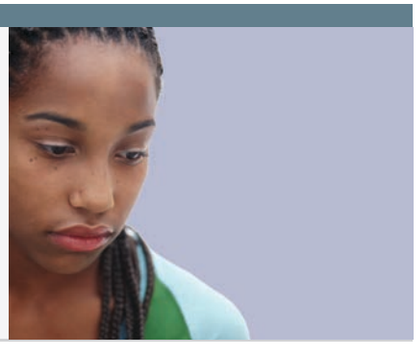


POETRY

Hanging Fire
Audre Lorde

Translating Grandfather's House
E. J. Vega

These poems explore some of the adversities and insights of childhood.



SHORT STORY

The Setting Sun and the Rolling World
Charles Mungoshi

How can a son make it in the modern world, when his father has faith only in tradition?

▸ MEDIA CONNECTION: Stories of Zimbabwean Women



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Present a Nonfiction Narrative

After reading the selections, your group will plan and deliver a multimedia presentation about teen "milestones" based on personal experiences or observations.

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DIGITAL PERSPECTIVES

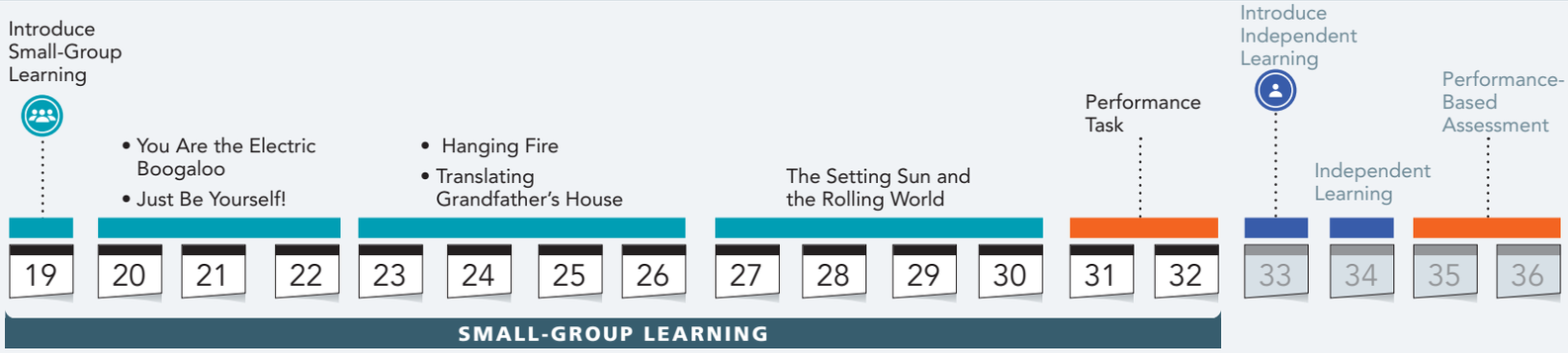
Contents

Selections Circulate among groups as they preview the selections. You might encourage groups to discuss any knowledge they already have about any of the selections or the situations and settings shown in the photographs. Students may wish to take a poll within their group to determine which selections look the most interesting.

Remind students that communicating and collaborating in groups is an important skill that they will use throughout their lives—in school, in their careers, and in their community.

Performance Task

Present a Nonfiction Narrative Give groups time to read about and briefly discuss the multimedia presentation they will create after reading. Encourage students to do some preliminary thinking about the types of media they may want to use. This may help focus their subsequent reading and group discussion.



OVERVIEW

SMALL-GROUP LEARNING

Working as a Team

1. **Take a Position** Remind groups to let all members share their responses. You may wish to set a time limit for this discussion.
2. **List Your Rules** You may want to have groups share their lists of rules and consolidate them into a master list to be displayed and followed by all groups.
3. **Apply the Rules** As you circulate among the groups, ensure that students are staying on task. Consider a short time limit for this step.
4. **Name Your Group** This task can be creative and fun. If students have trouble coming up with a name, suggest that they think of something related to the unit topic. Encourage groups to share their names with the class.
5. **Create a Communication Plan** Encourage groups to include in their plans agreed-upon times during the day to share ideas. They should record and save their ideas.

Accountable Talk

Offer students these Accountable Talk suggestions:

Remember to . . .
Ask clarifying questions.

Which sounds like . . .
Would you say that again?
Can you give me an example?
I think you said _____. Did I understand you?

Remember to . . .
Explain your thinking.

Which sounds like . . .
I think this is true because _____.

Remember to . . .
Build on the ideas of others.

Which sounds like . . .
When _____ said _____, it made me think of _____.

OVERVIEW: SMALL-GROUP LEARNING

Working as a Team

1. **Take a Position** In your group, discuss the following question:

   What defines an event in a young person's life as a milestone or rite of passage?

   As you take turns sharing your positions, be sure to provide examples for your choice. After all group members have shared, discuss the ideas and what they mean to you.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Two samples are provided. Add two more of your own. You may add or revise rules based on your experience together.
   - Everyone should participate in group discussions.
   - People should not interrupt.
   - _____
   - _____

3. **Apply the Rules** When you share what you have learned about growing up make sure each person in the group contributes and follows the group's rules.

4. **Name Your Group** Choose a name that reflects the unit topic.

   Our group's name: _____

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

   Our group's decision: _____

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FACILITATING SMALL-GROUP CLOSE LEARNING

Forming Groups You may wish to form groups for Small-Group Learning so that each consists of students with different learning abilities. Some students may be adept at organizing information whereas others may have strengths related to generating or synthesizing information. A good mix of abilities can make the experience of Small-Group Learning dynamic and productive.

AUTHOR'S PERSPECTIVE — Kelly Gallagher, M.Ed.

Meaningful Talk Instead of asking teacher-directed questions that lead students to see specific elements, give the power back to the students. Help them find their own big ideas and support them by building in talk opportunities. Use these two strategies to help students achieve deeper comprehension.

- *See the Relevance in Reading*: Teachers have students read great works of literature to give students an opportunity to think deeply about issues that will affect their lives. Asking students "What is worth talking about here?" helps them find themes and interpretations and get to the heart of the unit theme.
- *One Question; One Comment Strategy*: To get students to revisit a chapter or passage they find particularly challenging and generate an in-depth discussion of

Making a Schedule

First, find out the due date for the Small-Group activities. Then, preview the texts and activities with your group and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
You are the Electric Boogaloo Just Be Yourself!		
Hanging Fire Translating Grandfather's House		
The Setting Sun and the Rolling World		

Working on Group Projects

Different projects require different roles. As your group works together, you'll find it more effective if each person has a specific role. Before beginning a project, decide among yourselves on each group member's role. Here are some possible roles; add your own ideas.

Project Manager: monitors the schedule and keeps everyone on task
Researcher: organizes research activities
Recorder: takes notes during group meetings

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DIGITAL PERSPECTIVES

Making a Schedule

Encourage groups to preview the reading selections and to consider how long it will take them to complete the activities accompanying each selection. Point out that they can adjust the due dates for particular selections as needed as they work on their small-group projects, however, they must complete all assigned tasks before the group Performance Task is due. Encourage groups to review their schedules upon completing the activities for each selection to make sure they are on track to meet the final due date.

Working on Group Projects

Point out to groups that the roles they assign can also be changed later. Students might have to make changes based on who is best at doing what. Try to make sure that there is no favoritism, cliquishness, or stereotyping by gender or other means in the assignment of roles.

Also, you should review the roles each group assigns to its members. Based on your understanding of students' individual strengths, you might find it necessary to suggest some changes.

the text, teachers can ask students to come to class with one question and one comment generated from their reading assignment. During the class discussion, have the first student share one comment or question. The next student can answer the question, respond to the comment, or build on the discussion with his or her own question or comment. Continue the process until everyone in class has participated.

- *Silent Talk*. Students write their thoughts quietly for four minutes and then rotate their papers to the next student. The next student then continues the "conversation."

Using these strategies will lessen student dependence on the teacher and so help build independence.

You Are the Electric Boogaloo • Just be Yourself!

AUDIO SUMMARIES
Audio summaries of "You Are the Electric Boogaloo" and "Just Be Yourself" are available in both English and Spanish and can be assigned to students in the Interactive Teacher's Edition or Unit Resources.. Assigning these summaries prior to reading the selection may help students build additional background knowledge and set a context for their first read.

Summary

In the narrative "You Are the Electric Boogaloo," Geoff Herbach reminisces about breakdancing when he was younger. He talks about good moments, like hanging out with his friends, success, and the beauty of his efforts. Most of the selection is focused on an embarrassing moment when the author got stuck to the floor while dancing with his crew. Herbach points out that it wasn't winning that he remembers from his youth as clearly as he remembers losing. And the importance in losing was getting up and trying again.

Stephanie Pellegrin writes the narrative "Just Be Yourself!" as an address to her teenage self. In it, she admonishes herself for some past choices. Pellegrin believes that her younger self tried too hard to try to find a place where she fit in, rather than searching for what she wanted from life more gradually and with less of a rush. Pellegrin makes the point that it's important to be yourself at any age.

Insight

These stories are ultimately optimistic. "You Are the Electric Boogaloo" sees a path through embarrassments to becoming a better person. In particular, it emphasizes learning not to be frustrated by failure. "Just Be Yourself" suggests that things will work out even if you don't feel like you're capable of doing enough.

ESSENTIAL QUESTION:
What are some milestones on the path to growing up?

Connection to Essential Question

Especially for teenagers, our culture talks a lot about "finding yourself." Developing a sense of your identity, the theme of "Just Be Yourself!," does matter! Similarly, in "You Are the Electric Boogaloo," the unpleasant experience Herbach went through ultimately made him who he is today. Recovering from a bad experience is a milestone everyone goes through.

SMALL-GROUP LEARNING PERFORMANCE TASK
What defines an event in a young person's life as a milestone or rite of passage?

UNIT PERFORMANCE-BASED ASSESSMENT
What event would you consider a turning point in a young person's life?

Connection to Performance Tasks

Small-Group Learning Task These stories gives students an opportunity to reflect on events in their lives where they have overcome failure, or when feeling overwhelmed has caused them to change to a better path.

Unit Performance-Based Assessment Small-scale, personal events can be important turning points for people. The topics of these stories can help students understand what changes in their lives will help them become who they want to be as adults.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

LESSON RESOURCES

	Making Meaning	Language Development	Effective Expression
Lesson	**First Read** **Close Read** **Analyze the Text** **Concept Vocabulary** **Word Study** **Analyze Craft and Structure**	**Conventions**	**Speaking and Listening**
Instructional Standards	**RI.4** Determine the meaning of words and phrases as they are used in a text . . . **L.4c** Consult general and specialized reference materials . . . **L.4d** Verify the preliminary determination of the meaning of a word . . . **L.5b** Use the relationship between particular words . . .	**L.1c** Form and use verbs in the indicative, imperative . . . **W.8** Conduct short research projects to answer . . . **SL.4** Present claims and findings, emphasizing salient points . . .	
STUDENT RESOURCES			
Available online in the Interactive Student Edition or Unit Resources	Selection Audio Word Network First-Read Guide: Non-Fiction Close-Read Guide: Non-Fiction		Evidence Log
TEACHER RESOURCES			
Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources	Audio Summaries Annotation Highlights EL Highlights English Language Support Lesson: Concept Vocabulary and Word Study Analyze Craft and Structure: Tone	Conventions: Verb Moods	Speaking and Listening: Visual Presentation
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	Word Study: Synonyms (RP) Analyze Craft and Structure: Tone (RP)	Conventions: Verbs Moods (RP)	Speaking and Listening: Visual Presentation (RP)
Assessment Available online in Assessments	Selection Test		
My Resources	A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		

Reading Support

Text Complexity Rubric: You Are the Electric Boogaloo • Just Be Yourself!	
Quantitative Measures	
Lexile: 760; 680 **Text Length:** 604 words; 467 words	
Qualitative Measures	
Knowledge Demands ① ② **③** ④ ⑤	Several themes are explored (embarrassment, loneliness, identity); some experiences depicted are every day and common, while others (break-dancing) are less common.
Structure ① ② **③** ④ ⑤	The structure is letters from the authors to their younger selves as teenagers; format is unusual (self writing to younger self), so reader must understand premise before reading.
Language Conventionality and Clarity ① ② **③** ④ ⑤	Language is conversational and contemporary; some jargon is used (break-dancing terms); first person (I, me) refers to older self, second person (you) to younger self.
Levels of Meaning/Purpose ① ② ③ **④** ⑤	Multiple levels of meaning are sometimes difficult to identify; some concepts are expressed with irony or sarcasm.

DECIDE AND PLAN

English Language Support

Provide English Learners with support for structure and meaning as they read the selection.

Structure Make sure students understand the basic structure: letters older people are writing about past experiences. Ask students to locate the pronouns *I, me, my, I'm,* Ask them whom those refer to (the older self). Then ask them to locate *you, your,* or *you're* and ask whom those refer to (the younger self).

Meaning For "Electric Boogaloo," review that it is about *break-dancing,* and that the words *pop, worm, spin,* and *windmill* describe break-dance moves. Ask students to read paragraph 7 and list the events that were embarrassing. Point out that the older self is comforting the younger self.

Strategic Support

Provide students with strategic support to ensure that they can successfully read the text.

Structure Ask questions to make sure students understand the format and structure. For example, *It starts "Dear Teen Me", so what is it? (a letter). whom are the authors writing to? (their younger selves).* Point out the use of first person *(I, me, my, I'm)* and second person *(you, your, you're).* Ask whom those pronouns represent (first person – the older self, second person - the self as a teenager).

Meaning Confirm that students understand the meaning by having them tell what events happened in the past that the authors are talking about to their younger selves. Together, make a list of the emotions that the younger selves were feeling at those times.

Challenge

Provide students who need to be challenged with ideas for how they can go beyond a simple interpretation of the text.

Text Analysis Pair students. Ask partners to each choose one of the letters and write a summary in their own words of the personality of the younger self, the events that happened, and the feelings they were having. Have them trade summaries and add to each other's descriptions. Then have volunteers read the summaries to the class.

Written Response Ask each student to copy the style of one of the selections to write a letter to a younger self. Encourage them to pick an event in the past or a typical day in the past. For example they might write to themselves at 5 or 10 years old on a difficult day they remember at school. Have students share their letters with the class.

TEACH

Read and Respond

Have the groups read the selection and complete the Making Meaning and Language Development activities.

Standards Support Through Teaching and Learning Cycle

IDENTIFY NEEDS

Analyze results of the Beginning-of-Year Assessment, focusing on the items relating to Unit 1. Also take into consideration student performance to this point and your observations of where particular students struggle.

DECIDE AND PLAN

- If students have performed poorly on items matching these standards, then provide selection scaffolds before assigning them the on-level lesson provided in the Student Edition.
- If students have done well on the Beginning-of-Year Assessment, then challenge them to keep progressing and learning by giving them opportunities to practice the skills in depth.
- Use the Selection Resources listed on the Planning pages for "You Are the Electric Boogaloo and "Just Be Yourself!" to help students continually improve their ability to master the standards.

Instructional Standards: You Are the Electric Boogaloo • Just Be Yourself!

	Catching Up	This Year	Looking Forward
Reading	You may wish to administer the Tone worksheet to help students understand how a writer uses tone to show his or her attitude toward the subject or Audience.	**RI.8.4** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	Challenge students to analyze the tone in other selections, making note of words with strong connotations and the feelings they evoke.
Speaking and Listening	You may wish to administer the Visual Presentation worksheet to help students organize their presentations.	**SL.8.5** Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	Challenge students to incorporate visual media in their presentations to back up or enhance their ideas and to add interest.
Language	You may wish to administer the Mood worksheet to help students understand how verbs have different moods. You may wish to administer the Synonyms and Antonyms worksheet to help students understand the use of these words in the selection.	**L.8.1.c** Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. **L.8.4.a** Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	Challenge students to write two sentences for each type of mood. Have students identify additional synonyms and antonyms in the text.

ANALYZE AND REVISE

- Analyze student work for evidence of student learning.
- Identify whether or not students have met the expectations in the standards.
- Identify implications for future instruction.

TEACH

Implement the planned lesson, and gather evidence of student learning.

FACILITATING

Jump Start

FIRST READ What makes an experience memorable? What makes it life changing? Engage students in a discussion about rites of passage that sets the context for reading "You Are the Electric Boogaloo" and "Just Be Yourself!" As students share their thoughts, guide them to identify the reasons that they hold their opinions.

Concept Vocabulary

Ask groups to look closely at the explanation of context clues and discuss how these types of clues can help unlock meaning. Have students discuss the examples and encourage groups to think of additional ones. Possibilities include using images surrounding the text.

FIRST READ

As they read, students should perform the steps of the first read:

NOTICE: You may want to encourage students to notice how the authors address their teen selves.

ANNOTATE: Remind students to mark passages in which the author gives direct advice to his or her teen self.

CONNECT: Have students compare the experiences of the two letter writers to their own experiences and to those you have read about.

RESPOND: Students will answer questions and write a summary to demonstrate understanding.

Point out to students that while they will always complete the Respond step at the end of the first read, the other steps will probably happen somewhat concurrently. You may wish to print copies of the **First-Read Guide: Nonfiction** for students to use.

MAKING MEANING



LETTER

LETTER

You Are the Electric Boogaloo
Just Be Yourself!

Concept Vocabulary

As you perform your first read of "You Are the Electric Boogaloo" and "Just Be Yourself!" you will encounter these words.

immense majestic numerous

Context Clues To find the meaning of unfamiliar words, look for clues in the context, which is made up of the words, punctuation, and images that surround the unknown word.

Example: They **emblazoned** the crew's name on the T-shirts.

Context clue: To get the crew name on the T-shirt, they **emblazoned** it.

Possible meaning: **Emblazoned** means "inscribed" or "displayed a name on something."

Example: It's about finding out who you really are on your own **terms** and in your own way.

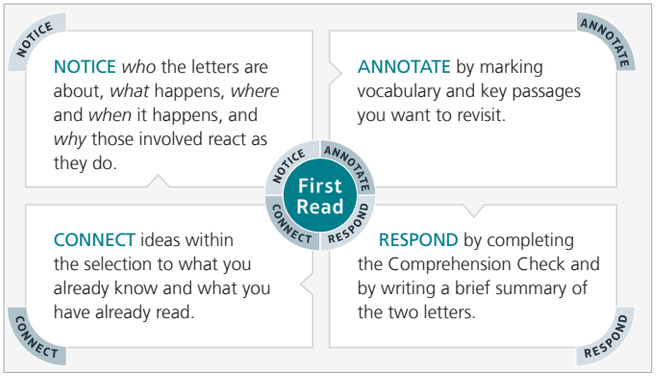
Context clue: You do it on your own **terms** and in your own way.

Possible meaning: **Terms** means "conditions."

Apply your knowledge of context clues to determine the meaning of other unfamiliar words you encounter during your first read of "You Are the Electric Boogaloo" and "Just Be Yourself!"

First Read LETTER

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

Reading Informational Text
By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

Language
Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

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AUTHOR'S PERSPECTIVE Jim Cummins, Ph.D.

Literacy Engagements. Engaging with print texts develops academic language proficiency. To support academic language growth and help enhance student engagement with literacy, use these methods:

- **Increase access to print:** Encourage students to read the texts in *my*Perspectives as well as other selections of their choice.
- **Scaffold Meaning:** Support students' understanding by using visuals such as illustrations and graphic organizers in the text. Next, use electronic translators and bilingual dictionaries.
- **Connect to Students' Lives:** Students' background knowledge is activated by making express connections between elements of their lives and elements of the selection.
- **Extend Language:** Use instructional strategies across the curriculum to expand students' language base. Make an effort to call out new words, unusual syntax, or other language challenges.

Meet the Authors

Geoff Herbach is the author of the Young Adult series Stupid Fast and other works. His books have won the 2011 Cybils Award for best YA novel and the Minnesota Book Award. He lives in a log cabin in Minnesota, and teaches creative writing.

Stephanie Pellegrin was in second grade when she wrote her first book. Pellegrin lives in Austin, Texas, and is involved with the Austin chapter of the Society of Children's Book Writers and Illustrators.

Backgrounds

You Are the Electric Boogaloo

Break dancing, or "breaking," is an athletic style of street dance that originated in New York City in the 1970s. The fashion and style of break dancing grew in popularity and is now practiced in many different countries.

Just Be Yourself!

There is so much to learn, and no way to tell what the future will hold! This author wrote a letter to her younger self to let her know how it all turned out.

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DIGITAL PERSPECTIVES

You Are the Electric Boogaloo • Just Be Yourself!

What kinds of experiences are especially important when you are a teenager? How might your view of those experiences change over time? Modeling questions such as these will help students connect to "You Are the Electric Boogaloo" and "Just Be Yourself!" and to the Small-Group Performance Task assignment. Selection audio and print capability for the selection are available in the Interactive Teacher's Edition.

