



## ArtsforLearning Online Curriculum

Unit 4 **Planting a Community**

Part 1 Learning

Unit 4: Lesson 5

Read “Ana” in Seedfolks;

Investigate & Annotate the Text & Reflect; Introduce Concept of Theme in Stories

### Unit 4: Lesson 5

## Read “Ana” In Seedfolks; Investigate & Annotate The Text & Reflect; Introduce Concept Of Theme In Stories

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify clues in the text that inform the reader about the character and annotate the text to track questions and thoughts while reading.

#### LITERACY "I CAN" STATEMENT

"I can identify clues in the story that tell me about the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character."

#### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 5 <b>Step 2:</b> Read “Ana” Excerpt 1, Ask Questions, Look for Clues & Annotate the Text <b>Step 3:</b> Read “Ana” Excerpt 2, Ask Questions, Look for Clues & Annotate the Text; Instruct on Text-to-Text Connections <b>Step 4:</b> Read “Ana” Excerpt 3, Ask Questions, Look for Clues & Annotate the Text	30 Minutes
<b>Step 5:</b> Students Complete Seedfolks Character Chart for Ana <b>Step 6:</b> Guide Ensembles to Practice & Demonstrate Sounds Brainstormed for Ana	20 Minutes

**Step 7:** Students Reflect on Ana Using the Reflection Journal  
**Step 8:** Discuss the Concept of Theme in Stories  
**Step 9:** Close Lesson 5

**10  
Minutes**

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.2:** Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

#### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.2:** Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading Standards (Literature)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### Writing & Language

**W 3.4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes,

and audiences.

**W 5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.2:** Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge

gained from the discussions.

**SL 5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## TEACHING RESOURCES

### TEXTS

"Ana"

### STUDENT NOTEBOOK

- Seedfolks Character Chart
- Reflection Journal – Ana

### CLASSROOM CHARTS

- Seedfolks Character Chart - Sample
- Reading Like a Detective Chart (See Sample in Step 2)

### ART MATERIALS

- Music Instruments and Stations

### LIFE & LEARNING SKILLS

Unit 4 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 5

**Process:** Give an overview of the lesson objectives: Read “Ana”; investigate and annotate the text; reflect on character using the Seedfolks Character Chart and Reflection Journal.

### Differentiation Option: Visual Arts And Writing

In the visual arts alternative, the introduction of Graphic Notation will also be replaced with gesture drawings and written reflections on each character in the TRAIL Marker #1 (Located in Lesson 6, Step 7).

### Process For Using Visual Arts As The Art Form

- Using quick gesture drawings and symbolic lines and shapes, students will first do a series of quick linear gesture drawings in the Seedfolks Character Chart for Ana to illustrate her character traits. This activity is in response to the student's annotations on Ana in the text and can replace "What sounds can you use to represent Ana's feelings and transformation?" (pg. 5 on the Seedfolks Character Chart in the A4L Student Notebook).
- The gesture drawings should be very quick sketches in response to their reading and reflecting upon each annotated section of the chapter as currently distinguished at reflection points where students are instructed to pause and make written annotations to the text.
- At the end of the chapter on Ana (and in each subsequent chapter and introduction of a new character), the students are asked to summarize their inferences in writing in the Reflection Chart in the Student Notebook. This activity requires that students synthesize their annotations and inferences and explain verbally describe the character traits for that character. It will also require them to visualize, synthesize and illustrate those characteristics with a visual gesture drawing.



- Students will begin to explore, contrast and combine gestures with the inclusion of more than one character. (Example above is by Leonardo DaVinci)
- The Notation Chart will not be used and in the section on the Composer's Questions – Ana Theme (pg. 11 or the A4L Student Notebook), students will substitute drawing for music. E.g. instead of "What characteristic, emotion, and/or change are we showing through music?" the student will describe that change through their visual images. The other questions are not

applicable to a visual arts activity. Students instead will contrast their visual gestures for Kim and Ana and describe those differences in writing.

- This process of having each written reflection include a gestural sketch to symbolically represent the character will replace the creation of a musical theme for that character created with the sounds of found objects.
- At the conclusion of each chapter, students will share their drawings and explain their inferences by pair sharing. Some students will also voluntarily share their gesture drawing and explain their symbolic sketch to the class.



### Differentiation Options: Reading & Annotating “Ana”

Select one of the options listed below or structure the reading in a way that appropriately meets students’ needs and fosters engagement.