Additional **English Language Support** is available in the Interactive Teacher's Edition.

FACILITATING SMALL-GROUP CLOSE LEARNING

As groups perform the close read, circulate and offer support as needed.

- Remind groups to pay attention to pronouns as they read the letter.
- If a group is confused about why the writer is addressing himself as "you," remind them that the writer is calling his teenaged self "you" in order to give that person advice.
- Challenge groups to write a one-sentence summary of the author's advice.

CLOSER LOOK

Analyze Word Choice

Circulate among groups as students conduct their close read. Suggest that groups close read paragraph 6. Encourage them to talk about the annotations they mark. If needed, provide the following support.

ANNOTATE: Have students mark details in paragraph 6 where the writer describes his actions at the mall when he was a teenager, or work with small groups as you highlight them together.

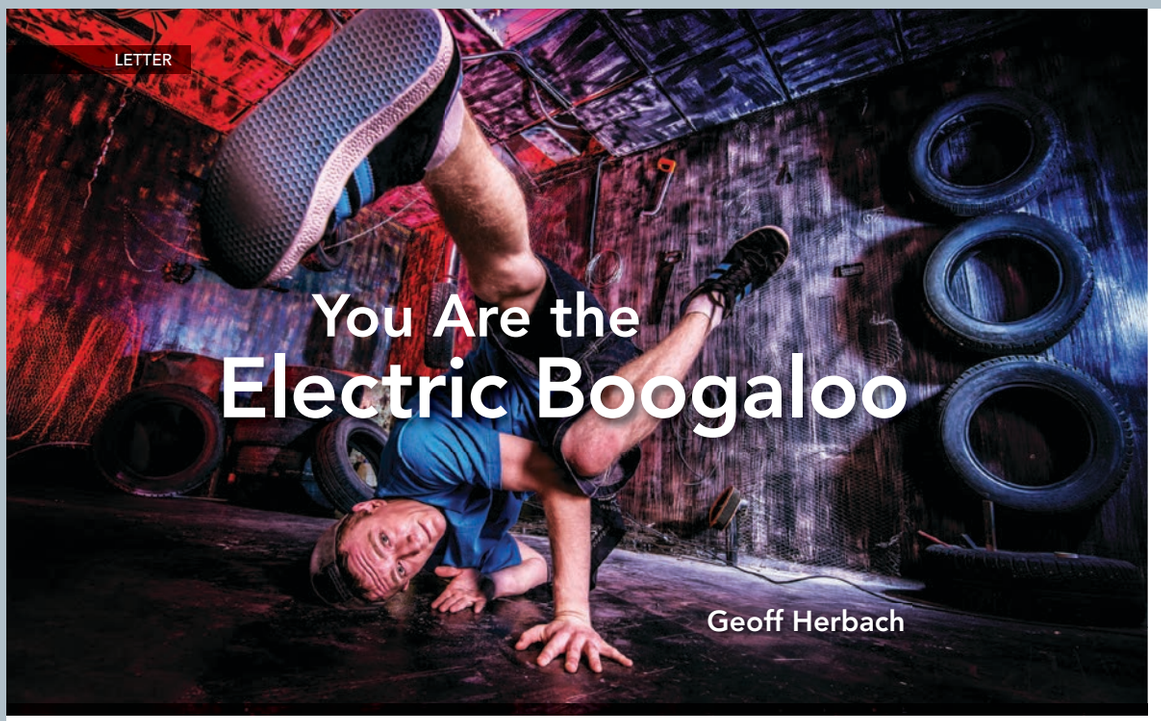
QUESTION: Guide students to consider what these details and the author's **diction**, or word choice, might tell them. Ask them what impression the author creates with the details and his use of language, and accept student responses.

Possible response: The author describes where he and his friends danced (in a mall) and how he danced (they "went for broke"). He also includes screaming at security guards when they escorted the teenagers out of the mall. By including these details, the author gives a vivid picture of a teenager exhibiting teenage behavior. The word choice is informal and slangy in the case of "went for broke."

CONCLUDE: Help students to formulate conclusions about the importance of these details in the text. Ask students why the author might have included these details.

Possible response: By carefully choosing words about the specific setting, how the boys danced, and what the writer (as a teenager) screams, the writer creates a humorous picture of the boys' feelings of self-importance in the midst of a fairly ordinary place and situation.

Remind students that **diction,** or choosing words carefully, is especially important when writing **humor,** or writing that is intended to evoke laughter or entertain.



SCAN FOR MULTIMEDIA

NOTES

1 Dear Teen Me,

2 Humiliation and hilarity are closely linked, my little friend. Don't lie there in bed, your guts churning, as you replay the terrible scene. I'm *glad* your shirt stuck to the floor.

3 I love your break-dancing crew, okay? You and your friends from the rural Wisconsin hills have that K-Tel how-to album (including posters and diagrams). You pop. You worm. You spin on your backs. You windmill. In fact, you're not even that bad!

4 I love your silver "butterfly" pants (with forty-six zippers) that burst red fabric when you spin. Beautiful.

5 I love it when you take your giant piece of cardboard (mobile dance floor) down the corner of Kase Street and Highway 81 to dance for traffic. Maybe you're right. Maybe a talent scout will be driving between Stitzer and Hazel Green. Maybe you *will* be discovered . . . Keep at it!

6 I love it that you have the guts to go into Kennedy Mall in Dubuque, Iowa, to dance across from Hot Sam's Pretzels. You and your buddies go for broke in front of a small, glum crowd (who all eat Hot Sam's pretzels), and when security comes to escort you out, you scream, "Dancing is not a crime!" I love that.

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PERSONALIZE FOR LEARNING

Strategic Support

For students to understand the title of the selection, they should know that the Electric Boogaloos were a street dance crew in the 1970s and 1980s, and that "Electric Boogaloo" was a dance style made popular by the group. There was even a movie titled *Breakin 2: Electric Boogaloo,* which was a sequel to an earlier movie titled *Breakin.'* Have students discuss why the author uses the dance name in the title to the selection.

7 I especially love what happened at Dubuque's Five Flags Center a few months later. You and your crew (Breakin Fixation) challenged Dubuque's 4+1 Crew to a dance-off. You practiced. You got T-shirts with your crew name emblazoned on them. You worked hard, and you daydreamed harder. You imagined the roaring crowd lifting you onto their shoulders. You didn't expect the Five Flags floor to be so sticky. You didn't expect to sweat through your new shirt. You didn't expect the flesh of your back to be gripped and twisted so that it felt like it was on fire. You didn't expect it, but that's how it was, and it hurt so bad that instead of spinning into a windmill—the main part of your routine—you just writhed on the floor, howling.

8 So okay, sure, people laughed at you—and you know why? Because you looked really funny.

9 Don't stay awake worrying about it, though. Don't wonder what you should have done differently. Don't beat yourself up, gut boiling with embarrassment. Don't imagine punching out the members of 4+1—you can't blame them for wearing slick Adidas tracksuits that didn't grip the floor. Just go to sleep, kid, and get ready for the next dance. It's all going to be great, okay?

10 How do I know?

11 Because now, so many years later, you can barely remember your victories (although there were some). What you think about now are the high-wire acts, the epic falls, and the punishing jeers of your classmates. You think about how excellent it is that you got up, dusted yourself off and, with utter seriousness of purpose, tried again.

12 Your **immense** dorkiness as a teen will be the center of your artistic life, the center of your sense of humor, the center of ongoing friendships with so many of the kids you knew back then. (You guys never discuss the relatively boring victories—you only talk about the grand, **majestic**, hilarious failures.)

13 What if you hit it big at that contest? Would you be a professional break-dancer now? Would success have gone to your head? Or would you be a rich banker? Or a lawyer? Terrible!

14 But instead, you stuck to that floor, with your back on fire with the pain, and you screamed.

15 Don't beat yourself up over it, okay? Just relax. Keep dancing by the highway, you splendid little dork. ❧

NOTES

Mark context clues that help you determine meaning.

immense (ih MEHNS) *adj.*

MEANING:

majestic (muh JEHS tihk) *adj.*

MEANING:

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DIGITAL PERSPECTIVES

Concept Vocabulary

IMMENSE If groups are struggling to define the word *immense*, point out that they should look for context clues to help determine meaning. Draw students' attention to the context clue the *center of your artistic life*. Point out that this shows that the author's "dorkiness" was important to his life. Have students use this context clue to define the word.

Possible response: In this context, *immense* means "huge."

MAJESTIC If groups are struggling to define the word *majestic*, point out that they should look for context clues. Draw students' attention to the context clue *grand*. Point out that sometimes context clues are synonyms for an unfamiliar word. Have students use this context clue to define the word.

Possible response: In this context, *majestic* means "grand" or "impressive."

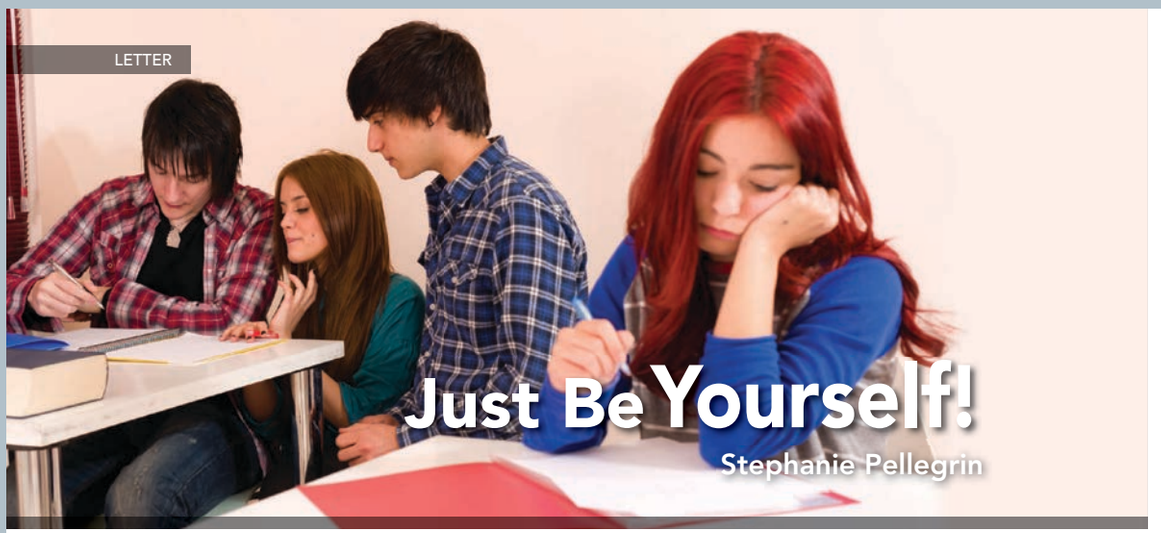
DIGITAL PERSPECTIVES

Enriching the Text To help students better understand how the author's teenaged self and his friends danced, have them research videos of break-dancing crews. Guide students to look for dance moves that the author describes, such as popping, doing the worm, spinning, and doing a windmill. Students can also research butterfly pants that the author wore and the Adidas tracksuits another crew wore. Ask students to share how seeing these videos or images helped them understand the text.

Concept Vocabulary

NUMEROUS If groups are struggling to define the word *numerous*, point out that they should look for context clues in the surrounding words and sentences. Draw students' attention to the context clues from the beginning of the sentence: "I just counted and you're in eighteen…" Have students use this context clue to define the word.

Possible response: *Numerous* means "many."



SCAN FOR MULTIMEDIA

NOTES

Mark context clues that help you determine meaning.

numerous (NOO muhr uhs) *adj.*

MEANING:

1 Dear Teen Me,

2 Psst! Hey! You in the corner of the library with your nose stuck in a book. Yes, you. Don't recognize me without that awful perm, do you? (Remind me again why you thought that was a good idea?)

3 Anyway, I hope you don't mind if I sit with you for a minute, but we need to talk. Don't worry about the "no talking in the library" rule. I'm sure we'll be fine. Librarians aren't as bad as they seem.

4 Judging from the hair and braces I'd have to guess you're in your junior year. Yes? Thought so. I'd forgotten how many lonely lunch hours you spent in the school library. You have some friends in the cafeteria that you could sit with, but you don't feel like you really fit in, do you? That's why you joined every school club you could. I just counted and you're in eighteen, not to mention the **numerous** after-school activities you're involved in. I mean honestly, you joined the ROTC.[1] You don't even *like* ROTC! And I won't even bother bringing up that time you tried ballet. I'm still having nightmares about the fifth position!

5 Let me ask you, how's it all working out? Not very well, am I right? By spending so much time trying to *find* yourself, you're slowly *losing* yourself. We don't all have one single rock-star talent, and honestly, I think those of us who don't are the lucky ones. Life isn't about finding the one thing you're good at and never doing anything else; it's about exploring yourself and

1. **ROTC** *n.* abbreviation for Reserve Officers Training Corps, a college-based training program for the U.S. military.

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PERSONALIZE FOR LEARNING

English Language Support

Explain to students that the title of the selection "Just Be Yourself," is an idiom. Remind students that an idiom is a commonly used expression that is not meant literally. Explain that *just be yourself* means "try to act in your ordinary, natural way." There are other idioms in the selection, including "trying to *find* yourself," in paragraph 5. Point out that this idiom means "trying to discover your abilities and interests." Have students look at the second part of the sentence: "you're slowly *losing* yourself." Ask students to discuss what the author means by that phrase, using context clues to do so.

finding out who you really are on your own terms and in your own way. You don't have to exhaust yourself to do that.

6 Oh, don't be so down in the dumps about it. You'll eventually find something you're good at, I promise. It's a long, winding road to get there, but you'll find it. Being able to spend all day doing what you love (or one of the things that you love) is the most amazing feeling in the world. And no, I won't tell you what it is, so don't even ask me. Just remember to always be yourself, because there's nobody else who can do it for you. I think E. E. Cummings put it best when he said, "It takes courage to grow up and become who you really are."

7 Looks like the bell is about to ring so I'll leave you to your book. What are you reading, anyway? Oh, *The Last Battle* by C. S. Lewis. I should have guessed. You should give those Harry Potter books a try. I saw you roll your eyes! I know they seem like just another fad, but trust me, they're better than you think. They've got a real future! ❧

NOTES

Comprehension Check

Complete the following items after you finish your First Read. Review and clarify details with your group.

YOU ARE THE ELECTRIC BOOGALOO

1. What did the author and his friends do as a hobby when they were teenagers?

2. How does the author feel about his own "dorkiness"?

JUST BE YOURSELF!

3. Why did the author join so many clubs when she was a teenager?

4. How does the author feel about searching for one's own special talent?

5. **Notebook** Confirm your understanding of the letters by writing a short summary of each.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from one of the letters. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

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PERSONALIZE FOR LEARNING

Challenge

Writing a Letter Invite students to write their own letter in which they give advice to their younger selves. Have them begin by thinking about an experience that was very important to them when they were younger. Tell them to think about how they handled the experience at the time, and ask them to think about whether or not they would handle it differently now. Remind students to address their younger selves as "you," and to use standard format for a friendly letter, including a greeting and closing.

DIGITAL PERSPECTIVES

CLOSER LOOK

Analyze Allusions

Circulate among groups as students conduct their close read. Suggest that groups close read paragraphs 6 and 7. Encourage them to talk about the annotations they mark. If needed, provide the following support.

ANNOTATE: Have students mark the quotation and **allusions** that the author uses, or work with small groups as you highlight them together. Allusions are references to a well-known person, event, place, literary work, or work of art.

QUESTION: Guide students to consider what they can infer from the quotation and the allusions.

Possible response: The author refers to what she read as a teenager and what she would suggest reading, which shows that reading was and is important to her.

CONCLUDE: Help students explore why the author might have included these details.

Possible response: By including the poet's words and the references to two books, the author shows how important books and writing are to her. These may be a clue to how the author has been able to find what she loves.

Remind students that writers use **allusions**, or references to other literary works, in order to express important ideas. The book and book series that the author refers to both have to do with growing up and going through rites of passage.

Comprehension Check

You Are the Electric Boogaloo

1. They were break-dancers.
2. The author is glad that he was a dork because he had experiences that he appreciates.

Just Be Yourself!

3. The author was trying to find what she is especially good at.
4. The author believes that you should not try so hard to find one thing, because you might lose yourself in the process.
5. Summaries will vary;

Research to Clarify If students struggle to come up with an unfamiliar detail, have them reread the letters and notice an idea or concept that might be new to them, such as K-Tel records.

FACILITATING

Jump Start

CLOSE READ Ask students to brainstorm about the events and activities that are important in their own lives. As students discuss in their groups, ask them to consider whether these events might be considered rites of passage and how they may view these activities and events in the future.

Close Read the Text

If needed, model close reading by using the Annotation Highlights in the Interactive Teacher's Edition.
Remind students to use Accountable Talk in their discussions and to support one another as they complete the close read.

Analyze the Text

1. **Possible response:** The author means that if he had won the break dancing contest, he still probably would not be a successful break dancer, and without the funny experience, he might be a more boring person.
2. **Passages will vary by group.** Remind students to explain why they chose the passage they present to the group members.
3. **Responses will vary by group.**

Concept Vocabulary

Why These Words? **Possible response:** The concept words all have to do with a sense of the extreme. Another word that fits the category is *epic* from "You Are the Electric Boogaloo."

Practice

Responses will vary.

Word Network

Possible responses: *jeers, teen, friendships, dork, courage, future*

Word Study

For more support, see **Concept Vocabulary and Word Study**

Possible responses:

immense - antonym: *tiny*; synonym: *huge*
majestic - antonym: *humble*; synonym: *imposing*
numerous - antonym: *single*; synonym: *many*

MAKING MEANING

WRITING TO SOURCES

- YOU ARE THE ELECTRIC BOOGALOO
- JUST BE YOURSELF!

TIP

GROUP DISCUSSION
As you discuss the letters, make sure that everyone gets a chance to speak. Compare your ideas to those of the authors.

WORD NETWORK

Add interesting words about growing up from the text to your Word Network.

STANDARDS

Reading Informational Texts
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

Language
- Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses) both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- Use the relationship between particular words to better understand each of the words.

Close Read the Text

With your group, revisit sections of the text you marked during your First Read. What do you **notice**? What **questions** do you have? What can you **conclude**?

Close Read (ANNOTATE, QUESTION, CONCLUDE)

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 13 from the body of the letter from "You Are the Electric Boogaloo." What do you think the author means by asking these questions? What is he trying to say about the importance of failure?
2. **Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, the questions you asked, and the conclusions you reached.
3. **Essential Question:** *What are some milestones on the path to growing up?* What kinds of milestones do the letters include? Why are they important? Discuss with your group.

Concept Vocabulary

immense majestic numerous

Why These Words? The concept vocabulary words from the text are related. With your group, determine what the words have in common. Write your ideas and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words from the text by using them in a paragraph. Provide context clues for the words.

Word Study

Synonyms and Antonyms In "You Are the Electric Boogaloo," the author uses the words *majestic* and *grand*. These words are synonyms (words with similar meanings). Find other synonyms and antonyms (words with opposite meanings) for each of the vocabulary words. If you cannot find examples in the text, come up with your own examples. Use a thesaurus to find synonyms, and use a dictionary to check a word's meaning.

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FORMATIVE ASSESSMENT

Analyze the Text

If students struggle to close read the text, then provide the **Analyze the Text Questions** available online in the Interactive Teacher's Edition or Unit Resources. Answers and DOK levels are also available.

Concept Vocabulary

If students struggle to identify the concept, **then** have them use each word in a sentence and think about what is similar about the sentences.

Word Study

If students fail to locate antonyms and synonyms in the selection, **then** suggest that they use a thesaurus to find synonyms and antonyms for the concept words.
For Reteach and Practice, see **Word Study: Synonyms and Antonyms (RP).**

DIGITAL PERSPECTIVES

Analyze Craft and Structure

Tone A writer's **tone** shows his or her attitude toward the subject or audience. A writer's tone may be described as *serious* or *light, formal* or *friendly, angry* or *humorous*. Writers convey tone by choosing words with the right **connotation**—ideas and feelings associated with the word—as well as its literal definition. Identify how the author creates tone by choosing words with strong connotations.

Use these charts to analyze how the authors choose words with strong **connotations** to create the tone of each piece.

Gather your notes in the charts and share with your group.

YOU ARE THE ELECTRIC BOOGALOO	
WORD WITH STRONG CONNOTATIONS	ASSOCIATIONS AND FEELINGS
"butterfly"	unusual style; funny
guts	courage; positive feeling
epic	amazing; good
dork	silly; funny
Writer's tone: The tone of the letter is humorous and lighthearted.	

JUST BE YOURSELF!	
WORD WITH STRONG CONNOTATIONS	ASSOCIATIONS AND FEELINGS
nightmares	extremely bad dreams; negative
rock-star	unrealistic but positive
"down in the dumps"	mildly unhappy; not a serious problem
exploring	positive search
Writer's tone: The tone of the letter is compassionate and light-hearted.	

TIP

PROCESS

As you listen to each others' words and connotations, you may find that your ideas about the writer's tone change. Be open to each other's ideas.

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Analyze Craft and Structure

Tone Students may need examples to understand how words with strong connotation affect tone. As they fill out the chart, have them name words with similar meanings that have different connotations. Ask them to note the change in tone. For more support, see **Analyze Craft and Structure: Tone**.

See possible responses in charts on Student page.

FORMATIVE ASSESSMENT

Analyze Craft and Structure

If students are unable to identify words with strong connotations, **then** review the second paragraph of "You Are the Electric Boogaloo" together. Have them say what the first two sentences mean in their own words and note how that changes the tone. Then have them identify which of the author's words grabbed their attention and affected the tone. For Reteach and Practice, see **Analyze Craft and Structure: Tone (RP)**.

PERSONALIZE FOR LEARNING

English Language Support

Using Connotative Language Ask students to list three words that have connotative meanings. Then have them write a literal meaning and the implied, connotative meaning. **EMERGING**

Have students write a paragraph on a topic of their choice using language with strong connotations. Encourage students to include at least three words with an implied meaning and remind them that the connotation should be clear in the context of the paragraph. **EXPANDING**

Have students write a paragraph on a topic of their choice using language with strong connotations. Encourage students to include at least three words with an implied meaning. Then have them trade paragraphs with a partner and point out the connotative words and whether their implied meaning is positive or negative. **BRIDGING**

An expanded English Language Support Lesson on Connotation is available in the Interactive Teacher's Edition.

FACILITATING

Conventions

Verbs: Mood As you review the moods of the verbs in the selection with students, point out to them that a verb's mood is different from its tense. While a mood expresses an attitude or intent, a tense expresses a time or condition. Tense and mood are independent, and changing one does not require changing the other. Tense changes based on *when* or *whether* something happens, while mood changes based on the purpose of the sentence. A few tenses and moods cannot be combined, such as the imperative mood and the past tense. For more support, see **Conventions: Verb Moods.**

Read It

Possible responses:

Declarative: paragraph 2, "Humiliation and hilarity are closely linked, my little friend." Interrogative: paragraph 13, "Would success have gone to your head?" Imperative: paragraph 15, "Just relax."

Write It

Possible responses:

1. Dancers should try to perform in public. They should wear colorful costumes.
2. Authors may write about themselves, and they should use what they know.

FORMATIVE ASSESSMENT

Conventions

If students are unable to identify specific textual examples, **then** point out that they should use the end punctuation as a clue. Verbs in the interrogative mood are in sentences that end in a question mark. Verbs in the imperative mood are in sentences that end in periods or exclamation marks. Verbs in the declarative mood are in sentences that end in periods. Verbs in the exclamatory mood are in sentences that end in exclamation marks. For Reteach and Practice, see **Conventions: Verb Moods (RP).**

LANGUAGE DEVELOPMENT

WRITING TO SOURCES

- YOU ARE THE ELECTRIC BOOGALOO
- JUST BE YOURSELF!

STANDARDS

Writing

Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Speaking and Listening

- Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details use appropriate eye contact, adequate volume, and clear pronunciation.
- Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Language

- Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
- Recognize and correct inappropriate shifts in verb voice and mood.

L.8.1.d

Conventions

Verbs: Mood Verbs can express different **moods**. Speakers and writers express their attitudes through the verbs they use.

- **Interrogative sentences** use verbs in the **interrogative mood**. This mood is used to ask questions.
- **Imperative sentences** always feature a verb in the **imperative mood**, indicating a command or request.
- **Declarative sentences** often use verbs in the **indicative mood**, which conveys facts or opinions.

Types of Verb Moods Use the chart to review three types of verb moods.

DECLARATIVE	INTERROGATIVE	IMPERATIVE
States, or declares, an idea	Asks a question	Gives a command or direction
Librarians aren't as bad as they seem.	What are you reading, anyway?	Just be yourself!

Read It

Work individually. Find an example of a declarative, interrogative, and imperative verb each in a sentence in "You Are the Electric Boogaloo."

Write It

Sometimes writers and speakers shift between indicative and imperative mood in a jarring or confusing way. Correct the improper mood shift in the following sentences.

SAMPLE

IMPROPER SHIFT IN MOOD: Students should come to class prepared. Arrive on time. *[improper shift to imperative]*

REVISED: Students should come to class prepared. They should arrive on time.

1. Dancers should try to perform in public. Wear colorful costumes!

2. Authors may write about themselves, and use what you know.

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PERSONALIZE FOR LEARNING

Strategic Support

Verb Moods Some students may require additional support as they work on verb moods. Explain to students that if they see question words, such as *why*, *where*, *what*, *when*, *how*, and *who* at the beginning of a sentence, then the verb in that sentence is interrogative. Have students work in pairs to locate more examples of each type of verb mood in the selections.

Speaking and Listening

Assignment

Create a **visual presentation** based on one of the topics from the selections. Work to build a coherent, focused presentation. When delivering your presentation, make sure to use appropriate eye contact, speak with adequate volume, and use correct English. Choose from the following topics.

- ☐ **Dance Instructions** Choose one of the break-dancing steps mentioned in "You Are the Electric Boogaloo." Conduct research on that dance step. Write a set of instructions on how to perform the dance move. Then, prepare a presentation in which you instruct the class on how to perform the dance step.
- ☐ **Research Presentation** Conduct research to find out more about the history and culture of break-dancing. Then, prepare an informational report to present to your class in which you relate your findings.
- ☐ **Informational Presentation** Conduct research among students in your grade about hobbies that interest them. You may include activities from "Just Be Yourself!" For example, the author mentions ROTC, or Reserve Officer Training Corps, which is a training program for students interested in the military. She also mentions reading books and dancing. Other hobbies may include sports, video games, or art. Find out which hobbies are most popular and how many students participate in each. Then, prepare an informational report with visual displays to present your findings to your class.

Project Plan Make a list of tasks that your group will need to perform. Decide which group members will carry out each task. Determine how you will find or create any visuals or audio for your presentation. Use this chart to organize your plans.

TASK	WHO	PART IN PRESENTATION

EVIDENCE LOG

Before moving on to a new selection, go to your log and record what you learned from "You Are the Electric Boogaloo" and "Just Be Yourself!"

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DIGITAL PERSPECTIVES

Enriching the Text Once you and your group have chosen one of the three assignments, take time to brainstorm ideas about how to proceed. Jot down ideas about where you might find information and images. For example, for "Dance Instructions," you might look at videos on YouTube or scenes from movies that feature break-dancing. You should also jot down ideas about which people in your group could demonstrate the dance steps.

Speaking and Listening

Assignment If groups have difficulty in deciding which option to choose, encourage them to consider what individual strengths the members of the group have. For example, if someone in the group is a trained dancer, the first option might be a good choice. If group members excel at research, the second option might be a good choice. Finally, if group members have special hobbies that they would like to find out more about, they might enjoy working on the third choice. Remind them, however, that all of the options will require them to conduct research and find visuals.

Project Plan Remind students to consult the schedule for Small-Group Activities as they create their Project Plan. Check to make sure each group has made assignments and that the work is divded evenly among group members. For more support, see **Speaking and Listening: Visual Presentation**.

Evidence Log Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

FORMATIVE ASSESSMENT

Speaking and Listening

If students have difficulty creating a meaningful visual presentation, **then** have them first outline what exactly they want to communicate. After they create the outline, they can develop the script for the presentation and choose appropriate images for each section. For Reteach and Practice, see **Speaking and Listening: Visual Presentation (RP).**

Selection Test

Administer the "You Are the Electric Boogaloo"/"Just Be Yourself!" Selection Test, which is available in both print and digital formats online in Assessments.

Hanging Fire • Translating Grandfather's House

AUDIO SUMMARIES
Audio summaries of "Hanging Fire" and "Translating Grandfather's House" are available in both English and Spanish and can be assigned to students in the Interactive Teacher's Edition or Unit Resources. Assigning these summaries prior to reading the selection may help students build additional background knowledge and set a context for their first read.

Summary

Audre Lorde's poem "Hanging Fire" is a searing account of adolescence. The speaker runs through a long list of anxieties — about her body, about the people around her, about what she needs to get done, and about mortality. The poem retains some mysteries and ambiguities. What does "momma's in the bedroom/ with the door closed" signify to the speaker? Has an experience made her fear death? Lorde ricochets between small and large concerns. Not everyone's teenage years are like this... but many people's are.

E. J. Vega's poem "Translating Grandfather's House" is about memory and images. The protagonist makes a drawing of the home that his grandfather lives or lived in, a place he remembers going to. His teacher refuses to believe that the house is real, and insists that he made it up from some movie. The protagonist draws a different house, one like his classmates drew. Now the teacher accepts it. It's conceivable that the teacher is right; memory is not as reliable as we would like. But it seems more likely that the teacher simply couldn't accept this student's experiences as real.

Insight

"Hanging Fire" emphasizes the stress over worries large and small that so many of us experience growing up. This poem is somewhat disturbing, and some students may need support with it; combined with the focus on death in the text, the title can be taken as a reference to suicide.

"Translating Grandfather's House" provides insight into how people's assumptions can mislead them. Someone may not realize that the events or places someone else knows well can even exist.

ESSENTIAL QUESTION:
What are some milestones on the path to growing up?

Connection to Essential Question

Adolescence is a turbulent time, a crucible that all of us need to pass through. And during this time, we make difficult choices about when and how to express identity. In "Translating Grandfather's House," the student seems to downplay what he or she believes about his or her family to smooth things over with the teacher.

SMALL-GROUP LEARNING PERFORMANCE TASK
What defines an event in a young person's life as a milestone or rite of passage?

UNIT PERFORMANCE-BASED ASSESSMENT
What event would you consider a turning point in a young person's life?

Connection to Performance Tasks

Small-Group Learning Task Both large and small problems can loom over someone. Even seemingly "minor" choices, such as choosing not to say something, can have a great effect as one reflects on the consequences of doing so.

Unit Performance-Based Assessment While it's easy to say "be yourself," sometimes people don't *want* you to be yourself. When do you need to change your behavior to meet expectations? Is that moment a turning point?

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

LESSON RESOURCES

	Making Meaning	Language Development	Effective Expression
Lesson	**First Read** **Close Read** **Analyze the Text** **Concept Vocabulary** **Word Study** **Analyze Craft and Structure**	**Conventions**	**Speaking and Listening**
Instructional Standards	**L.4** Determine or clarify the meaning of unknown . . . **L.4c** Consult general and specialized reference materials . . . **L.4d** Verify the preliminary determination of the meaning . . .	**L.1c** Form and use verbs . . . **SL.1a** Come to discussions prepared . . . **SL.1b** Follow rules for collegial discussions and decision-making . . . **SL.1c** Pose questions . . . **SL.1d** Acknowledge new information . . .	
STUDENT RESOURCES			
Available online in the Interactive Student Edition or Unit Resources	Selection Audio First-Read Guide: Poetry Close-Read Guide: Poetry		Evidence Log
TEACHER RESOURCES			
Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources	Audio Summaries Annotation Highlights EL Highlights English Language Support Lesson Word Network Concept Vocabulary and Word Study Analyze Craft and Structure: Forms of Poetry	Conventions: Verb Mood	Writing to Sources: Speaking and Listening: Group Discussion
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	Word Study: Multiple-Meaning Words (RP) Analyze Craft and Structure: Forms of Poetry (RP)	Conventions: Verb Mood (RP)	Speaking and Listening: Group Discussion (RP)
Assessment Available online in Assessments	Selection Test		
My Resources	A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		

Reading Support

Text Complexity Rubric: Hanging Fire • Translating Grandfather's House	
Quantitative Measures	
Lexile: N/A **Text Length:** N/A	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	Multiple themes are explored in both poems, some of which are sophisticated (teenage concerns, fear of death, abandonment); some of the poems' ideas are abstract or not explicitly revealed.
Structure ① ② **③** ④ ⑤	Both poems are in free verse; in "Hanging Fire" stanzas have multiple ideas in stream of consciousness, with no separation; each stanza has a repeating refrain. The second poem has no repetition.
Language Conventionality and Clarity ① **②** ③ ④ ⑤	"Hanging Fire" language is straightforward, with short lines; vocabulary and style of a 14-year-old; mostly literal, with some figurative phrases. "Translating.." has descriptive, abstract language.
Levels of Meaning/Purpose ① ② ③ **④** ⑤	Poems have multiple levels of meaning that are not all easy to identify and interpret; some lines have subtle or ambiguous meaning.

DECIDE AND PLAN

English Language Support

Provide English Learners with support for knowledge demands and meaning as they read the selection. **PI.8.6; PI.8.7**

Knowledge demands With students' help, list some issues that a 14-year old faces: physical changes, falling in love, school pressures, home pressures. For each item on the list, ask students to find words in "Hanging Fire" that relate to that issue. For example for physical changes they might highlight lines with *my skin, my knees.* Read the lines together.

Meaning For each of the lines that students located (see above), confirm that they understand the meaning. Explain words or rephrase as necessary. For example, say (line 6–7) *"..my knees are always so ashy" means they are dry and flaky. Is she happy or unhappy with her appearance? (unhappy).*

Strategic Support

Provide students with strategic support to ensure that they can successfully read the text.

Knowledge demands Ask students to name issues a 14 year-old deals with, such as changes of appearance and growth, identity, love interests, school academic pressures, social pressures, relationship with family and teachers. Have them reread the poems, making notes of lines relating to these issues.

Meaning Discuss lines of the poems, asking questions to help with meaning of words or phrases. Then discuss the feelings that are expressed. For "Hanging Fire", discuss how the girl feels when "momma's in the bedroom with the door closed." For "Translating..," discuss how the boy feels when the teacher doesn't believe the house is real.

Challenge

Provide students who need to be challenged with ideas for how they can go beyond a simple interpretation of the text.

Text Analysis Ask students to describe the feelings the girl in "Hanging Fire" has about her appearance (skin, knees, braces), social inadequacy (dancing, clothing), and anxieties about death. Ask what the refrain about momma expresses about the girl's feelings.

For "Translating…," ask students to describe the boy's feelings about the house, how he feels when the teacher won't believe him, and at the end.

Written Response Ask students to write what they think are the biggest challenges, pressures, or emotional upsets facing teenagers. They may use examples from their own lives, or write their observations in general terms.

TEACH

Read and Respond

Have the groups read the selection and complete the Making Meaning and Language Development activities.

Standards Support Through Teaching and Learning Cycle

IDENTIFY NEEDS

Analyze results of the Beginning of-Year Assessment, focusing on the items relating to Unit 1. Also take into consideration student performance to this point and your observations of where particular students struggle.

DECIDE AND PLAN

- If students have performed poorly on items matching these standards, then provide selection scaffolds before assigning them the on-level lesson provided in the Student Edition.
- If students have done well on the Beginning-of-Year Assessment, then challenge them to keep progressing and learning by giving them opportunities to practice the skills in depth.
- Use the Selection Resources listed on the Planning Pages for "Hanging Fire and "Translating Grandfather's House."

Instructional Standards: Hanging Fire • Translating Grandfather's House

	Catching Up	This Year	Looking Forward
Reading	You may wish to administer the **Forms of Poetry (RP)** worksheet to help students understand the main elements of lyric and narrative poems.	**RL.5** Compare and contrast the structure of two or more texts . . .	Challenge students to read and analyze other lyric and narrative poems. Then have students discuss the elements of each with a partner. What overall impression does each poem leave?
Speaking and Listening	You may wish to administer the **Group Discussion (RP)** worksheet to help students prepare to discuss the poems.	**SL.1** Engage effectively in a range of collaborative discussions . . .	Challenge students to select a favorite poem to share in a small group discussion. Have students discuss the main elements of the poem.
Language	You may wish to administer the **Verb Mood II (RP)** worksheet to help students understand verb moods. You may wish to administer the **Multiple-Meaning Words (RP)** worksheet to help students understand multiple-meaning words.	**L.1c** Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. **L.4** Determine or clarify the meaning of unknown and multiple-meaning words . . .	Challenge students to write two sentences using each type of verb mood. Have students analyze the subtleties and nuances of various word choices in different contexts.

ANALYZE AND REVISE

- Analyze student work for evidence of student learning.
- Identify whether or not students have met the expectations in the standards.
- Identify implications for future instruction.

TEACH

Implement the planned lesson, and gather evidence of student learning.

Jump Start

FIRST READ How can poets describe important rites of passage? Can poetry help us understand what it means to grow up? Engage students in a discussion about why poetry can sometimes express about important incidents and events better than other genres.

Concept Vocabulary

Encourage groups to discuss the three concept vocabulary words.

Have they seen the words in selections or used these words in their speech and writing?

Ask groups to look closely at the examples of context clues. Explain that by looking for familiar words or phrases surrounding the unfamiliar word, students may begin to understand more about the context. Discuss with students other types of context clues that they might find, including synonyms, antonyms, and restatement.

FIRST READ

As they read, students should perform the steps of the first read:

NOTICE: Students should focus on the basic elements of the poem to ensure they understand the message that the author is conveying.

ANNOTATE: Students should mark passages that show how the author uses poetic devices, such as alliteration and repetition, to create rhythm and emphasize important images.

CONNECT: Have students compare the experiences of the poems' narrators to their own experiences and to the experiences of other teenagers in fiction and in real life.

RESPOND: Students will answer questions and write a summary to demonstrate understanding.

Point out to students that while they will always complete the Respond step at the end of the first read, the other steps will probably happen somewhat concurrently. You may wish to print copies of the **First-Read Guide: Poetry** for students to use.



POETRY

POETRY

Hanging Fire
Translating Grandfather's House

Concept Vocabulary

As you perform your first read of "Hanging Fire" and "Translating Grandfather's House," you will encounter these words.

clapboard rivets slate

Context Clues If these words are unfamiliar to you, try using context clues—other words and phrases that appear in a text—to help you determine their meanings. There are various types of context clues that you might encounter as you read.

Familiar situations: The **wrens** perched on the roof of the house.

Familiar base words: The man's **awakenings** led to a series of spiritual and physical changes in his life.

Apply your knowledge of context clues to determine the meaning of other unfamiliar words you encounter during your first read of the two poems.

First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a Close Read after your first read.



STANDARDS

Reading Literature
By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

Language
Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

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DIGITAL PERSPECTIVES

Meet the Poets



Audre Lorde (1934–1992) was a Caribbean American poet and civil rights activist. Her poetry and writing were dedicated to addressing the injustices of racism, sexism, and homophobia. She was the Poet Laureate of New York from 1991 until her death.



Poet and journalist **E. J. Vega** was born in Cuba in 1961. He was educated at Brooklyn College and Columbia University, and worked as a merchant seaman, sailing on tugboats and oceangoing barges. He lives in New York City.

Backgrounds

Hanging Fire

Adolescence is a difficult life stage for many, a time when teenagers may develop acne or wear braces on their teeth. Sometimes these changes are confusing and frustrating. Many adolescents find it helpful to express their feelings through writing and poetry, or by listening to music.

Translating Grandfather's House

Zorro is a popular fictional character, originally created in 1919 by writer Johnston McCulley. In the novel, Zorro is a heroic outlaw and a skilled swordsman who wears a mask to hide his true identity—he is actually a wealthy nobleman named Diego de la Vega. Many books and films have been made about Zorro since his creation.

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Hanging Fire • Translating Grandfather's House

What problems does the author describe? What problems might seem more or less important if the character (the author) in the poem was older? Modeling questions such as these will help students connect to "Hanging Fire" and "Translating Grandfather's House" and to the Small-Group Performance Task assignment. Selection audio and print capability for the selection are available in the Interactive Teacher's Edition.

Additional **English Language Support** is available in the Interactive Teacher's Edition.

FACILITATING SMALL-GROUP CLOSE READING

Poetry As groups perform the close read, circulate and offer support as needed.

- Remind groups that when they read poetry, they should read slowly and pay attention to line breaks as they may be important in the rhythm of the poem and in interpreting its meaning.
- If a group is confused about either of the poem's meaning, suggest that they reread the poem to find whether it is telling a story or whether it is conveying one speaker's thoughts. Have them look at the poet's word choice so that they can identify the poem's overall emotional tone.



PERSONALIZE FOR LEARNING

English Language Support

Idioms Tell students that the title *Hanging Fire* is an idiom. Remind students that an idiom is a commonly used expression that is not meant literally.

Explain that the expression "hang fire" originally referred to an unexpected pause that occurred between pulling a gun's trigger and having the propellant move. Later, the term was used metaphorically to mean waiting before taking action. Have students think about why the poem might have this title, and what that might mean about the narrator's state of mind.

SCAN FOR MULTIMEDIA

I am fourteen
and my skin has betrayed me
the boy I cannot live without
still sucks his thumb
in secret
how come my knees are
always so ashy
what if I die
before morning
and momma's in the bedroom
with the door closed.