**ELL Support:** For all options, allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own.



**Guide Excerpts 1, 2, and 3.** Facilitate the class reading and annotating all 3 excerpts, guiding students to ask questions, identify clues, and record ideas. Either read the text aloud while students follow along or have students read independently.



**Guide Excerpt 1. Students read Excerpts 2 and 3 in pairs.** Guide students to read and annotate Excerpt 1. Then have students work in excerpt in pairs for Excerpts 2 & 3 with class discussion following. Some students can read in pairs while others read with support from the teacher.



**Students read and annotate independently.** Talk through the “Reading Like a Detective Process” and then have students read & annotate each excerpt independently with class discussion following.

## Suggested Dialogue

### BEGINNING THE SECOND CHAPTER

"Today we're going to read the second chapter of Seedfolks, titled “Ana,” by Paul Fleishman. As we go, we'll be reading detectives and learn about Ana. We see what this new character adds to the story. Instead of stopping to create musical inferences, we'll read all the way through the chapter, think about the sounds we might make, and compose musical themes in our next lesson."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the story that tell me about



the character, make notes about the things I am thinking while I read, and create sounds that reflect my understanding of the character'."

## STEP 2: READ “ANA” EXCERPT 1; ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Guide students to sit in their Seedfolks Ensembles with their A4L Texts. Tell students to wait for the “Go” signal to being moving. Read “Ana,” Excerpt 1. Read the excerpt all the way through. Then have students work in pairs to reread closely, asking “I wonder” questions and looking for clues that tell the reader what the character is thinking, feeling, or doing. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 5. See the menu above **Differentiation Options: Reading & Annotating “Ana”** to scaffold students appropriately.

### READING LIKE A DETECTIVE

**Record a “?”** next to the text to mark places you have an “I wonder” question. You might wonder about:

Something that confuses you:

-I wonder what a working class neighborhood is.

Something that you find curious or interesting:

-I wonder why Ana stays in the neighborhood.

Something that you think might happen next:

-I wonder if Ana will go meet the girl in the garden.

Something that connects two characters:

-I wonder if Kim is the girl that Ana sees from her window.

**Circle clues** in the text that tell you what the character is:

-Thinking

-Feeling

**Ask yourself:** “What do these clues tell me about the character? What in the text makes me think that?” Write notes in the margin.

### Suggested Dialogue

#### Reading “Ana,” Excerpt 1 & Annotating The Text

*Students move to sit with Seedfolks Ensembles.*

"When I play the 'Go' signal, take your A4L Texts and a pen or pencil and move to sit with your Seedfolks Ensembles." (Play "Go" signal. Students move.)

*Read "Ana," Excerpt 1 & annotate the text.*

"Open your A4L Texts to page 5. What can you say about Ana from this picture?"

"What else do you see on this page?" (Display Excerpt 1, page 5 from A4L Texts on the document camera. Students respond. Read Excerpt 1.)

"Let's review. How do we read like detectives?" (Students respond "ask questions," "look for clues about what the character is thinking, feeling, and doing," or "write ideas in the text.") "Work with a partner. Reread the first paragraph, and then stop and talk together about the questions you have, the clues you found, and what they tell you about Ana. Circle the clues, write '?' next to the spots you have a question, and write your ideas in the margin."

(Students work in pairs to read and annotate the first paragraph. Circulate to check in with pairs as they work. Repeat the process for the second paragraph.)

### **Whole Class Discussion**

"Let's talk about what you wondered and learned from this excerpt. Who wants to share an "I wonder" or a clue?" (Students may ask "I wonder where Lake Erie is," "I wonder where Groza is," "I wonder what a working class neighborhood is," "I wonder what it means when it says 'the line between blacks and whites is like a border between countries,'" "I wonder why she stays in the neighborhood." Discuss "I wonder" questions and answer, if possible. Clues might include "Ana loves to look out her window," "She is really old," or "She is thinking about all the changes in the neighborhood." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Ana?" Direct students back to the text as needed.)

## **STEP 3: READ "ANA" EXCERPT 2; ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT; INSTRUCT ON TEXT-TO-TEXT CONNECTIONS**

**Process:** Read "Ana," Excerpt 2. Read the excerpt all the way through. Instruct on text-to-text connections. Then have students work in pairs to reread closely, asking "I wonder" questions, looking for clues that tell the reader what the character is thinking or feeling, and making connections with other characters in the story. Prompt pairs to record their questions, clues, and ideas in their A4L Texts on page 5.