I have to learn how to dance
in time for the next party
my room is too small for me
suppose I die before graduation
they will sing sad melodies
but finally
tell the truth about me
There is nothing I want to do
and too much
that has to be done
and momma's in the bedroom
with the door closed.

Nobody even stops to think
about my side of it
I should have been on Math Team
my marks were better than his
why do I have to be
the one
wearing braces
I have nothing to wear tomorrow
will I live long enough
to grow up
and momma's in the bedroom
with the door closed.

NOTES

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DIGITAL PERSPECTIVES

CLOSER LOOK

Tone

Circulate among groups as students conduct their close read. Suggest that groups examine the photograph. Encourage them to talk about the annotations they mark on the poem. If needed, provide the following support.

ANNOTATE: Have students mark details in the first stanza that help establish the tone, or the writer's attitude to the subject matter, or work with small groups as you highlight them together.

QUESTION: Guide students to consider what these details might tell them. Ask what a reader can infer from the poet's choice of words, and accept student responses.

Possible response: The speaker seems to have big concerns and worries, and she uses strong language to describe her concerns.

CONCLUDE: Help students to formulate conclusions about the importance of these details in the text. Ask students why the author might have included these details.

Possible response: The highlighted words show how strongly the narrator feels about things, from a boy she cannot live without to her concerns about dying. The fact that her mother is closed away from her means that she is worrying alone. The words establish the **tone** of the poem as anxious and worried.

Remind students that the **tone** of a poem is also affected by line length, structure, and repetition. Have students take note of the repetition of "momma's in the bedroom with the door closed" as they further examine the tone and meaning of the poem.

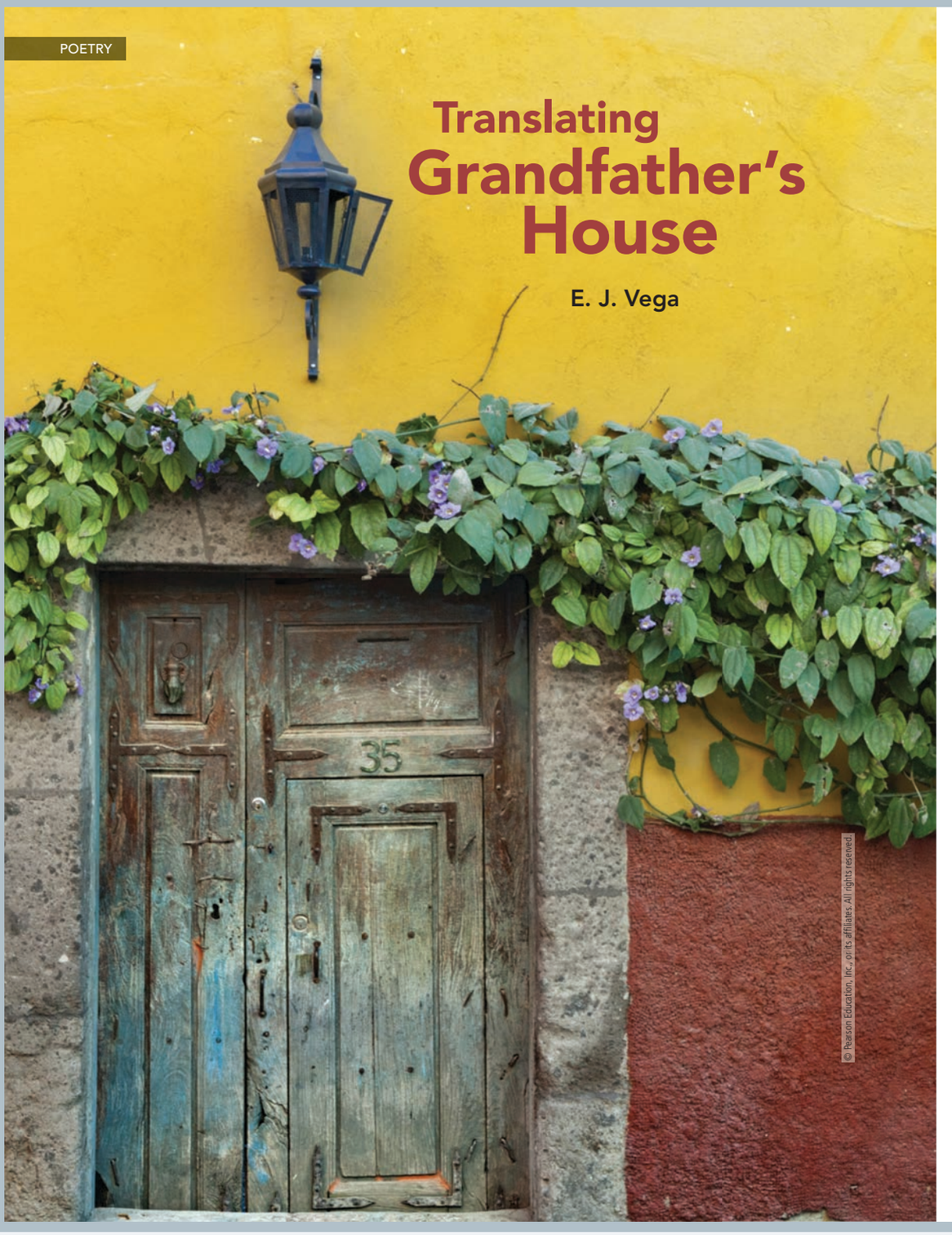
CROSS-CURRICULAR PERSPECTIVES

Math In "Hanging Fire," the speaker complains about not being placed on Math Team even though her marks were better than the boy who did get on the team. Have students research the kinds of questions that eighth grade math teams would have to solve in a contest. Then challenge each group to write three questions and trade their questions with another group. Let students take part in an informal math competition to see how math teams work.

POETRY

Translating Grandfather's House

E. J. Vega



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PERSONALIZE FOR LEARNING

Challenge

Drawing a Picture Point out to students that the narrator of "Translating Grandfather's House" is describing drawing his grandfather's house in school. Ask students to draw the home of someone in their family. Students should try to draw the home exactly as they remember it. Then, to make connections with the poem, have students discuss how they would feel if someone questioned their memories or the images they have drawn.

SCAN FOR MULTIMEDIA

According to my sketch,
Rows of lemon & mango
Trees frame the courtyard
Of Grandfather's stone
And **clapboard** home;
The shadow of a palomino,[1]
Gallops on the lip
Of the horizon.

The teacher says
The house is from
Some Zorro
Movie I've seen.

"Ask my mom," I protest.
"She was born there—
Right there on the second floor!"

Crossing her arms she moves on.

Memories once certain as **rivets**
Become confused as awakenings
In strange places and I question
The house, the horse, the wrens
Perched on the **slate** roof—
The roof Oscar Jartín
Tumbled from one hot Tuesday,
Installing a new weather vane;
(He broke a shin and two fingers).
Classmates finish drawings of New York City
Housing projects[2] on Navy Street.
I draw one too, with wildgrass
Rising from sidewalk cracks like widows.
In big round letters I title it:

GRANDFATHER'S HOUSE

Beaming, the teacher scrawls
An A+ in the corner and tapes
It to the green blackboard.

To the green blackboard.

1. **palomino** (pal uh MEE noh) *n.* horse with a light golden coat and a white mane and tail.
2. **housing projects** *n.* apartment buildings subsidized by the government, usually for low-income households.

NOTES

Mark context clues that help you determine meaning.

clapboard (KLAB uhrd) *n.*
MEANING:

rivets (RIHV ihts) *n.*
MEANING:

slate (slayt) *adj.*
MEANING:

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DIGITAL PERSPECTIVES

Concept Vocabulary

CLAPBOARD If groups are struggling to define the word *clapboard,* point out that they can use context clues to help define the word. Draw students' attention to the lines "Trees frame the courtyard/Of Grandfather's stone/And clapboard home." Have students use the context to define the word.

Possible response: *Clapboard* is another building material for the house.

RIVETS If groups are struggling to define the word rivets, explain that context clues may help. Have students reread lines 17–19: "Memories once certain as rivets/Become confused as awakenings/In strange places…" Ask students to discuss what the poet means by contrasting "Memories once certain as rivets" with the confused "awakenings/In strange places…" Have students use the context clues to try to define the word

Possible response: Rivets are fasteners that hold things together.

SLATE If groups are struggling to define the word *slate,* point out that context clues may help. Have students reread lines 20 and 21: "The house, the horse, the wrens/Perched on the slate roof—". Have students use the context to define the word.

Possible response: *Slate* is a material used for building roofs.

VOCABULARY DEVELOPMENT

Concept Vocabulary Reinforcement Students will benefit from additional examples and practice with the concept vocabulary. Reinforce their comprehension with "show-you-know" sentences. The first part of the sentence uses the vocabulary word in an appropriate context. The second part of the sentence—the "show-you-know" part—clarifies the first. Model the strategy with this example for *clapboard*. The house was *clapboard*; it was made of long, thin wooden boards.

Then, give students these sentence prompts, and coach them in creating the clarification part.

1. The plates were held together by *rivets*; _____.

Possible response: The metal pins fastened the plates in place.

2. The roof was made of *slate*; _____.

Possible response: The dark thin rock was durable and strong.

Comprehension Check

Possible responses:

Hanging Fire

1. She is unhappy about her skin and her ashy knees.
2. The repeated line is "and momma's in the bedroom with the door closed."
3. Her marks were better than the boy who was chosen for the team.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

HANGING FIRE

1. In the first stanza, the narrator complains about her own body. What is she unhappy about?

2. What repeated line gives a clue about the narrator's relationship with her mother?

3. Why does the narrator think she should have been on Math Team?

TRANSLATING GRANDFATHER'S HOUSE

4. What does the narrator's first drawing look like?

5. Why does the narrator "become confused" about his memories?

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PERSONALIZE FOR LEARNING

Strategic Support

Poetic Structure Students may require support to understand the story in the narrative poem "Translating Grandfather's House." Point out to students that the title refers to the sketch the boy is making of his grandfather's house. Have them review the poem, and ask them to paraphrase what the speaker is saying in their own words. When they are finished, have them discuss why the teacher did not believe that the speaker's sketch of his grandfather's house was accurate, and how the speaker "translated" his sketch so that the teacher would approve.

6. How does the narrator's second drawing of his grandfather's house differ from the first?

Notebook Confirm your understanding of the poems by writing a short retelling of each.

RESEARCH

Research to Clarify Choose one unfamiliar detail from one of the poems. Briefly research that detail. In what way does that information you learned shed light on an aspect of the poem?

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DIGITAL PERSPECTIVES

Comprehension Check

Translating Grandfather's House

4. The narrator's first drawing shows a stone and clapboard home with a courtyard. Lots of lemon and mango trees are close by and a horse is running.
5. The author becomes confused because the teacher questions what the narrator has drawn, and thinks that the narrator got it from a movie.
6. The narrator's second drawing shows a housing project in New York City that has wild grass in sidewalk cracks.

Notebook Summaries will vary but should include that both poems are told about the experiences of a young person and their struggles as they grow.

Research

Research to Clarify If students struggle to come up with an unfamiliar detail, have them reread the poems and notice an idea or concept that might be new to them, such as a math team, a Zorro movie or housing projects in New York City.

PERSONALIZE FOR LEARNING

Challenge

Write a Poem Have interested students write their own poem about a significant experience. Students might write a lyric poem in the style of "Hanging Fire," in which they create a vivid impression by using musical effects while sharing the thoughts and feelings of a single speaker. Alternatively, they may write a narrative poem in the style of "Translating Grandfather's House," in which they tell a story. As students share their poems, guide listeners to identify the poetic form and the poem's tone.

FACILITATING

Jump Start

CLOSE READ Engage students in a discussion about what makes poetry an important way to address issues of growing up. What can poetry distill about rites of passage for the reader? How is poetry different from nonfiction and fiction, and does that difference make it especially effective for conveying certain ideas and emotions?

Close Read the Text

If needed, model close reading by using the Annotation Highlights in the Interactive Teacher's Edition.

Remind students to use Accountable Talk in their discussions and to support one another as they complete the close read.

Analyze the Text

1. **Possible response:** The boy whom the narrator loves is still a child in some ways. This relates to the first line: "I am fourteen" since the girl is in between childhood and adulthood.
2. **Passages will vary by group.** Remind students to explain why they chose the passage they present to the group
3. **Responses will vary by group.**

Concept Vocabulary

Why These Words? **Possible response:** The concept words all have to do with buildings and houses. Another word that fits the category is *stone* from "Translating Grandfather's House."

Practice

Responses will vary.

Word Network

Possible words: *momma, graduation, awakenings*

Word Study

For more support, see **Concept Vocabulary and Word Study.**

Meaning 1 for the word *slate* is used in the poem.

Possible responses:

marks: 1) numbers or letters on assignments that indicate how good they are; 2) scratches or stains on something; 3) signs or symbols that indicate punctuation

braces: 1) devices used to straighten teeth; 2) clamps; 3) supports for building materials

frame: 1) surround something; 2) put something in a frame; 3) form an idea

MAKING MEANING

WRITING TO SOURCES

- HANGING FIRE
- TRANSLATING GRANDFATHER'S HOUSE

TIP

GROUP DISCUSSION

Allow each member of the group to discuss reactions to the poems. You may need to review some of the images as a group so that everyone will be comfortable sharing ideas and opinions.

WORD NETWORK

Pick some interesting words from the poems about growing up and add them to your Word Network.

STANDARDS

Reading Literature

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Language

Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.

c. Consult general and specialized reference materials (eg., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Close Read the Text

With your group, revisit sections of the text you marked during your first read. What do you **notice**? What **questions** do you have? What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread lines 3–5 from "Hanging Fire." Why does the narrator include that the boy "still sucks his thumb/in secret"? What does that have to do with the first line of the poem?
2. **Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, the questions you asked, and the conclusions you reached.
3. **Essential Question:** ***What are some milestones on the path to growing up?*** What milestones are the poets talking about? Discuss with your group.

Concept Vocabulary

clapboard rivets slate

Why These Words? The concept vocabulary words from the text are related. With your group, determine what the words have in common. Write your ideas and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words from the text by using them in sentences. Provide context clues for the words.

Word Study

Multiple-Meaning Words In "Translating Grandfather's House," the author uses the word *slate*. *Slate* is a multiple-meaning word, or a word that has more than one meaning. Which meaning is used in the poem?

1. a thin piece or plate of this rock or a similar material, used especially for roofing
2. a list of candidates to be considered for nomination or election
3. a dull, dark, bluish-gray color

Find other examples of multiple-meaning words from either of the poems and write their definitions. Use a dictionary to verify the meanings.

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FORMATIVE ASSESSMENT

Analyze the Text

If students struggle to close read the text, **then** provide the **Analyze the Text Questions** available online in the Interactive Teacher's Edition or Unit Resources. Answers and DOK levels are also available.

Concept Vocabulary

If students struggle to identify the concept, **then** discuss the words in more detail, emphasizing the context of building and houses around the words.

Word Study

If students failed to identify other words, **then** suggest they use a dictionary to find out whether words they might choose have multiple meanings. For Reteach and Practice, see **Word Study: Multiple-Meaning Words (RP).**

Analyze Craft and Structure

Forms of Poetry Two major **forms of poetry** are lyric poetry and narrative poetry.

1. A **lyric poem** uses "musical" verse to express the thoughts and feelings of a single **speaker**—the person "saying" the poem. Its purpose is to create a vivid impression in readers' minds. Lyric poetry may use repetition and rhythm to create its musical effects.

2. A **narrative poem** tells a story and includes the main elements of a short story—characters, setting, conflict, and plot.

Tone Tone generally refers to the writer's attitude toward the reader, the audience, or the subject matter. For example, the tone of a poem can be light and playful or tongue-in-cheek.

Use these charts to analyze how the author of "Hanging Fire" created a lyric poem, and the author of "Translating Grandfather's House" created a narrative poem.

Gather your notes in the charts and share with your group.

HANGING FIRE	
ELEMENTS OF LYRIC POETRY	EXAMPLES/ EVIDENCE
musical effects	repetition of "and momma's in the bedroom/with the door closed" Stanza 1: alliteration: still sucks his thumb in secret
expresses thoughts and feelings	Stanza 2: "suppose I die before graduation…" "There is nothing I want to do/and too much/that has to be done" Stanza 3: "will I live long enough/to grow up"
speaker	Stanza 1: "I am fourteen"; the whole poem is told through first-person speaker

What impression does "Hanging Fire" leave in your mind?

TRANSLATING GRANDFATHER'S HOUSE	
ELEMENTS OF NARRATIVE POETRY	EXAMPLES/ EVIDENCE
characters	speaker, teacher, Oscar Jartin, classmates
setting	classroom
conflict	teacher does not believe that speaker's drawing really shows her grandfather's home
plot	speaker draws her grandfather's home but teacher thinks she is imagining the place. Speaker draws an urban project with wild grass and the teacher approves.

What do you think is the point of this poem?

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DIGITAL PERSPECTIVES

Analyze Craft and Structure

Forms of Poetry Point out that, along with being musical in sound, lyric poems also express emotion, the way that songs do. Explain that narrative poems may also use musical effects, such as repetition and alliteration. In addition, they use the elements of story telling.

Tone Explain to students that a writer's tone is conveyed through the words he or she uses. Encourage students to pay special attention to attention-grabbing words in each poem. For more support, see **Analyze Craft and Structure: Forms of Poetry.**

See possible responses in charts on the Student page.

Hanging Fire
Possible response: This leaves me with the impression that the fourteen-year-old is very anxious and unsure about her future. She wishes she could go to her mother, who is shut away.

Translating Grandfather's House
Possible response: The point of the poem is that the narrator is facing the challenges of growing and changing, and she feels alone, isolated, and ignored.

FORMATIVE ASSESSMENT

Analyze Craft and Structure: Forms of Poetry

If students have difficult in identifying examples from the poetry, **then** review each element of poetry with them (e.g., musical effects, expresses thoughts and feelings). For Reteach and Practice, see **Analyze Craft and Structure: Forms of Poetry (RP).**

PERSONALIZE FOR LEARNING

English Language Support

Musical Effects Have students review the types of musical effects that a writer might use in a poem, including *alliteration* and *repetition*. Encourage them to review the poem "Hanging Fire" to replace words that create alliteration. (For example, instead of "still sucks his thumb in secret", they might write, "keeps sucking his thumb in private.") Have students discuss what effect is lost when the alliteration is replaced with less musical wording.

FACILITATING

Conventions

Verb Moods Provide students with additional models of the different verb moods.

- Redo your drawing. (imperative).
- The poem is about a young girl. (indicative)
- The girl would talk to her mother if possible. (conditional)
- If the speaker were not in New York City, the drawing would be different. (subjunctive)

For more support, see **Conventions: Verb Moods.**

Read It

Practice.

1. subjunctive
2. conditional
3. indicative

Write It

Possible responses:

1. If I were the speaker, I would not have drawn another picture.
2. She asks that her mother be more attentive.
3. She is anxious when she comes home.

FORMATIVE ASSESSMENT

Conventions

If students have difficulty determining what mood a verb has or should have, **then** review the possible moods with them (e.g. imperative, indicative, conditional, subjunctive).

For Reteach and Practice, see **Conventions: Verb Moods (RP)**

LANGUAGE DEVELOPMENT

Conventions

Verbs: Mood Speakers and writers express their attitudes through the verbs they use. English has several verb moods.

Imperative: The imperative mood is used to make requests or issue commands.
Example: Ask my mom.

Indicative: The indicative mood is used to convey facts or opinions.
Example: The poem is lyrical.

Conditional: The conditional mood is used to refer to something that has not yet happened, or to express uncertainty. This mood uses conditional auxiliary verbs such as *could*, *would*, *should*, and *might*.
Example: She **might** write a poem.

Subjunctive: The subjunctive mood is used to express a wish, a hope, or a statement that runs contrary to fact. It is often found in an "If" clause.
Example: If I **were** going to draw a picture, I would use pencils.

Read It

Work individually. Indicate the mood of each verb in italics.

1. If he *were* not going to a city school, no one would be surprised at his drawing.
2. The speaker *might* draw a different picture.
3. The speaker *wants* to go to a dance

Write It

Identify the incorrect verb form in each sentence, and rewrite the sentence correctly.

1. If I was the speaker, I would not have drawn another picture.
2. She asks that her mother is more attentive.
3. She be anxious when she comes home.

STANDARDS

Speaking and Listening

a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

Language

Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.

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PERSONALIZE FOR LEARNING

English Language Support

Using Verb Moods Have pairs of students look at these examples of conditional and subjunctive sentences:
Conditional:
He would go to the party if he had time.
Subjunctive:
If that dog were smaller, he could sleep on the chair.
Have pairs of students work together to list the ways that they can tell the two moods apart. **EMERGING**

Have pairs of students write a few sentences stating what the reader learns about the author's purpose from these different moods. **EXPANDING**

Have pairs of students write a paragraph explaining the effect that conditional and subjunctive moods have on writing. Ask students to explain what these moods tell a reader about the author's purpose. **BRIDGING**

An expanded English Language Support Lesson on Verb Moods is available in the Interactive Teacher's Edition.

EFFECTIVE EXPRESSION

Group Discussion

Assignment

Conduct a **group discussion** about "Hanging Fire" and "Translating Grandfather's House." Draw on the texts to explore and reflect on ideas. Choose from the following topics.

- ☐ **Aspects of Growing Up** Explore the aspects of growing up that are described in each poem. Support your ideas with details from the poems as well as your own experiences.
- ☐ **Impact of Author's Tone** Explore the impact of the writer's tone in each poem. Consider how the writer's tone affects your own response to the poem. Use details from the poem to support your ideas.

Discussion Preparation Identify examples from the text that support your ideas. Record the examples in the chart below, and write notes and ideas related to the discussion topic. Then, join with others in your group and compare notes:

HANGING FIRE	TRANSLATING GRANDFATHER'S HOUSE	IDEAS

Holding the Discussion Be sure to come to your discussion prepared. As you conduct a collaborative discussion, make sure to be respectful and polite. Take turns posing questions and connecting ideas. Respond to others' questions, and acknowledge new information from others in your group. Decide whether or not the information changed your original ideas about the topic.

EVIDENCE LOG

Before moving on to a new selection, record what you learned from "Hanging Fire" and "Translating Grandfather's House" in your Evidence Log.

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WriteNow Analyze and Interpret

Analysis Students have reviewed the tone of both "Hanging Fire" and "Translating Grandfather's House." Have students choose one of the poems and write a one-page analysis about whether or not the meaning of each of the poems would change if its tone were different. For example, if "Hanging Fire" had a light-heart tone instead of an anxious tone, would it have the same meaning?

Do you think the melodramatic aspects of the speaker's reactions to her situation would be emphasized for a humorous effect? How would that affect readers' responses to the poem? Would readers be as concerned about the speaker?

DIGITAL PERSPECTIVES

Group Discussion

If students have difficulty choosing the discussion topic, point out that, while both topics require that students use evidence from the text, the first choice involves ideas about growing up, and the second choice involves creating tone with word choice and line structure.

Discussion Preparation If students are working on "Aspects of Growing Up," they will need to review each poem to find details to connect to a larger idea about growing up. For example, in "Hanging Fire," the speaker says, "why do I have to be/the one/wearing braces/" showing that she cares about how she looks, which is a common part of growing up. Students might note their own feelings as they prepare for the discussion.

If students are working on "Impact of Author's Tone," they will need to look for evidence revealing the poet's attitudes. For example, in "Translating Grandfather's House," the author reveals his negative attitude toward the teacher by using words like "scrawls" to describe her actions. Have students think about questions such as: Am I more interested in a poem that has a serious tone? How does a poem's tone draw us into its meaning?

For more support, see **Speaking and Listening: Group Discussion.**

Evidence Log Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

FORMATIVE ASSESSMENT

Speaking and Listening

If groups struggle to get all members to take part in the group discussion, **then** students encourage quiet members to speak up by asking for their ideas. For Reteach and Practice, see **Speaking and Listening: Group Discussion (RP).**

Selection Test

Administer the "Poetry Collection" Selection Test, which is available in both print and digital formats online in Assessments.

The Setting Sun and the Rolling World

AUDIO SUMMARIES
Audio summaries of "The Setting Sun and the Rolling World" are available in both English and Spanish and can be assigned to students in the Interactive Teacher's Edition or Unit Resources. Assigning these summaries prior to reading the selection may help students build additional background knowledge and set a context for their first read.

Summary

In "The Setting Sun and the Rolling World," a short story by Charles Mungoshi, an old father and his son argue about the future. Old Musoni has been a farmer in rural Zimbabwe his whole life and the land is very difficult to manage. His son Nhamo wants to leave home and pursue a new life. The father and son argue about this decision, and the father begs his son not to leave. Old Musoni fears that his son will face danger and death. Nhamo believes that his education has prepared him for new things. In the end, the father understands the son will leave. Nhamo agrees to visit a man in town who will bless him and give him charms, but he knows those charms and what they represent are meaningless to him.

Insight

Some of the most painful decisions to make are those where children disagree with their parents. Nearly everyone wants something at least a little different from what their family wants from them. These can be some of the biggest decisions in young adulthood.

ESSENTIAL QUESTION:
What are some milestones on the path to growing up?

Connection to Essential Question

This story will help students see that leaving a parent—both literally, and in following a different path than a parent expected—is an important event that most people go through as part of their path to adulthood.

SMALL-GROUP LEARNING PERFORMANCE TASK
What defines an event in a young person's life as a milestone or rite of passage?

UNIT PERFORMANCE-BASED ASSESSMENT
What event would you consider a turning point in a young person's life?

Connection to Performance Tasks

Small-Group Learning Performance Task Moving out of the family home is a milestone that most Americans go through. It's worth noting that in the story, Nhomo moves out before knowing exactly how he'll work and support himself. Students should consider whether this is a step that they would take.

Unit Performance-Based Assessment This story will help students to consider a major turning point in a young person's life. Nhamo and his father argue about his future, and the young man must ultimately decide who is in charge of his future.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment

LESSON RESOURCES

	Making Meaning	Language Development	Effective Expression
Lesson	**First Read** **Close Read** **Analyze the Text** **Concept Vocabulary** **Word Study** **Analyze Craft and Structure**	**Conventions**	**Research**
Instructional Standards	**RL.4** Determine the meaning of words and phrases . . . **SL.1a** Use common, grade-appropriate Greek or Latin affixes and roots . . . **RL.2** Determine a theme or central idea . . .	**L.1c** Form and use verbs in . . . **W.2b** Develop the topic . . . **W.2d** Use precise language and domain-specific vocabulary . . . **W.2e** Establish and maintain a formal style . . . **W.2f** Provide a concluding statement or section that follows . . .	
STUDENT RESOURCES			
Available online in the Interactive Student Edition or Unit Resources	Selection Audio Word Network First-Read Guide: Fiction Close-Read Guide: Fiction		Evidence Log
TTEACHER RESOURCES			
Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources	Audio Summaries Annotation Highlights EL Highlights English Language Support Lesson Concept Vocabulary and Word Study Analyze Craft and Structure: Theme	Conventions: Verbs Mood	Research: Informational Report
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	Word Study: Greek Root *-psych-* (RP) Analyze Craft and Structure: Theme (RP)	Conventions: Verbs Mood (RP)	Research: Informational Report (RP)
Assessment Available online in Assessments	Selection Test		
My Resources	A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		

Reading Support

Text Complexity Rubric: The Setting Sun and the Rolling World	
Quantitative Measures	
Lexile: 800 **Text Length:** 1726 words	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	To fully understand text, reader needs knowledge of cultural background (farming culture, Zimbabwe, Africa); story explores complex and sophisticated themes (tradition, perseverance vs self-determination, seeking identity)
Structure ① ② **③** ④ ⑤	Story is structured around dialogue of two characters, interspersed with thoughts, memories, and reflections. Situations are not explicitly stated; names are not identified in dialogue, making it harder to follow.
Language Conventionality and Clarity ① ② ③ **④** ⑤	Story has a lot of flowery, descriptive, and complex language; there is metaphorical language that is often abstract and/or ironic, and some long sentences with difficult vocabulary.
Levels of Meaning/Purpose ① ② ③ **④** ⑤	Multiple levels of meaning; complex characters symbolize opposing forces; figurative language can be hard to interpret; actions and intentions of characters need to be inferred by dialogue.

DECIDE AND PLAN

English Language Support

Provide English Learners with support for knowledge demands and structure as they read the selection.

Knowledge Demands Preview key elements of the story: Ask students to locate the two characters' names. Direct them to the end of paragraph 1 to find the relationship (father and son). Help them to locate the line (paragraph 10) that explains the situation: *If his son was going away, he must not be angry.* Check for understanding by asking *Who are the characters? (a father and son) Who wants to go away? (the son).*

Structure Help students to navigate the structure of the story. Ask them to mark lines spoken by each character and to identify whose thoughts are shown at different paragraphs in the text.

Strategic Support

Provide students with strategic support to ensure that they can successfully read the text.

Knowledge Demands Preview the story. Have students read the background to understand the cultural context. Discuss that the story is a dialogue between two characters. Their words are given in the dialogue, but their thoughts are also described. As students read, ask them to keep a list of situations and feelings described by the dialogue.

Meaning Break the text into sections. As a group, have students take turns reading aloud, with two students acting as father and son. After each section that you read, confirm understanding by asking students to tell what the character feels. Together, write a chart summarizing the characters' intentions and feelings.

Challenge

Provide students who need to be challenged with ideas for how they can go beyond a simple interpretation of the text

Text Analysis Pair students. Ask one to be the son and the other the father to do a dramatic reading of sections of the dialogue. Then ask students each to write a description of their character's intentions and feelings in their own words. Ask for volunteers to do the dramatic reading in front of the class and then to explain the characters' feelings.

Written Response Ask students to write several paragraphs of dialogue of conflict between two modern day characters—a mother or father who wants a teenager to stay close to home to go to college and a teenager who wants to travel to a school far away.

TEACH

Read and Respond

Have the groups read the selection and complete the Making Meaning and Language Development activities.

Standards Support Through Teaching and Learning Cycle

IDENTIFY NEEDS

Analyze results of the Beginning-of-Year Assessment, focusing on the items relating to Unit 1. Also take into consideration student performance to this point and your observations of where particular students struggle.

ANALYZE AND REVISE

- Analyze student work for evidence of student learning.
- Identify whether or not students have met the expectations in the standards.
- Identify implications for future instruction.

TEACH

Implement the planned lesson, and gather evidence of student learning.

DECIDE AND PLAN

- If students have performed poorly on items matching these standards, then provide selection scaffolds before assigning them the on-level lesson provided in the Student Edition.
- If students have done well on the Beginning-of-Year Assessment, then challenge them to keep progressing and learning by giving them opportunities to practice the skills in depth.
- Use the Selection Resources listed on the Planning pages for "**The Setting Sun and the Rolling World**" to help students continually improve their ability to master the standards.

Instructional Standards: The Setting Sun and the Rolling World

	Catching Up	This Year	Looking Forward
Reading	You may wish to administer the **Analyze Theme (RP)** worksheet to help students identify the theme and to determine if the theme is stated or implied.	**RL.8.2** Determine a theme or central idea of a text and analyze its development over the course of the text, …	Challenge students to identify the theme of other selections. Ask them to tell if the theme is stated or implied and give evidence for their analysis.
Writing	You may wish to administer the **Informational Report (RP)** worksheet to help students organize their informational reports.	**W.8.2** Write informative/explanatory texts to examine a topic and convey ideas, … **W.8.8** Gather relevant information from multiple print and digital sources, …	Challenge students to write an informational report about a custom that is important in their own lives. Encourage students to share their reports in small groups.
Language	You may wish to administer the **Verbs and Their Moods (RP)** worksheet to help students understand verb moods. You may wish to administer the **Word Study: Greek Root *-psych-* (RP)** worksheet to help students understand words with the root.	**L.8.1.c** Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. **L.8.4.b** Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede, recede, secede*).	Challenge students to identify verb moods in increasingly difficult selections. Have students identify and define other words that have the Greek root *–psych–*.

Jump Start

FIRST READ *How is leaving home a rite of passage? How might this milestone look different to the person leaving than to the person who is staying home?* Engage students in a discussion about leaving home that sets the context for reading "The Setting Sun and the Rolling World."

The Setting Sun and the Rolling World

Do staying home and leaving home both pose dangerous risks? Is it important for young people to leave home to fully mature? Modeling questions such as this will help students connect to "The Setting Sun and the Rolling World" and to the Small-Group Performance Task assignment. Selection audio and print capability for the selection are available in the Interactive Teacher's Edition.

Concept Vocabulary

Ask students to preview the concept vocabulary words. Encourage them to look at the three types of context clues—synonyms, restatement of an idea, and contrast of ideas and topics. Discuss how these context clues can help clarify meaning. Encourage groups to think of one other type of context clue that they might find in a text. Possibilities include antonyms, definitions, and examples.

FIRST READ

As they read, students should perform the steps of the first read:

NOTICE: You may want to encourage students to notice how the two main characters—Old Musoni and Nhamo—are portrayed.

ANNOTATE: Remind students to mark passages that will help them to determine the theme of the selection when they come back for a close read.

CONNECT: Ask students to think of other stories or real-life experiences that help them relate to this text.

RESPOND: Students will answer questions and write a summary to demonstrate understanding.

Point out to students that while they will always complete the Respond step at the end of the first read, the other steps will probably happen somewhat concurrently. You may wish to print copies of the **First-Read Guide: Fiction** for students to use.

About the Author



Charles Mungoshi (b. 1947) is a Zimbabwean writer. He grew up working on his father's farm, where the time spent alone inspired him to start creating stories. He writes in both English and Shona, one of the main languages spoken in Zimbabwe. His works have won the International PEN Award and the Commonwealth Writers Prize.

STANDARDS

Reading Literature
By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

Language
Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

The Setting Sun and the Rolling World

Concept Vocabulary

As you perform your first read of "The Setting Sun and the Rolling World" you will encounter these words.

patronized obligations psychological

Context Clues If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear in a text—to help you determine their meanings. There are various types of context clues that you may encounter as you read.

Synonyms: A homeless, nameless **vagabond** living on dust . . .

Restatement of an idea: Pay attention to the ***haya***—the rain bird.

Contrast of ideas and topics: The family was **uprooted,** no longer tied to the land.

Apply your knowledge of context clues to determine the meaning of other unfamiliar words you encounter during your first read of "The Setting Sun and the Rolling World."

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



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SHORT STORY

The Setting Sun *and* Rolling World

Charles Mungoshi

BACKGROUND

Corn is one of the major crops grown in Zimbabwe, and is used to make a porridge called *sadza*, a staple food in many regions of Africa. Traditionally, many Zimbabweans have made a living farming the land. When farming goes well, food is plentiful, but farmers are always at the mercy of unpredictable rainfall and weather.

SCAN FOR MULTIMEDIA

1 Old Musoni raised his dusty eyes from his hoe and the unchanging stony earth he had been tilling and peered into the sky. The white speck whose sound had disturbed his work and thoughts was far out at the edge of the yellow sky, near the horizon. Then it disappeared quickly over the southern rim of the sky and he shook his head. He looked to the west. Soon the sun would go down. He looked over the sunblasted land and saw the shadows creeping east, blearier and taller with every moment that the sun shed each of its rays. Unconsciously wishing for rain and relief, he bent down again to his work and did not see his son, Nhamo, approaching.

2 Nhamo crouched in the dust near his father and greeted him. The old man half raised his back, leaning against his hoe, and said what had been bothering him all day long.

3 "You haven't changed your mind?"

4 "No, father."

5 There was a moment of silence. Old Musoni scraped earth off his hoe.

6 "Have you thought about this, son?"

7 "For weeks, father."

8 "And you think that's the only way?"

9 "There is no other way."

10 The old man felt himself getting angry again. But this would be the last day he would talk to his son. If his son was going away,

NOTES

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DIGITAL PERSPECTIVES

CLOSER LOOK

Analyze Setting

Circulate among groups as students conduct their close read. Suggest that groups close read paragraph 1. Encourage them to talk about the annotations they mark. If needed, provide the following support.

ANNOTATE: Have students mark details in paragraph 1 that describe the setting, or work with small groups as you highlight them together.

QUESTION: Guide students to consider what these details might tell them. Ask what a reader can infer from the description of the land, and accept student responses.

Possible response: The land is dry and stony.

CONCLUDE: Help students to formulate conclusions about the importance of these details in the text. Ask students why the author might have included these details.

Possible response: The descriptions of the land convey that Old Musoni's life farming is not easy since the earth does not seem fertile.

Remind students that a story's **setting** is the time and place where it occurs. A story's setting, like its characters and plot, may contribute to the story's **theme**, or message about life that the author conveys. For example, by setting a work in a harsh environment, a writer may send a message that nature is harsh and even hostile to humanity.

Additional **English Language Support** is available in the Interactive Teacher's Edition.

PERSONALIZE FOR LEARNING

English Language Support

Build Background Knowledge Students may not have enough background knowledge to understand what the author is referring to in paragraph 1: "The white speck whose sound had disturbed his work and thoughts was far out at the edge of the yellow sky, near the horizon." Help students understand what the speck is by explaining that, while the speck may be something unfamiliar to Old Musoni, it might be something they would be able to name right away. What might people see in the sky that is white, loud, and quickly disappears? Help students see that this is an airplane.

ALL LEVELS

Concept Vocabulary

PATRONIZED If groups are struggling to define the word *patronized* in paragraph 16, point out to students that they can use context clues to help determine the word's meaning. Point out that the sentence also includes the words *son* and *hampered*. Have these students use the context clues to define the word.

Possible response: *Patronized* means "to be undercut or talked down to by a person in authority."

OBLIGATIONS If groups are struggling to define the word *obligations* in paragraph 17, remind them to point out that students may look for a contrast of ideas and topics. Point out that the sentence also includes the words *Release me*. Have these students use the context clues to define the word.

Possible response: *Obligations* means "ties and responsibilities."

NOTES

he must not be angry. It would be equal to a curse. He himself had taken chances before, in his own time, but he felt too much of a father. He had worked and slaved for his family and the land had not betrayed him. He saw nothing now but disaster and death for his son out there in the world. Lions had long since vanished but he knew of worse animals of prey, animals that wore redder claws than the lion's, beasts that would not leave an unprotected homeless boy alone. He thought of the white metal bird and he felt remorse.

11 "Think again. You will end dead. Think again, of us, of your family. We have a home, poor though it is, but can you think of a day you have gone without?"

12 "I have thought everything over, father, I am convinced this is the only way out."

13 "There is no only way out in the world. Except the way of the land, the way of the family."

14 "The land is overworked and gives nothing now, father. And the family is almost broken up."

15 The old man got angry. Yes, the land is useless. True, the family tree is uprooted and it dries in the sun. True, many things are happening that haven't happened before, that we did not think would happen, ever. But nothing is more certain to hold you together than the land and a home, a family. And where do you think you are going, a mere beardless kid with the milk not yet dry on your baby nose? What do you think you will do in the great treacherous world where men twice your age have gone and returned with their backs broken—if they returned at all? What do you know of life? What do you know of the false honey bird that leads you the whole day through the forest to a snake's nest? But all he said was: "Look. What have you asked me and I have denied you? What, that I have, have I not given you for the asking?"

Mark context clues that help you determine meaning.

patronized (PAY truh nyzd) *v.*

MEANING:

16 "All. You have given me all, father." And here, too, the son felt hampered, **patronized** and his pent-up fury rolled through him. It showed on his face but stayed under control. You have given me damn all and nothing. You have sent me to school and told me the importance of education, and now you ask me to throw it on the rubbish heap and scrape for a living on this tired cold shell of the moon. You ask me to forget it and muck around in this slow dance of death with you. I have this one chance of making my own life, once in all eternity, and now you are jealous. You are afraid of your own death. It is, after all, your own death. I shall be around a while yet. I will make my way home if a home is what I need. I am armed more than you think and wiser than you can dream of. But all he said, too, was:

Mark context clues that help you determine meaning.

obligations (ob lih GAY shuhnz) *n.*

MEANING:

17 "Really, father, have no fear for me. I will be all right. Give me this chance. Release me from all **obligations** and pray for me."

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FACILITATING SMALL-GROUP READING

Fiction As groups perform the close read, circulate and offer support as needed.

- Remind groups that as they read fiction, they should be sure to identify the main characters and the plot.
- If a group is confused about why particular events are important, remind them to think about the cultural experiences reflected in the selection.
- Challenge groups to determine the theme of the text.

18 There was a spark in the old man's eyes at these words of his son. But just as dust quickly settles over a glittering pebble revealed by the hoe, so a murkiness hid the gleam in the old man's eye. Words are handles made to the smith's[1] fancy and are liable to break under stress. They are too much fat on the hard unbreaking sinews of life.

19 "Do you know what you are doing, son?"

20 "Yes."

21 "Do you know what you will be a day after you leave home?"

22 "Yes, father."

23 "A homeless, nameless vagabond living on dust and rat's droppings, living on thank-yous, sleeping up a tree or down a ditch, in the rain, in the sun, in the cold, with nobody to see you, nobody to talk to, nobody at all to tell your dreams to. Do you know what it is to see your hopes come crashing down like an old house out of season and your dreams turning to ash and dung without a tang of salt in your skull? Do you know what it is to live without a single hope of ever seeing good in your own lifetime?" And to himself: Do you know, young bright ambitious son of my loins, the ruins of time and the pains of old age? Do you know how to live beyond a dream, a hope, a faith? Have you seen black despair, my son?