See menu below **Differentiation Options: Reading and Annotating “Ana”** (top of lesson) to scaffold students appropriately.

### Teaching Tip: Seedfolks & Prejudice

Prejudice is a thread throughout the book. Each character thinks about the differences between themselves and others, based on race, income, language, and culture.

Ease students into thinking about prejudice by first talking about all the different cultures represented on Gibb Street. Invite students to think about their own neighborhoods or school and the different cultures and languages that are represented by the people.

As the book progresses, take students further into thinking about prejudice by discussing the stereotypes or judgments the characters make and how prejudices change as the story develops. How far the topic is explored depends on the culture of the classroom.

### Suggested Dialogue

#### Reading And Annotating “Ana,” Excerpt 2

*Read “Ana,” Excerpt 2 and instruct on text-to-text connections.*

"Open your A4L Texts to page 6. We'll read the next part of the chapter." (Display Excerpt 2, page 6 from A4L Texts on the document camera. Read Excerpt 2 aloud.)

"I am wondering whom this little girl is that Ana is watching from her window. Does anyone have an idea?"

(Students respond.) "That's right, Ana is watching Kim planting and tending to her lima beans. Let's write, 'Kim' in the margin next to this part of the story. From here on in the story, we'll pay attention to clues we get about other characters and write our questions or ideas down. For example, I'm wondering what Kim would do or say to Ana if she knew she was being watched. I'll write my wondering in the margin. Do you have any ideas? (Students respond.) Noticing these clues about other characters and thinking about them will help us figure out how everything comes together in the story."

*Reread Excerpt 2 and annotate the text.*

"Work with your partner to reread this part of the story. Ask 'I wonder' questions; look closely for clues about what the character is thinking, feeling, and doing, and for clues about other characters."

"Reread each paragraph and then stop and talk together about the questions you have, the clues you found, and what they tell you about Ana. Circle the clues, write '?' next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work.)

### WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Read More...

Who wants to share an "I wonder" or a clue?" (Students may ask "I wonder where Lake Erie is," "I wonder where Groza is," "I wonder what a working class neighborhood is," "I wonder what it means when it says 'the line between blacks and whites is like a border between countries,'" "I wonder why she stays in the neighborhood." Discuss "I wonder" questions and answer, if possible. Show images from Resources, pages 46–47 to clarify terms as needed. Clues might include "Ana loves to look out her window," "She is really old," or "She is thinking about all the changes in the neighborhood."

Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Ana?" Direct students back to the text as needed.)

## STEP 4: READ "ANA" EXCERPT 3, ASK QUESTIONS, LOOK FOR CLUES & ANNOTATE THE TEXT

**Process:** Read "Ana," Excerpt 3. Read the excerpt all the way through. Then have students work in pairs to reread closely, asking "I wonder" questions, looking for clues that tell the reader what the character is thinking, feeling, or doing, and clues about other characters. Prompt pairs to record their questions, clues, and ideas in the margin.

See the menu **Differentiation Options: Reading & Annotating "Ana"** to scaffold students appropriately.

### Suggested Dialogue

#### READING "ANA," EXCERPT 3 & ANNOTATING THE TEXT

"Open your A4L Texts to page 7. We'll read the last part of the chapter." (Display Excerpt 3, page 7 from A4L Texts on the document camera. Read Excerpt 3 aloud.)

"Work with your partner to read like detectives. Talk together about the questions you have, the clues you found, including any about other characters, and what they tell you about Ana. Circle the clues, write "?" next to the spots you have a question, and write your ideas in the margin." (Students work in pairs to read and annotate each paragraph. Circulate to check in with pairs as they work. Prompt students before each paragraph or have pairs work all the way through without additional prompting.)

#### WHOLE CLASS DISCUSSION

"Let's talk about what you wondered and learned from this excerpt. Read More...

Who wants to share an "I wonder" or a clue?" (Students may ask, "I wonder why Ana dug up Kim's beans," or "I wonder what it means when it said, 'The truth of it slapped me full in the face.'" Discuss "I wonder" questions. Clues might include "Ana dug up Kim's beans," "Ana felt bad," or "She put Kim's beans back in the ground." Support students to make inferences by asking, "What makes you think that?" and "What does this tell you about Ana?" Direct students back to the text as needed.)