24 "I know it, father. I know enough to start on. The rest I shall learn as I go on. Maybe I shall learn to come back."

25 The old man looked at him and felt: Come back where? Nobody comes back to ruins. You will go on, son. Something you don't know will drive you on along deserted plains, past ruins and more ruins, on and on until there is only one ruin left: yourself. You will break down, without tears, son. You are human, too. Learn to the *haya*—the rain bird, and heed its warning of coming storm: plow no more, it says. And what happens if the storm catches you far, far out on the treeless plain? What, then, my son?

26 But he was tired. They had taken over two months discussing all this. Going over the same ground like animals at a drinking place until, like animals, they had driven the water far deep into the stony earth, until they had sapped all the blood out of life and turned it into a grim skeleton, and now they were creating a stampede on the dust, groveling for water. Mere thoughts. Mere words. And what are words? Trying to grow a fruit tree in the wilderness.

27 "Go son, with my blessings. I give you nothing. And when you remember what I am saying you will come back. The land is still yours. As long as I am alive you will find a home waiting for you."

28 "Thank you, father."

1. **smith** *n.* blacksmith.

NOTES

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DIGITAL PERSPECTIVES

CLOSER LOOK

Analyze Figurative Language

Circulate among groups as students conduct their close read. Suggest that groups close read paragraph 26. Encourage them to talk about the annotations they mark. If needed, provide the following support.

ANNOTATE: Have students mark details in paragraph 26 that use figurative language to describe the conflict between father and son, or work with small groups as you highlight them together.

QUESTION: Guide students to consider what these details might tell them. Ask what a reader can infer from this specific comparison and accept student responses.

Possible response: The son and father had discussed everything until there was nothing useful left to say, and instead their discussions were now destructive.

CONCLUDE: Help students to formulate conclusions about the importance of these details in the text. Ask students why the author might have included these details.

Possible response: This analogy uses figurative language about a harsh desert where animals are in crisis, much like the son and father are in crisis on their family's land.

Remind students that **figurative language** is language that compares two things that are not truly equal for the purpose of emphasizing a similarity. In paragraph 26, the author uses a simile to compare the men to animals. He extends the description by setting their argument in terms of animal survival behavior. He uses a metaphor to describe the result of their disagreement as a lifeless skeleton.

CROSS-CURRICULAR PERSPECTIVES

Science In paragraph 14, Nhamo says, "The land is overworked and gives nothing now, father." Throughout the story, the dry, harsh conditions of the land are detailed. Explain to students that the story is set in southern Zimbabwe, where long dry spells can cause problems for farmers, especially when they try to grow traditional crops such as maize. Have students research more about farming in southern Zimbabwe. They may choose to focus on the problems farmers face or the traditional farming methods that were used by men like Old Musoni.

Concept Vocabulary

PSYCHOLOGICAL If groups are struggling to define the word *psychological* in paragraph 32, point out to students that they may contrast the meaning of the word *psychological* with the word *biological* in the same sentence. Have students use the context clues to determine the word's meaning.

Possible response: *Psychological* means "having to do with the mind, as opposed to the body."

NOTES

Mark context clues that help you determine meaning.

psychological (sy kuh LAHJ ih kuhl) *adj.*

MEANING:

29 "Before you go, see Chiremba. You are going out into the world. You need something to strengthen yourself. Tell him I shall pay him. Have a good journey, son."

30 "Thank you, father."

31 Nhamo smiled and felt a great love for his father. But there were things that belonged to his old world that were just lots of humbug[2] on the mind, empty load, useless scrap. He would go to Chiremba but he would burn the charms as soon as he was away from home and its sickening environment. A man stands on his feet and guts. Charms were for you—so was God, though much later. But for us now the world is godless, no charms will work. All that is just the opium you take in the dark in the hope of a light. You don't need that now. You strike a match for a light. Nhamo laughed.

32 He could be so easily light-hearted. Now his brain worked with a fury only known to visionaries. The **psychological** ties were now broken, only the biological tied him to his father. He was free. He too remembered the aeroplane which his father had seen just before their talk. Space had no bounds and no ties. Floating laws ruled the darkness and he would float with the fiery balls. He was the sun, burning itself out every second and shedding tons of energy which it held in its power, giving it the thrust to drag its brood wherever it wanted to. This was the law that held him. The mystery that his father and ancestors had failed to grasp and which had caused their being wiped off the face of the earth. This thinking reached such a pitch that he began to sing, imitating as intimately as he could Satchmo's[3] voice: "What a wonderful world." It was Satchmo's voice that he turned to when he felt buoyant.

33 Old Musoni did not look at his son as he left him. Already, his mind was trying to focus at some point in the dark unforeseeable future. Many things could happen and while he still breathed he would see that nothing terribly painful happened to his family, especially to his stubborn last born, Nhamo. Tomorrow, before sunrise, he would go to see Chiremba and ask him to throw bones over the future of his son. And if there were a couple of ancestors who needed appeasement, he would do it while he was still around.

34 He noticed that the sun was going down and he scraped the earth off his hoe.

35 The sun was sinking slowly, bloody red, blunting and blurring all the objects that had looked sharp in the light of day. Soon a chilly wind would blow over the land and the cold cloudless sky would send down beads of frost like white ants over the unprotected land. ❧

2. **humbug** *n.* nonsense.
3. **Satchmo** nickname for famous American jazz musician Louis Armstrong (1901–1971).

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VOCABULARY DEVELOPMENT

Graphic Organizer Have students analyze the word *psychological* using a Four-Square Diagram. If necessary, guide students as they complete the diagram.

Definition Having to do with the mind	**Synonyms** *mental, emotional*
Example sentence Her *psychological* ties to her family were strong.	**Related forms** *psychology, psychologically*

MEDIA CONNECTION



STORIES OF ZIMBABWEAN WOMEN

Discuss It How does this video help you understand more about life in a rural village like the one where Nhamo lived?

Write your response before sharing your ideas.

SCAN FOR MULTIMEDIA

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. Why does Nhamo want to leave his family?

2. Why does Old Musoni want him to stay?

3. How does Nhamo feel about getting charms from Chiremba?

4. **Notebook** Confirm your understanding of the story by writing a short summary.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the story. Briefly research that detail. How does the information you learned shed light on an aspect of the story?

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DIGITAL PERSPECTIVES

Media Connection

Project the media connection video in class, ask students to open the video in their Interactive Student Editions, or have students scan the Bounce Page icon with their phones to access the video.

Discuss It

Possible response: The woman featured in the video lives a very hard life without the comforts of western countries. She breaks rocks for a living and is paid very little. She can't afford to send her children to school. In the video, children stand by, watching her work. Nhamo,the young man in the story, wants to leave his father in a rural area and make a life for himself. This video shows that his life may be vastly different from what he knows.

Comprehension Check

Possible responses:

1. Nhamo wants to leave his family to travel to the city and find a new life.
2. Old Musoni wants him to stay because he is afraid his son will not find success.
3. Nhamo will get the charms for his father's sake, but he thinks they are useless.
4. Summaries will vary, however, students should include the main plot points and the different views of Musoni and Nhamo.

Research to Clarify

If students struggle to come up with a detail to research, you may want to suggest that they focus on one of the following topics: rural farming in Africa, village life in Africa, rural-urban migration in Africa, medicine men and charms.

PERSONALIZE FOR LEARNING

Challenge

Research Encourage interested students to conduct research about challenges facing people in Zimbabwe today, including drought and HIV/AIDS. Ask them to write a brief informational article about the obstacles facing the country and its people.

FACILITATING

Jump Start

CLOSE READ Have students close read the title, "The Setting Sun and Rolling World." Ask students to think about the title of the story, and how it relates to the content of the story. Explain that when trying to determine theme, sometimes looking at the title can be helpful. Ask students what they think "the setting sun" and "rolling world" might suggest.

Close Read the Text

If needed, model close reading by using the Annotation Highlights in the Interactive Teacher's Edition.

Remind groups to use Accountable Talk in their discussions and to support one another as they complete the close read.

Analyze the Text

Possible responses:

1. The father has taken some chances, but is too worried about his son to want him to take chances. The "animals of prey" could be actual animals or could be people who will try to take advantage of a young rural man who is alone.
2. **Passages will vary by group.** Remind students to explain why they chose their passage.
3. **Responses will vary by group.**

Concept Vocabulary

Why These Words? **Possible response:** The concept words all have to do with Nhamo's feelings towards and relationship to his father. Another word from the selection that fits is *hampered*.

Practice

Responses will vary.

Word Network

Possible words: *remorse, convinced, hampered, free*

Word Study

For more support, see **Concept Vocabulary and Word Study**

Possible responses:

psychiatrist – a doctor who specializes in treating and preventing mental illness

psychology – the science of the mind and behavior

psychopath – a person who is severely mentally ill

psychic – a person who is believed to have special powers including mind-reading

MAKING MEANING



THE SETTING SUN AND THE ROLLING WORLD

Close Read the Text

With your group, revisit sections of the text you marked during your First Read. What do you **notice**? What **questions** do you have? What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 10 of "The Setting Sun and the Rolling World." What does the author mean when he says that Musoni "felt too much of a father"? What "animals of prey" do you think the father worries about?
2. **Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, the questions you asked, and the conclusions you reached.
3. **Essential Question:** ***What are some milestones on the path to growing up?*** What kind of milestone is the story about? Why is it important? Discuss with your group.

TIP

GROUP DISCUSSION

As you discuss the story, pose questions about what you did not understand and respond to others' questions politely.

WORD NETWORK

Add interesting words about growing up from the text to your Word Network.

STANDARDS

Reading Literature

Determine the theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

Language

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede, recede, secede*).

Concept Vocabulary

patronized **obligations** **psychological**

Why These Words? The concept vocabulary words from the text are related. With your group, determine what the words have in common. Write your ideas and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words from the text by using each in a sentence. Provide context clues for the words.

Word Study

Greek root: *-psych-* In "The Setting Sun and the Rolling World," the character Nhamo feels that "the psychological ties were now broken" to his father. Those are the "ties" of his mind. The English word *psychological* is built from the Greek root, *-psych-* which means "mind or spirit." Identify several other words that have this same root. Write the words and their meanings.

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FORMATIVE ASSESSMENT

Analyze the Text

If students struggle to close read the text, then provide the **Analyze the Text Questions** available online in the Interactive Teacher's Edition or Unit Resources. Answers and DOK levels are also available.

Concept Vocabulary

If students struggle to identify the concept **then** suggest that they reread the context clues for these words that they highlighted during the first read.

Word Study

If students have difficulty identifying other words with the root *-psych-*, **then** encourage them to use a dictionary to find other words. For Reteach and Practice, see **Word Study: Greek Root *-psych-* (RP).**

Analyze Craft and Structure

Analyze Theme The **theme** of a literary work is its central insight or message.

- A **stated** theme is expressed directly. For example, a character in a story about loyalty may state the theme, "Loyalty matters more than winning."
- More often, a theme is **unstated** or **implied**. You infer the theme from the characters' experiences and from story events.

When you read a story, notice how the characters, setting, and plot help develop the theme.

Use the chart to identify the theme of the story and indicate whether it is stated or implied. Then note details about the characters, setting, and plot that help you identify the story's theme.

Gather your notes in the chart and share with your group.

TIP

GROUP DISCUSSION

In some stories, one element may be particularly helpful when analyzing theme. As a group, discuss how the setting of this story can help you determine its theme.

THEME (STATED OR IMPLIED)
One theme is that the old ways are dying and that the new ways may be treacherous.
DETAILS ABOUT CHARACTERS
Musoni, the father, represents the old ways—tradition, land, family. Nhamo, the son, represents a different way to live—educated, away from family, in a city.
DETAILS ABOUT SETTING
Musoni and Nhamo are on the family's land, which is described as "sunblasted," and "overworked." An airplane flies overhead.
DETAILS ABOUT PLOT
Musoni and Nhamo disagree about what Nhamo should do with his life, but Musoni gives Nhamo his blessing to go. Musoni asks Nhamo to get charms for safety, but Nhamo doesn't believe in charms.

Did your ideas about the theme change after your group discussion?

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DIGITAL PERSPECTIVES

Analyze Craft and Structure

Theme Discuss with students that a story's theme can usually be expressed as a generalization, or general statement, about human beings or about life. Remind students that the theme of a work is not a summary of its plot. Point out to them that when looking at how characters help develop a story's theme, they should note any changes which the characters undergo, along with the characters' insights. For more support, see **Analyze Craft and Structure: Theme.**

Practice

See possible responses in chart on Student page.

Answers about whether ideas about the theme changed after group discussion will vary.

FORMATIVE ASSESSMENT

Analyze Craft and Structure: Theme

If students have difficulty in identifying theme, **then** have them review Old Musoni's insights throughout the story. For Reteach and Practice, see **Analyze Craft and Structure: Theme (RP).**

PERSONALIZE FOR LEARNING

English Language Support

Finding the Theme Have pairs of students read a brief narrative and then work together to create a poster that illustrates the theme of the story. **EMERGING**

Have students read a brief narrative and then write a few sentences describing the theme and how the characters and story events point to it. Also have the students explain how the theme is universal. **EXPANDING**

Have students read a brief narrative and then write a paragraph stating the theme of the story. Tell students to include text evidence and explain how the evidence directly or indirectly supports their theme. **BRIDGING**

An expanded English Language Support Lesson on Theme is available in the Interactive Teacher's Edition.

FACILITATING

Conventions

Verbs: Mood Discuss with students that a verb's mood indicates a state of being, including whether or not something has happened. Pay special attention to the subjunctive verb mood, since students may be least familiar with it. Break down the steps of when a speaker might use the subjunctive. For example, a speaker might say, "Chiremba is powerful." But in the story, Nhamo does not believe Chiremba is powerful. In Nhamo's case, he might say, "If Chiremba *were* powerful, he could protect me in my travels." Here because Nhamo is expressing a condition that is contrary to fact—he does not believe Chiremba is powerful—he uses *were* instead of *was*. For more support see **Conventions: Verb Moods**

MAKE IT INTERACTIVE

Have students write each sentence on a sentence strip using a different colored marker for each verb mood expressed.

Read It

Possible responses:

- Interrogative verb mood: "Have you thought about this, so?" (paragraph 6)
- Imperative verb mood: "Think again." (paragraph 11)
- Conditional verb mood: He would go to Chiremba but he would burn the charms as soon as he was away from home and its sickening environment. (paragraph 31)
- Subjunctive verb mood: And if there were a couple of ancestors who needed appeasement, he would do it while he was still around. (paragraph 33)

Write It

1. If Musoni were younger, he would understand Nhamo better.
2. Sons should listen to their fathers and should not talk back!

FORMATIVE ASSESSMENT

Conventions

If students are unable to identify verb moods, then have students work with a partner who can help **them** to find more examples of each verb mood in the text. For Reteach and Practice, see **Conventions: Verb Moods (RP).**

LANGUAGE DEVELOPMENT



THE SETTING SUN AND ROLLING WORLD

Conventions

Verbs: Mood Remember that verbs can show different **moods**.

VERB MOOD	SPEAKERS USE IT TO:	EXAMPLE
Interrogative	ask a question	*Should Nhamo stay at home?*
Imperative	give a command	*Do not leave!*
Indicative	declare a fact or opinion	*The land is dry.*
Conditional	refer to something that has not happened	*I **could** go see Chiremba.*
	express uncertainty	*I **might** travel by plane.*
Subjunctive	express a wish, a hope, or a statement contrary to fact	*If Musoni **were** traveling, he would walk.*
	express a request, demand, or proposal	*Musoni asks that Nhamo **be** cautious.*

Read It

Work individually. Find an example in the text of a sentence that has an interrogative verb, an imperative verb, a conditional verb, and a subjunctive verb.

Write It

Writers sometimes use verb moods incorrectly. For example, writers may shift improperly between the **indicative** and the **imperative**.

Incorrect: Travelers must be cautious and don't get lost!
Correct: Travelers must be cautious and not get lost.

Writers sometimes use **indicative** when they should use **subjunctive**.

Incorrect: If I was Nhamo, I would be sad.
Correct: If I were Nhamo, I would be sad.

Notebook Rewrite each sentence correctly.

1. If Musoni was younger, he would understand Nhamo better.
2. Sons should listen to their fathers and don't talk back!

STANDARDS

Writing

- Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Establish and maintain a formal style.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.

Language

Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.

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PERSONALIZE FOR LEARNING

English Language Support

Verb Moods Have English Learners identify and use verb moods in their speaking and writing. When students find models of the verbs, have them read the sentences aloud to hear how each one sounds.

Ask student pairs to work together to find examples of each verb mood type in "The Setting Sun and the Rolling World." **EMERGING**

Ask students to use the different verb moods to describe the plot of the text. **EXPANDING**

Ask students to consider to consider how Old Musoni and Nhamo each feels about home and the wider world. Then ask students to write a comparison of their views using the different verb moods. They may use sentences from the text as necessary. **BRIDGING**

EFFECTIVE EXPRESSION

Research

Assignment

Conduct research to find appropriate facts and details to use in an **informational report**. Choose one of the following topics.

- ☐ **Traditional African Healers** In the story, Old Musoni tells his son to see Chiremba, a traditional African healer. Conduct research and write an informational report about traditional African healers and their role in African culture. Conclude your report by explaining whether you think Nhamo's rejection of this traditional aspect of African culture is justified.
- ☐ **Traditional Family Life in Zimbabwe** Conduct research to find out more about traditional family life in Zimbabwe. Then write an informational report in which you describe the customs and traditions. Conclude your report by explaining the ways in which your research increased your understanding of the perspectives of Old Musoni and Nhamo.

Project Plan Using effective search terms, find multiple print and digital sources of information for your report. Make sure to evaluate each of your sources for credibility and accuracy. With your group, use the following checklist to evaluate your sources.

Does the source go into enough depth to cover the subject?	☐ yes	☐ no
Does the publisher have a good reputation?	☐ yes	☐ no
Is the author an authority on the subject?	☐ yes	☐ no
Do at least two other sources agree with this source?	☐ yes	☐ no
Is the information current? (Check publication date.)	☐ yes	☐ no

Once you have agreed on valid sources, use them to find facts about your topic. Paraphrase information and note direct quotations so that you avoid plagiarism. Follow a standard format to cite your sources.

As you write, use precise, domain-specific vocabulary, and strive to establish and maintain a formal style. Provide a concluding section that follows from and supports the information in the report.

EVIDENCE LOG

Before moving on to a new selection, go to your log and record what you learned from "The Setting Sun and the Rolling World."

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DIGITAL PERSPECTIVES

Research

Point out to students that as they begin to conduct their research, they may start with a background source, such as an encyclopedia article, to get an overview of the topic. As they continue, they will want to use a variety of other sources, including **primary sources** (firsthand or original accounts, such as interview transcripts and letters) and **secondary resources** (accounts that are not original).

Project Plan Remind groups to consult the schedule for Small-Group Activities as they create their Project Plan to make sure each group has made assignments, and that the work is divided evenly among group members.

The chart will help groups evaluate their possible sources. Point out that they will have a stronger presentation if they use sources that are clearly credible. If a source does not include pertinent material, it does not need to be included no matter how credible it is. For more support, see **Research: Informational Report.**

Evidence Log Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

FORMATIVE ASSESSMENT

Research

If students have difficulty in researching a topic, **then** have them work with their group to review effective search terms. For Reteach and Practice, see **Research: Informational Report (RP).**

Selection Test

Administer the "The Setting Sun and Rolling World" Selection Test, which is available in both print and digital formats online in Assessments.

PERSONALIZE FOR LEARNING

Strategic Support

Informational Report Help students find trustworthy online sources for their research by pointing out the following information about the last three letters of an internet URL, which identify the domain of the site.

- .gov – Government sites are sponsored by a branch of the United States federal government and are considered reliable.
- .edu – Information from an educational research center or department is likely to be carefully checked but may also include student pages that are not edited or monitored.
- .org – Groups with organization domains are nonprofit groups. Nonprofit groups usually maintain a highlight of credibility, but their may reflect strong biases.
- .com – Commercial sites exist to make a profit. Information might be biased to show a product or service in a good light.

FACILITATING

Present a Nonfiction Narrative

Assignment Before groups begin work on their projects, have them clearly differentiate the role each group member will play. Remind groups to consult the schedule for Small-Group Learning to guide their work during the Performance Task.

Students should complete the assignment using presentation software to take advantage of text, graphics, and sound features.

Plan With Your Group

Analyze the Text Remind students that they are not limited by the rites of passage discussed in the selections. If students are having trouble identifying rites of passage that they have gone through, suggest that they brainstorm for ideas, thinking about responsibilities and new experiences children and teenagers may have, such as baby sitting, caring for a family pet, learning to ride a bike, or starting middle school. Students can use this list as a jumping-off point for thinking about their own rites of passage.

Gather Evidence and Media Examples Suggest that groups brainstorm not only the types of visuals to use, but also *where* to find these visuals. If students have trouble identifying potential sources of visuals, suggest possibilities such as stock image search engines, magazines, and their own personal photo collections.

PERFORMANCE TASK: SPEAKING AND LISTENING FOCUS

SOURCES

- YOU ARE THE ELECTRIC BOOGALOO
- JUST BE YOURSELF!
- HANGING FIRE
- TRANSLATING GRANDFATHER'S HOUSE
- THE SETTING SUN AND THE ROLLING WORLD

STANDARDS

Speaking and Listening

- Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence.

Present a Nonfiction Narrative

Assignment

You have read about characters facing different milestones on the path to growing up. Work with your group to create and present a nonfiction narrative in which you address your own rites of passage. Use images to illustrate your presentation.

Plan With Your Group

Analyze the Text With your group, discuss the various milestones that characters in the selections face. Use the chart to list your ideas. For each selection, identify the rite of passage that the main character undergoes and why it is important to the character's growth. Talk about rites of passage that you or people you know have undergone, and identify how the event has helped each person on the road to maturity. Then have each group member select a rite of passage to report on to the whole group. Refer to the Collaboration Checklist for tips on working effectively as a group.

TITLE	RITE OF PASSAGE
You Are the Electric Boogaloo	
Just Be Yourself!	
Hanging Fire	
Translating Grandfather's House	
The Setting Sun and the Rolling World	
Your Own Rite of Passage	

Gather Evidence and Media Examples Review the selections and your notes to determine what is relevant to your presentation. Then, brainstorm types of visuals you can use to enhance your presentation. Consider photographs, illustrations, charts, maps, and graphs. Group members should help one another with ideas.

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AUTHOR'S PERSPECTIVE **Ernest Morrell, Ph.D.**

How to Package a Speech/Oral Presentation The small-group speaking and listening activity will help students learn how to engage an audience during a presentation. This is important for students as they prepare for careers, public service and higher education. Help students learn to become better speakers by reminding them to ask themselves these questions as they practice and rehearse their speeches and oral presentation:

- *Posture*: Does my posture convey authority and ease? Do I look relaxed and comfortable as I'm presenting?
- *Body language*: How do I connect physically with my audience? For instance, do I make eye contact, lean forward at key point to show emphasis, and use appropriate gestures?
- *Voice*: Am I changing my voice by varying my pitch and volume to show emotion and convey meaning? Does my voice project to the back rows?
- *Humor*: How do I add humor when it suits my audience and purpose? Do I tell jokes or anecdotes, for instance?
- *Tone*: Do I speak with passion to engage my audience?

Remind students that the way the present their information is often just as important as what they are saying.

Organize Your Ideas Take notes so that you can present your story about a rite of passage you or someone you know has undergone in a coherent manner. Make sure that you have a story with an introduction, a clear sequence of events, and a meaningful conclusion. Determine where you can include ideas from the selections in your own story. Then, decide how and when to use visuals to clarify information in your presentation.

Rehearse With Your Group

Practice With Your Group As you prepare to deliver your presentation, use this checklist to evaluate the effectiveness of your first run-through. Practice with a partner. Then, use your evaluation and the instructions here to guide your revision.

CONTENT	USE OF MEDIA	PRESENTATION TECHNIQUES
☐ The narrative has an introduction, a clear sequence of events, and a meaningful conclusion. ☐ The narrative is supported with ideas from the texts in Small-Group Learning.	☐ The visuals support the narrative. ☐ The visuals add interest to the narrative. ☐ Visuals are used evenly throughout the presentation.	☐ The speaker uses eye contact and speaks clearly. ☐ The speaker uses formal English.

Fine-Tune the Content To make your narrative stronger, you may need to work on the sequence of events to make sure that the importance of your rite of passage is clear. Check with your partner to identify any points that are not clear. Find another way to word those ideas.

Improve Your Use of Media Double-check that your visuals are effective and that they add to the narrative. If any image is not helpful to your presentation, work to replace it with more effective items.

Brush Up on Your Presentation Techniques Practice a few times with your partner before you deliver your narrative to a wider audience. Make sure that you make eye contact and pronounce words correctly.

Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you watch other groups, evaluate how well they tell stories, include ideas from selections, and use visuals.

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STANDARDS

Speaking and Listening
Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

DIGITAL PERSPECTIVES

Rehearse With Your Group

Practice with Your Group Emphasize to students the importance of practicing presentations ahead of time. Rehearsing will help with the timing and flow of the presentation, and it will give students an opportunity to receive and incorporate feedback from their peers. It can also reveal any technical problems that may need to be resolved.

Improve Your Use of Media Suggest that students return to their original notes on media ideas if they need to replace any of their visuals. They may find that one of their original ideas will work better.

Brush-Up on Your Presentation Techniques Suggest that pairs record each other's presentations and then watch the recordings together as a way of identifying problem areas.

Present and Evaluate

Before beginning the presentations, set the expectations for the audience. You may wish to have students consider these questions as speakers present.

- What was the speaker's rite of passage?
- What did the speaker learn from his or her rite of passage?
- How did the speaker connect his or her rite of passage with ideas from the texts?
- How did the speaker's use of media support his or her message?
- What presentation skills did the speaker excel at?

PERSONALIZE FOR LEARNING

Strategic Support

Order of Events If some students have trouble organizing the events in their narrative sequentially, have pairs of students work together to support each other. One student can retell his or her narrative, and the second student can ask about the order of events. For example, pairs can work on asking each other what happened *first, next, later, last,* and so on. Students can write down each other's answers. Then, the pairs can use these notes and work together to build a timeline of the events in their narratives.

OVERVIEW

INDEPENDENT LEARNING

What are some milestones on the path to growing up?

Encourage students to think carefully about what they have already learned and what more they want to know about the unit topic of rites of passage. This is a key first step to previewing and selecting the text they will read in Independent Learning.

Independent Learning Strategies

Review the Learning Strategies with students and explain that as they work through Independent Learning, they will develop strategies to work on their own.

- Have students watch the video on Independent Learning Strategies.
- A video on this topic is available online in the Professional Development Center.

Students should include any favorite strategies that they might have devised on their own during Whole-Class and Small-Group Learning. For example, for the strategy "Take notes" students might include:

- Write down the most important details so that you won't forget them later.
- If you are unsure about the meaning of something, ask questions to clarify.

Block Scheduling

Each day in this Pacing Plan represents a 40–50 minute class period. Teachers using block scheduling may combine days to reflect their class schedule. In addition, teachers may revise pacing to differentiate and support core instruction by integrating components and resources as students require.

OVERVIEW: INDEPENDENT LEARNING

ESSENTIAL QUESTION:

What are some milestones on the path to growing up?

There are many different kinds of events in a young person's life that can be thought of as milestones. What makes an event a milestone? Why are milestones important in our lives? In this section, you will complete your study of major events on the path to adulthood by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

Look Back Think about the selections you have already read. What more do you want to know about the topic of rites of passage?

Look Ahead Preview the selections by reading the descriptions. Which one seems most interesting and appealing to you?

Look Inside Take a few minutes to scan through the text you chose. Make another selection if this text doesn't meet your needs.

Independent Learning Strategies

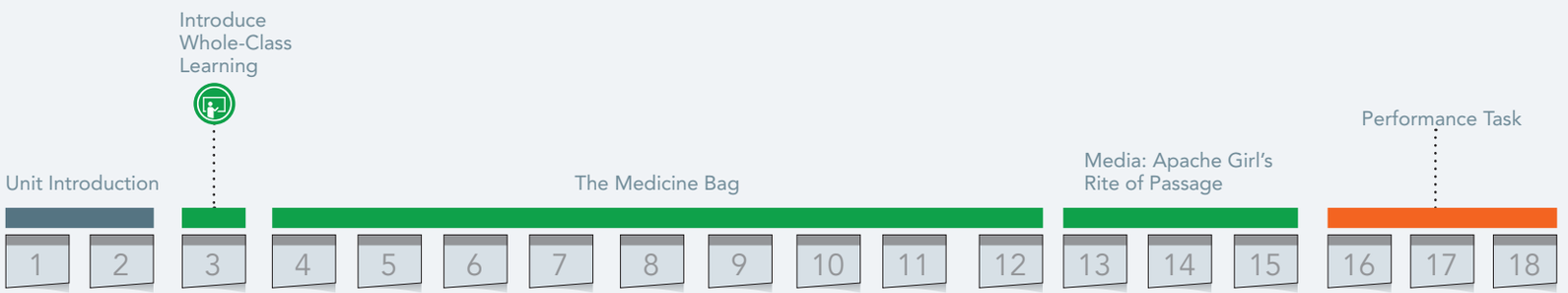
Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Create a schedule	• Understand your goals and deadlines. • Make a plan for what to do each day. •
Practice what you've learned	• Use first-read and close-read strategies to deepen your understanding. • Evaluate the usefulness of the evidence to help you understand the topic. • Consider the quality and reliability of the source. •
Take notes	• Record important ideas and information. • Review your notes before preparing to share with a group. •

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SCAN FOR MULTIMEDIA

Pacing Plan



CONTENTS

Choose one selection. Selections are available online only.

MEMOIR

Cub Pilot on the Mississippi

Mark Twain

Tempers flare between sailors on the Mississippi river.



AUTOBIOGRAPHY

from I Know Why the Caged Bird Sings

Maya Angelou

When someone recognizes the potential in an ordinary girl, she begins to see things, and herself, differently.



NEWSPAPER ARTICLE

Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood

Natalie St. John

For a Latina girl, her Quinceañera is a celebration to anticipate and treasure.

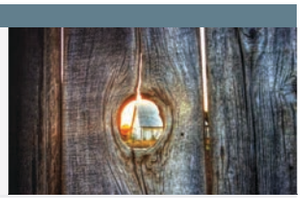


REFLECTIVE ESSAY

Childhood and Poetry

Pablo Neruda

A mysterious exchange of toys connects two children.



SHORT STORY

The Winter Hibiscus

Minfong Ho

Passing the driver's test is a daunting task for any teenager. For Saeng, it's a chance to turn her life around.



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for a Nonfiction Narrative

Complete your Evidence Log for the unit by evaluating what you've learned and synthesizing the information you've recorded.

SCAN FOR MULTIMEDIA

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DIGITAL PERSPECTIVES

Contents

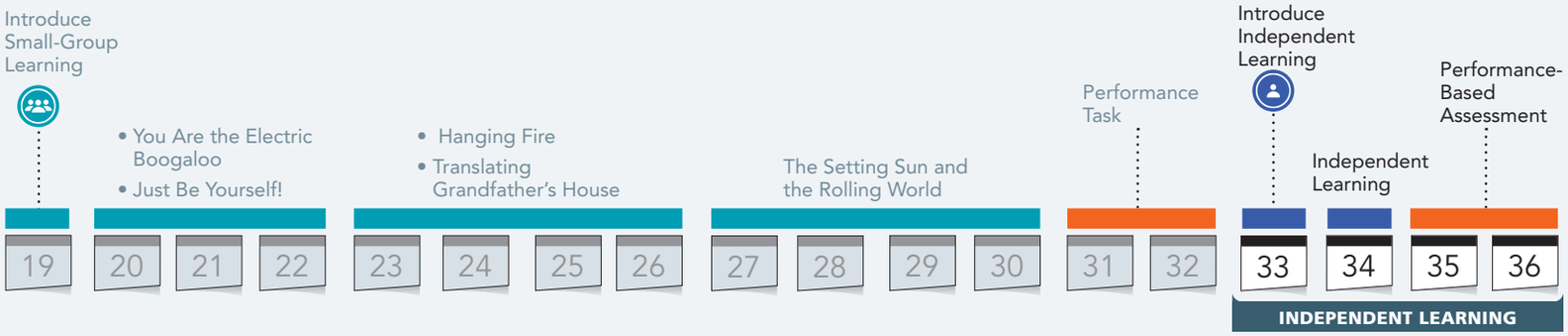
Selections Encourage students to scan and preview the selections before choosing the one they would like to read. Suggest that they consider the genre and subject matter of each one before making their decision. You can use the information on the following planning pages to advise students in making their choice.

Remind students that the selections for Independent Learning are only available in the interactive edition of *my*Perspectives. Allow students who do not have digital access at home to preview the digital selections using classroom or computer lab technology. Then either have students print the selection they choose or provide a printout for them.

Performance Based-Assessment Prep

Review Evidence for a Nonfiction Narrative Point out to students that collecting evidence during Independent Learning is the last step in completing their Evidence Log. After they finish their independent reading, they will synthesize all the evidence they have compiled in the unit.

The evidence students collect will serve as the primary source of information they will use to complete the writing and oral presentation for the Performance-Based Assessment at the end of the unit.





Cub Pilot on the Mississippi

Summary

In his memoir "Cub Pilot on the Mississippi," Mark Twain recalls his time on a steamboat crew. He remembers his time as a great source of life experience despite its difficulties. In this part of the memoir, Twain has to deal with a superior named Brown, who treated the young Twain badly. He gets used to Brown's, unfair treatment, but ultimately ends up hitting him in anger. This was an immensely foolish and risky thing to do. Could he escape the consequences?

Insight

Violence against someone you work for is an extremely bad idea, and that's even more true today than it was in Twain's time. Yet more abstractly, it's very tempting to rebel against people who treat you unfairly. Twain ultimately doesn't end up in trouble, because Brown is so disliked among the rest of the crew.

SELECTION RESOURCES

- First-Read Guide: Nonfiction
- Close-Read Guide: Nonfiction
- Comprehension Check and Analyze the Text
- Audio Summaries
- Selection Audio
- Selection Test

Connection to Essential Question

This story can help us answer "What are some milestones on the path to growing up?" Everyone needs to take a risk sometime. And everyone needs to learn how to get along with powerful people who don't like them, at least temporarily.

Connection to Performance-Based Assessment

In this unit, students consider this prompt: "What event would you consider a turning point in a young person's life?"

Text Complexity Rubric: Cub Pilot on the Mississippi

Quantitative Measures	
Lexile: 860 **Text Length:** 3209 words	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	Explores sophisticated themes; experience depicted are unfamiliar to most readers and require background knowledge (experience of steamboat pilot on Mississippi before the Civil War.).
Structure ① ② ③ **④** ⑤	First person narrative; Story is told chronologically but has intricate storyline and detail and a lot of dense text; dialogue breaks up text at various points in story.
Language Conventionality and Clarity ① ② ③ **④** ⑤	Language is nonconventional, with much archaic and unfamiliar syntax and vocabulary; dialogue has slang and incorrect grammar as part of style.
Levels of Meaning/Purpose ① ② ③ **④** ⑤	Multiple levels of meaning that are difficult to identify; some ambiguous meaning is not explicit, needs to be inferred, and is revealed over the entirety of the text.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment



from I Know Why the Caged Bird Sings

Summary

This is an excerpt from a memoir, "I Know Why the Caged Bird Sings," written by Maya Angelou in 1969. Here she talks about her childhood around a store her family owned. An important turning point in young Angelou's life was a visit with Mrs. Flowers, a local lady who frequented the store. Mrs. Flowers encouraged her to read, asked her to memorize a poem, and gave her excellent life advice.

Insight

Angelou receives advice from an unexpected source, and this has a big impact on her future life. Her closing note reminds readers that being respected for herself rather than for her family ties made a great difference to her.

SELECTION RESOURCES

- First-Read Guide: Nonfiction
- Close-Read Guide: Nonfiction
- Comprehension Check and Analyze the Text
- Audio Summaries
- Selection Audio
- Selection Test

Connection to Essential Question

It is clear that Angelou was shaped both by her life around the store and by her visit with Mrs. Flowers. Having someone take interest in you can be a very important moment in a young person's life. The memoir provides us with several answers to "What are some milestones on the path to growing up?"

Connection to Performance-Based Assessment

The prompt for this unit is "What event would you consider a turning point in a young person's life?" Spending time with a mentor can be a great moment in a young life. While Mrs. Flowers helps Angelou seemingly spontaneously, the courage to seek out someone for advice can be enormously helpful.

Text Complexity Rubric: *from* I Know Why the Caged Bird Sings

Quantitative Measures	
Lexile: 1030 **Text Length:** 2329 words	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	Explores multiple themes, with some abstract ideas. Experiences depicted are not common to readers and require background knowledge (life in rural segregated town in Arkansas in the 1930s)
Structure ① ② **③** ④ ⑤	Personal narrative structure; Story is told chronologically, but storyline has plot mixed w character description and reflection; Text includes some dialogue.
Language Conventionality and Clarity ① ② **③** ④ ⑤	Language is descriptive, poetic, and sometimes figurative; some sentences are complex with multiple clauses; vocabulary is contemporary and familiar.
Levels of Meaning/Purpose ① ② **③** ④ ⑤	Multiple levels of meaning are revealed over entirety of the text; reader needs to infer meaning based on characters' interactions.



Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood

Summary

In the news article " Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood," reporter Natalie St. John describes both the quinceañera of one girl in her community and the quinceañera tradition more generally. This 15th birthday celebration is a combination of a spiritual milestone and a public party. It is particularly important in Hispanic communities, both in the US and in Latin America. Often an expensive event, the quinceañera marks the passage from youth to adulthood. The party isn't only about the girl celebrating. It can also mark the whole family's progress, that they can afford an extravagant party.

Insight

Reading this article will help students gain insight into an important cultural practice, as seen from an outsider's perspective. The article may seem to laud the high spending that sometimes happens around quinces. However, the event is also an important in its symbolism around growing up.

SELECTION RESOURCES

- First-Read Guide: Nonfiction
- Close-Read Guide: Nonfiction
- Comprehension Check and Analyze the Text
- Audio Summaries
- Selection Audio
- Selection Test

Connection to Essential Question

This article provides a cultural response to the question"What are some milestones on the path to growing up?" Students should be able to make a connection to similar ceremonies popular in other cultures.

Connection to Performance-Based Assessment

The prompt for this unit is "What event would you consider a turning point a life in a young person's life?" For many girls, a quince is an important marker of transition. Students should consider what's more important: the party itself, or the significance of the age of 15.

Text Complexity Rubric: Quinceañera Birthday Bash

Quantitative Measures

Lexile: 1290 **Text Length:** 1,283 words

Qualitative Measures

Knowledge Demands ① ② **③** ④ ⑤	Readers from Mexican or Latin American background or those who know families from these places may be more familiar with content (traditions of the quinceañera)
Structure ① ② **③** ④ ⑤	Selection alternates between general information about quinceañeros, and description of a specific event; Information is presently clearly and logically.
Language Conventionality and Clarity ① ② ③ **④** ⑤	Language is largely explicit, written in a journalistic style, but many sentences have complex constructions and multiple clauses; vocabulary is mostly on-level, with some more difficult words.
Levels of Meaning/Purpose ① ② **③** ④ ⑤	Purpose (exploring tradition of the quinceañera) is easy to identify based on the descriptions and context.

DIGITAL PERSPECTIVES

Audio | Video | Document | Annotation Highlights | EL Highlights | Online Assessment



Childhood and Poetry

Summary

"Childhood and Poetry," an excerpt from Pablo Neruda's autobiography describes an incident from his childhood in Chile, that leads him to reflect on its long-term power. As a child, he explores the backyard of his house and through a hole in a fence, he sees the hand of a boy his own age. He is handed a small toy sheep, and he in return hands the unknown child a pinecone. He never saw the boy again, but he made an important realization. The gift let him see a connection among the people of the world. In his adult life, his poems became the gifts he shared with others.

Insight

Neruda's deeply humane poetry—and his life in politics—can be seen as outgrowths from this simple act of sharing. Reading this selection will help students gain insight into how small acts of compassion can lead to larger ones.

SELECTION RESOURCES

- First-Read Guide: Nonfiction
- Close-Read Guide: Nonfiction
- Comprehension Check and Analyze the Text
- Audio Summaries
- Selection Audio
- Selection Test

Connection to Essential Question

This incident is a charming example of an event that changed a young life. It gives a sweet and personal example of what the question "What are some milestones on the path to growing up?" asks us to consider.

Connection to Performance-Based Assessment

The topic for the assessment is "What event would you consider a turning point in a young person's life?" This event is unique and personal; one might consider whether events like this or events everyone goes through have a greater impact on the adults young children become people.

Text Complexity Rubric: Childhood and Poetry

Quantitative Measures	
Lexile: 1000 **Text Length:** 491 words	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	Themes are stated explicitly (humanity, communication and intimacy between people), but concepts are sophisticated and ideas are abstract
Structure ① ② **③** ④ ⑤	First person narrative; Reflection of past event is told in straightforward way and chronological, but is mixed with reflections on its meaning.
Language Conventionality and Clarity ① ② ③ **④** ⑤	Language is fairly complex and has some poetic, descriptive, and figurative phrases; some vocabulary may be difficult; some sentences are simple, but others are complex with multiple clauses.
Levels of Meaning/Purpose ① ② ③ **④** ⑤	Narrative is reflective and requires readers to understand the writer's generalizations which spring from a single incident.