# STEP 5: STUDENTS COMPLETE SEEDFOLKS CHARACTER CHART FOR ANA

**Process:** Guide students through the Seedfolks Character Chart for “Ana.” Display the chart on the document camera. Have students get out their A4L Notebooks and turn to page 4.

The Seedfolks Character Chart is designed to help students reflect on what they have learned about the characters and to help them create musical themes for each character. The chart is also a way for students to keep track of all the characters, and how they relate to each other and to the larger theme of the story. See Differentiation Options sidebar for ways to reflect on “Ana” with the Seedfolks Character Chart and Reflection Journal.



## DIFFERENTIATION OPTIONS: REFLECTING ON "ANA"

Reflecting on "Ana" using the Seedfolks Character Chart & Reflection Journal

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement. Read More...



Guide students to complete the Seedfolks Character Chart and Reflection Journal.

Facilitate the whole class to complete the chart and journal. Record notes on the document camera while students record in their A4L Student Notebooks.



Students work in ensembles or pairs to complete the Seedfolks Character Chart and Reflection Journal.



Students complete the Seedfolks Character Chart while reading the chapter and then reflect independently in the Reflection Journal after reading. Select this option for students who are ready to fill in the charts and reflect independently. They may still share with peers to deepen reflection and understanding.

## Suggested Dialogue

### GUIDING STUDENTS TO ENGAGE WITH THE SEEDFOLKS CHARACTER CHART

"Open your A4L Notebooks to page 4. We'll now reflect on what we learned about Ana and use our

annotations to complete the Seedfolks Character Chart to reflect on what we've learned about her." (Display Seedfolks Character Chart on document camera or write on a large poster in the classroom.)

"Under the 'Character' column it says, 'Ana' with a picture of her."

"The next column says, 'Basic Facts About Ana' In this column, we'll include facts such as her age, gender, and where she is from. What facts do we know about Ana? Let's use the text and our notes to help us. Pair-share your ideas with a partner. (Students pair-share.) Let's share out." (Students may respond "She's from Rumania," "She's old," "She lives alone," "Doesn't have children," or "She's seen the neighborhood change a lot.")

"The next column asks, 'What did Ana do in the garden? Did she interact with another character?' For this question we want to identify any interaction she had with the garden, including helping or harming someone else's plants. What did Ana do in the garden? (Students respond "She dug up Kim's beans," "She felt bad and planted them back," or "She spied on Kim.") Why did she do this? Let's use the text and our notes to help us." (Students may respond "To find out what Kim was up to," "To confirm her suspicions of people doing bad things in the neighborhood," or "She planted them again, so Kim wouldn't know what she did.")

"Did Ana meet any other characters? (Students respond "She saw Kim.") Let's write this in the box." (Record "She saw Kim" in the box.)

"The next column says, 'Look back at your annotations. What kind of person is Ana? What was she feeling throughout the chapter? Did she change?' What is Ana like? What words can you use to describe her? Go back to the text and look at your notes. (Students may respond "nosy," "judgmental," "curious," "determined," or "brave.") Did she change during the chapter? Talk with your ensemble. (Students discuss.) Let's share out." (2-3 students share.)

"The last column says, 'What sounds can you use to represent Ana's feelings and transformation?' In this column, you are going to look over each of the traits or feelings you just wrote about Ana and think about the kinds of sounds you might use to show that. These notes will be really important when you compose your themes for Ana in our next lesson. Talk with your ensemble about the sounds you might use to represent Ana's feelings and transformation." (Ensembles brainstorm sounds to represent Ana.)

## STEP 6: GUIDE ENSEMBLES TO PRACTICE & DEMONSTRATE SOUNDS BRAINSTORMED FOR ANA

**Process:** Guide ensembles to use their instruments to try out several of the sounds they brainstormed for Ana. If time allows, have ensembles gather instruments and select 3-4 characteristics or feelings and their corresponding sounds to try out using instruments. After 5-7 minutes of experimentation, invite students to demonstrate their sounds for the class. Total time for practicing and demonstrating sounds with this option is 12 minutes.

If time is short, invite one representative from each ensemble to go to a music station, select an instrument, and demonstrate one of the sounds they brainstormed for Ana. After demonstrating the sound, the student should return the instrument to the bin and sit down. Total time for demonstrating sound with this option is 5-6 minutes.