The Winter Hibiscus

Summary

"The Winter Hibiscus," a short story by Minfong Ho, tells the story of an important day in the life of teenage girl named Saeng. She is an immigrant from Laos whose family has made many sacrifices to get to America. On this day, Saeng prepares to take her driving test. David, the American son of a family friend, drives her to the test. To thank him, her mother had given her money to take him out for a burger later. When she fails the test, David drops her off before she can invite him for a meal. On her way home, she stops in a flower shop and spends the money on a plant that reminds her of her home in Laos. At home, her mother is at first surprised by the purchase, but she helps her plant it, and they look forward to the spring.

Insight

Though Saeng fails the test and doesn't use the money as her mother asks, her mother understands and supports her need to comfort herself by buying the plant. We can see the winter hibiscus itself as a symbol: it reminds Saeng of her childhood, but is adapted to the cold of her new home. She plants it in American soil in much the same way she'd like to become better-rooted in America.

SELECTION RESOURCES

- First-Read Guide: Nonfiction
- Close-Read Guide: Nonfiction
- Comprehension Check and Analyze the Text
- Audio Summaries
- Selection Audio
- Selection Test

Connection to Essential Question

The question for this unit is "What are some milestones on the path to growing up?" The driving test is an obvious one, but not the only one. It is not the only milestone in this story. Saeng also struggles to fit in and feel confident in her transplanted life.

Connection to Performance-Based Assessment

This text offers several answers to the question "What event would you consider a turning point in a young person's life?" Saeng's high school experiences, full of tests and the challenge of making friends and fitting in, are typical of many young people's experiences.

Text Complexity Rubric: The Winter Hibiscus

Quantitative Measures	
Lexile: 990 **Text Length:** 3,427 words	
Qualitative Measures	
Knowledge Demands ① ② ③ **④** ⑤	Experiences depicted (Laotian culture and adjustment of refugees in the US) may not be common to most readers; experiences are explained but background is helpful.
Structure ① ② **③** ④ ⑤	Story is told chronologically, with some event plots mixed with reflections and memory; Dialogue is used in many places and breaks up text.
Language Conventionality and Clarity ① ② **③** ④ ⑤	Rich, descriptive, poetic language; some lengthy, complex sentences; vocabulary is mostly on-level; Some Laotian is included, which can be mostly understood from context of dialogue.
Levels of Meaning/Purpose ① ② **③** ④ ⑤	Multiple levels of meaning are mostly clear and easy to identify, but meaning sometimes needs to be inferred by character's actions and dialogue; symbolism is used throughout.

MY NOTES

ADVISING

You may wish to direct students to use the generic **First-Read** and **Close-Read Guides** in the Print Student Edition. Alternatively, you may wish to print copies of the genre-specific **First-Read** and **Close-Read Guides** for students. These are available online in the Interactive Student Edition or Unit Resources.

FIRST READ

Students should perform the steps of the first read independently:

NOTICE: Students should focus on the basic elements of the text to ensure they understand what is happening.

ANNOTATE: Students should mark any passages they wish to revisit during their close read.

CONNECT: Students should increase their understanding by connecting what they've read to other texts or personal experiences.

RESPOND: Students will write a summary to demonstrate their understanding.

Point out to students that while they will always complete the Respond step at the end of the first read, the other steps will probably happen somewhat concurrently. Remind students that they will revisit their first-read annotations during the close read.

After students have completed the First-Read Guide, you may wish to assign the Comprehension Check and Analyze the Text questions for the selection that are available in the Interactive Teacher's Edition.

Anchor Standards

In the first two sections of the unit, students worked with the whole class and in small groups to gain topical knowledge and greater understanding of the skills required by the anchor standards. In this section, they are asked to work independently, applying what they have learned and demonstrating increased readiness for college and career.

INDEPENDENT LEARNING

First-Read Guide

Tool Kit
First-Read Guide and Model Annotation

Use this page to record your first-read ideas.

Selection Title: _____

NOTICE

NOTICE new information or ideas you learned about the unit topic as you first read this text.

ANNOTATE

ANNOTATE by marking vocabulary and key passages you want to revisit.



CONNECT ideas within the selection to other knowledge and the selections you have read.

CONNECT

RESPOND by writing a brief summary of the selection.

RESPOND

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STANDARD
Reading Read and comprehend complex literary and informational texts independently and proficiently.

PERSONALIZE FOR LEARNING

English Language Support

Skim, Predict, and Use KWL Chart Use the Text Complexity Rubrics to help individual students select a text appropriate for their English proficiency level.

Help students identify the genre of the selection they chose. Then have them skim the selection to notice text features, such as headings or visuals. They can also look for quotation marks and words that stand out to them. Explain to students that when they skim, they should focus on understanding the general idea and should not stop to figure out unfamiliar words.

Next, have students work with a partner to predict what their selection will be about. Instruct them to ask and answer *Wh-* questions. Provide sample question frames such as *What* _____? *Who*_____? *How* _____? Finally, help partners complete a KWL chart to note what they already know about the topic and what they want to learn, and then after their first read, what they learned:

Know Want to Know Learned

ALL LEVELS

Close-Read Guide

Tool Kit
Close-Read Guide and Model Annotation

Use this page to record your close-read ideas.

Selection Title: _____

Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and **annotate** what you notice. Ask yourself **questions** about the text. What can you **conclude**? Write down your ideas.



Analyze the Text

Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one and record your thoughts about what this choice conveys.

QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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STANDARD
Reading Read and comprehend complex literary and informational texts independently and proficiently.

DIGITAL PERSPECTIVES

CLOSE READ

Students should begin their close read by revisiting the annotations they made during their first read. Then, students should analyze one of the author's choices regarding the following elements:

- **patterns,** such as repetition or parallelism
- **structure,** such as cause-and-effect or problem-solution
- **techniques,** such as description or dialogue
- **ideas,** such as the author's main idea or claim

MAKE IT INTERACTIVE
Group students according to the selection they have chosen. Then, have students meet to discuss the selection in depth. Their discussions should be guided by their insights and questions.

PERSONALIZE FOR LEARNING

English Language Support

Read Aloud and Confirm Predictions Pair students or put them in groups so they can take turns reading aloud to one another. Each student can read one paragraph, or you can split up the text in any other way that makes sense. For example, for a short story, you may wish to assign different characters and the role of the narrator to individual students to take turns reading aloud.

Have students make predictions as they listen, and then have partners or groups discuss, compare, and confirm the predictions they made. Ask: *Did anything surprise you? Were any predictions correct? Which ones?* Finally, have partners or groups work together to add more details about what they learned to the Close Read the Text box on their Close-Read Guide. **ALL LEVELS**

ADVISING

Share Your Independent Learning

Prepare to Share

Explain to students that sharing what they learned from their Independent Learning selection provides classmates who read a different selection with an opportunity to consider the text as a source of evidence during the Performance-Based Assessment. As students prepare to share, remind them to highlight how their selection contributed to their knowledge of the concept of rites of passage as well as how the selection connects to the question *What are some milestones on the path to growing up?*

Learn From Your Classmates

As students discuss the Independent Learning selections, direct them to take particular note of how their classmates' chosen selections align with their current position on the Performance-Based Assessment question.

Reflect

Students may want to add their reflection to their Evidence Log, particularly if their insight relates to a specific selection from the unit.

MAKE IT INTERACTIVE

Have groups of students discuss and share their reflections. Challenge each group to try to come up with a general insight—one that covers or includes the main insight of each student. Then have a representative from each group present the group's insight to the class. Can students think of an even more general insight, one that encompasses what each group shared?

Evidence Log Support students in completing their Evidence Log. This paced activity will help prepare them for the Performance-Based Assessment at the end of the unit.

EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

Share Your Independent Learning

What are some milestones on the path to growing up?

Prepare to Share

Even when you read something independently, your understanding continues to grow by sharing what you've learned with others. Reflect on the text you explored independently and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

Learn From Your Classmates

Discuss It Share your ideas about the text you explored on your own. As you talk with others in your class, jot down ideas that you learn from them.

Reflect

Underline the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic.

STANDARDS

Speaking and Listening
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics, texts, and issues,* building on others' ideas and expressing their own clearly.

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AUTHOR'S PERSPECTIVE **Ernest Morrell, Ph.D.**

Learning From Others Independent Learning helps students build vocabulary, background knowledge, and fluency. Teach students how learn from each other by modeling how to ask clarifying questions when other students are sharing their experiences. Questions like these can guide the discussion:

- Why did you choose this text? For example, did the topic interest you? Have you heard of the author or read anything else by the author?
- For narrative text: What is the problem in the story? When and where does the story take place? Why?
- For nonfiction text: How is the information organized? What is the most interesting thing you've learned so far?
- What parts of the text do you think were most important? Why?
- Did the text meet your expectations? Why or why not? Would you recommend this text to a classmate? Explain your answer.
- How does the text relate to other texts you have read on this subject? How does it relate to your life?

Review Evidence for a Nonfiction Narrative

At the beginning of this unit you identified evidence and examples to support the following question:

> What event would you consider a milestone in a young person's life?

EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Did you learn anything new?

NOTES

Identify three pieces of evidence that most interested you about important milestones in a young person's life.

1.

2.

3.

Identify a real-life experience that illustrates one of your ideas about a life-changing rite of passage you experienced or know about.

Develop your thoughts into a topic sentence for a nonfiction narrative. Complete this sentence starter:
An example of a life-changing event or milestone in a person's life is

Evaluate the Strength of Your Evidence Consider your point of view. How did the texts you read impact your point of view?

- ☐ Do more research
- ☐ Talk with my classmates
- ☐ Reread a selection
- ☐ Ask an expert
- ☐ Other: _____

STANDARDS

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

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DIGITAL PERSPECTIVES

Review Evidence for a Nonfiction Narrative

Evidence Log Students should understand that their position on an issue could evolve as they learn more about the subject and are exposed to additional points of view. Point out that just because they took an initial position on the question *What event would you consider a milestone in a young person's life?* doesn't mean that their position can't change after careful consideration of their learning and evidence.

Evaluate the Strength of Your Evidence Remind students that there are many kinds of evidence they can use to support their points of view, including:

- personal and family experience
- anecdotes
- nonfiction texts and media
- fiction texts and media

Students should be able to evaluate the reliability of their evidence. Discuss the characteristics of credible evidence:

- personal memories confirmed by others
- credibility of references
- expert background or experience of authors

ASSESSING

Writing to Sources: Nonfiction Narrative

Students should complete the Performance-Based Assessment independently, with little to no input or feedback during the process. Students should use word processing software to take advantage of editing tools and features.

Prior to beginning the Assessment, ask students to think about the various characters they have read about. Have them reflect on which characters underwent true rites of passage and how these experiences affected them.

Review the Elements of Nonfiction Narrative Students can review the work they did earlier in the unit as they complete the Performance-Based Assessment. They may also consult other resources such as:

- the elements of an effective nonfiction narrative, including characters, a sequence of events, narrative techniques, transitions, precise words, and a satisfying conclusion, as well as how to organize a nonfiction narrative, available in Whole-Class Learning
- their Evidence Log
- their Word Network

Although students will use evidence from unit selections for their nonfiction narrative, they may need to collect additional evidence, including facts, anecdotes, quotations, or examples.

PERFORMANCE-BASED ASSESSMENT

SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT CHOICE SELECTION

WORD NETWORK

As you write and revise your nonfiction narrative, use your Word Network to help vary your word choices.

STANDARDS

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

PART 1

Writing to Sources: Nonfiction Narrative

In this unit, you read about various characters and their rites of passage. Some went through experiences that were confusing and difficult, while others felt joy at the changes in their lives.

Assignment

Write a nonfiction narrative in which you introduce a narrator and a clear sequence of events along with narrative techniques such as dialogue and description. Use the following prompt.

What event would you consider a rite of passage in a young person's life?

As you write, establish a point of view. Use transition words to make your narrative easy to follow, and use sensory language to convey the experiences. Conclude with a reflection that shares your point of view on what you have learned about rites of passage. Connect your experiences to what you have learned in this unit by citing three examples from the selections.

Reread the Assignment Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

Academic Vocabulary

poignant	hypothetical	elucidate
empathy	perception	

Review the Elements of Nonfiction Narrative Before you begin writing, read the Nonfiction Narrative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements are missing or not as strong as they could be, revise your essay to add or strengthen those components.

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AUTHOR'S PERSPECTIVE Kelly Gallagher, M. Ed.

Building a Writing Portfolio with Students Teachers can create a portfolio that enables students to demonstrate the variety of writing they complete over the year. There are three elements of keeping a portfolio—collection of all the writing a student has done, selection of the best pieces, and reflection to evaluate growth.

Teachers can set the criteria using such categories as *Best Argument, Best Narrative Piece, Best Informative Piece, Best On-Demand Writing, Best Poetry, Best Blended Genre, Best Writing from Another Class, Best Model of Revision,* and *Best Single Line You Wrote This Year.* Students should also include a reflective letter at the end of the year.

To help them learn to reflect, use questions like these throughout the year.

- Where does your writing still need improvement? How will you improve?
- Reflect on a struggle you faced during this unit. How did you overcome it?
- Discuss a specific writing strategy you used and how it worked for you.

Nonfiction Narrative Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	The introduction is engaging and introduces the characters and situation in a way that appeals to readers. Events in the narrative progress in logical order and are linked by clear transitions. The conclusion follows from and reflects on what is related in the rest of the narrative.	The narrative includes techniques such as dialogue and description to add interest and to develop the characters and events. The narrative includes vivid adjectives, verbs, and sensory language to convey the experiences and to help the reader imagine the characters and scenes.	The narrative intentionally uses standard English conventions of usage and mechanics.
3	The introduction is somewhat engaging and clearly introduces the characters and situation. Events in the narrative progress logically and are frequently linked by transition words. The conclusion follows from the rest of the narrative and provides some reflection on the experiences related in the narrative.	The narrative includes some dialogue and description to add interest and develop experiences and events. The narrative includes precise words and some sensory language to convey experiences and to describe the characters and scenes.	The narrative demonstrates accuracy in standard English conventions of usage and mechanics.
2	The introduction introduces characters. Events in the narrative progress somewhat logically and are sometimes linked by transition words. The conclusion adds very little to the narrative and does not provide reflection on the experiences related in the narrative.	The narrative includes some dialogue and descriptions. The words in the narrative vary between vague and precise, and some sensory language is included.	The narrative demonstrates some accuracy in standard English conventions of usage and mechanics.
1	The introduction does not introduce characters and a situation, or there is no clear introduction. The events in the narrative do not progress logically. The ideas seem disconnected and the sentences are not linked by transitional words and phrases. The conclusion does not connect to the narrative, or there is no conclusion.	Dialogue and descriptions are not included in the narrative. The narrative does not incorporate sensory language or precise words to convey experiences and to develop characters.	The narrative contains mistakes in standard English conventions of usage and mechanics.

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DIGITAL PERSPECTIVES

Nonfiction Narrative Rubric

As you review the Nonfiction Narrative Rubric with students, remind them that the rubric is a resource that can guide their revisions. Students should pay particular attention to the differences between a nonfiction narrative that contains all of the required elements (a score of 3) and one that is engaging, introduces the characters and situation in a way that appeals to the readers, and includes a conclusion that reflects on and is related to the rest of the narrative (a score of 4).

- What strengths have you developed as a writer? Where are those strengths found in this portfolio?
- Where can you demonstrate in this portfolio that you have improved as a reader and as a writer?

At the end of the year, students can review these pieces to see their growth as writers.

PERSONALIZE FOR LEARNING

Strategic Support

Have students review elements of a nonfiction narrative to help them understand that the genre describes and explains real events. Guide them to understand that nonfiction narratives often are written in a sequence, or the order the events occurred. Help students craft a short nonfiction narrative that includes time-order words that describe when each event happened, such as *first, next, then,* and *finally*. Afterward, instruct them to make changes as needed as they work on their revisions. **ALL LEVELS**

ASSESSING

Speaking and Listening: Oral Presentation

Students should annotate their written nonfiction narrative in preparation for the oral presentation, marking the important elements (compelling introduction, characters, sequence of events, satisfying conclusion) as well as quotations and details from the selections.

Remind students that the effectiveness of an oral narrative relies on how the speaker establishes credibility with his or her audience. If a speaker comes across as confident and lively, it will be easier to engage the audience and sustain their interest.

Review the Oral Presentation Rubric As you review the Oral Presentation Rubric with students, remind them that it is a valuable tool that can help them plan their presentation. They should strive to include all of the criteria required to achieve a score of 3. Draw their attention to some of the subtle differences between scores of 2 and 3.

PERFORMANCE-BASED ASSESSMENT

PART 2

Speaking and Listening: Oral Presentation

Assignment

After completing the final draft of your nonfiction narrative, use it as the foundation for a brief presentation.

STANDARDS

Speaking and Listening

- Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Do not simply read your narrative aloud. Take the following steps to make your presentation lively and engaging.

- Review your narrative and annotate the main parts of the story and the parts that provide reflection on the experiences you are describing.
- Refer to the annotations to guide your presentation.
- Choose visuals that add interest to your presentation.
- Use appropriate eye contact. Make sure to speak loud enough for people to hear you, and pronounce words clearly.

Review the Oral Presentation Rubric The criteria by which your nonfiction narrative will be evaluated appear in the rubric below. Review these criteria before presenting to ensure that you are prepared.

	Content	Use of Media	Presentation Techniques
3	The presentation has an engaging introduction, a logical sequence of events, and a meaningful conclusion. The presentation includes narrative techniques and a variety of transitions for clarity. The presentation includes descriptive details relevant to the story.	The images in the presentation connect well to all parts of the narrative. The images enhance and add interest to the narrative. The timing of the images matches the timing of the narrative.	The speaker maintains effective eye contact and speaks clearly and with adequate volume. The speaker varies tone and volume to create an engaging presentation.
2	The presentation has an introduction, a somewhat logical sequence of events, and a conclusion. The presentation includes some narrative techniques and some transitions for clarity. The presentation includes some descriptive details.	The images in the presentation connect to some parts of the narrative. The images somewhat enhance and add interest to the narrative. The timing of the images somewhat matches the timing of the narrative.	The speaker sometimes maintains effective eye contact and speaks somewhat clearly and with adequate volume. The speaker sometimes varies tone and emphasis to create an engaging presentation.
1	The presentation does not have a logical sequence of events, and lacks an introduction or conclusion. The presentation does not include narrative techniques and transitions. The presentation does not include descriptive details.	The images in the presentation do not connect to the narrative. The images do not enhance and add interest to the narrative. The timing of the images does not match the timing of the narrative.	The speaker does not maintain effective eye contact or speak clearly with adequate volume. The speaker does not vary tone and emphasis to create an engaging presentation.

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DIGITAL PERSPECTIVES

Preparing for the Assignment To help students understand what an effective nonfiction narrative looks and sounds like, find examples on the Internet of students or adults presenting nonfiction narratives. Project the examples for the class, and have students note the techniques that make each speaker successful (that is, inflection, pacing, gestures, and so on). Suggest that students record themselves presenting their nonfiction narratives prior to presenting to the class so that they can practice incorporating some of the elements in the examples you showed them.

UNIT 1 REFLECTION

Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning.

Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

Reflect on the Learning Strategies

Discuss It Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

Reflect on the Text

Choose a selection that you found challenging and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about childhood? What did you learn?

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STANDARDS

Speaking and Listening

- Present claims and findings emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
- Include multimedia and visual displays in presentations to clarify information, strengthen claims and evidence, and add interest.

SCAN FOR MULTIMEDIA

DIGITAL PERSPECTIVES

Reflect on the Unit

- Have students watch the video on Reflecting on Your Learning
- A video on this topic is available online in the Professional Development Center

Reflect on the Unit Goals

Students should re-evaluate how well they met the unit goals now that they have completed the unit. You might ask them to provide a written commentary on the goal they made the most progress with as well as the goal they feel warrants continued focus.

Reflect on the Learning Strategies

Discuss It If you want to make this a digital activity, go online and navigate to the Discussion Board. Alternatively, students can share their learning strategies reflections in a class discussion.

Reflect on the Text

Consider having students share their text reflections with one another.

MAKE IT INTERACTIVE

Have students prepare one slide using presentation software that summarizes their reflection.

Collate student slides into a presentation that can be viewed by the class. Students should be prepared to give a 30-second oral summary for their slide.

Unit Test and Remediation

After students have completed the Performance-Based Assessment, administer the Unit Test. Based on students' performance on the test, assign the resources as indicated on the Interpretation Guide to remediate. Students who take the test online will be automatically assigned remediation, as warranted by test results.