## Suggested Dialogue

### Introducing The Activity

"Now that you have selected your instruments, you get to try out several of the sounds you brainstormed for Ana."

"Look at the 3rd column on your Seedfolks Character Chart. (What kind of person is she? What was she feeling? Did she change?) Before you begin playing, talk together as an Ensemble and circle or star 3-4 character traits, feelings or changes that you want to represent through music." (Ensembles select character traits, feelings or changes.)

*Either guide students to gather instruments and practice creating sound or invite one volunteer from each ensemble to go to a music station.*

"Taking turns, create sounds on your instruments to represent Ana's feelings, traits, or changes. At the 'Go' signal, you have 5-7 minutes. (Play "Go" signal. Students create sounds. After 5-7 minutes, play 'Freeze' signal.) At rest." (Students put instruments down.)

*Invite students to share sounds.*

"Let's hear from several of you. When I call on you, tell us what you wanted to show about Ana and then play your sound(s). (Invite 2-4 students to share sounds.) "

*Return instruments to music stations or student volunteers return to desks.*

"When I play the 'Go' signal, I'd like 2 volunteers from each Ensemble to return the instruments to the music stations." (Play "Go" signal. Students return instruments.)

## STEP 7: STUDENTS REFLECT ON ANA USING THE REFLECTION JOURNAL

**Process:** Guide students to journal their personal thoughts and reflections about Ana. As students think about the guiding journal questions, they are moving toward an understanding of the theme of the story. After students complete their reflection, engage in a discussion introducing the concept of theme. See menu above **Differentiation Options** (Step 5) for other ways to reflect on "Ana" with the Reflection Journal.

### Teaching Tip: Character Reflection Journal Rationale

The Reflection Journal promotes:

**-Individual responses to the text.** After completing the Seedfolks Character Chart, each student spends several minutes reflecting and individually writing on what he or she thinks is most important in the chapter.

**-Personal connections.** Students can write about similar experiences or times in their own lives when they felt like the characters. These personal connections motivate them to read thoughtfully.

**-Thinking about the central story theme.** The Reflection Journal helps students step back from the chapter and think how that part of the story fits into the rest of the book.

## Suggested Dialogue

### WRITING STUDENT REFLECTIONS

"Turn to page 9 in your A4L Notebooks. We'll use this space to write our personal thoughts and reflections on this character. You can write about anything that stood out for you or that made you think of something in your own life. Here are some questions to get you started.

-What have you learned from the character?

-What do you think is the most important thing to remember about the character?

-Did this character, or something that happened in the chapter, make you think of an experience in your own life?

Pair-share with a partner a thought you have about one or more of these questions. (Students pair-share.)

Let's take some time to write our reflections about Ana. (Students write in journals.)

Let's share out. Who would like to share something they wrote in their journal?" (2-3 students respond.)

### Guiding Students To Record A "Big Idea" For The Chapter

"What big ideas are you left thinking about? You might have written about something in the space above that you think is important in this chapter. It can be a single word that you think describes Ana, like "judgmental," or a phrase like "sometimes there is more than meets the eye." There is not a right answer." (Students respond. Record responses on the board.)

# STEP 8: DISCUSS THE CONCEPT OF THEME IN STORIES



**Process:** Introduce the literacy concept of theme by reviewing students' "Big Idea" sentences for Kim and Ana and looking for similar threads between the characters. The story theme will be revisited after reading each chapter. A full brainstorm of central story themes for Seedfolks will occur in Lesson 9.

If students come up with literal connections, such as "the characters live in the same neighborhood," press them to focus on what the garden means to them or how they change as a result of the garden. There are multiple themes that are appropriate for Seedfolks and these will be explored in depth in Lesson 9.

### Suggested Dialogue

#### SHARING YOUR "BIG IDEAS"

"We've read the first two chapters of Seedfolks and met Kim and Ana. Before we end our lesson today, let's stop and think about what we have learned from these characters and see if there is something that ties them together. Read More...

Look at your "Big Idea" sentences for Kim and Ana. Let's share a few with the class. (Students share "Big Ideas" for both characters.) Are there any similar ideas that tie Kim and Ana together? What did each character learn about him- or herself, or another person? Pair-share with a partner anything you notice that ties these characters together. (Students pair-share.) Let's share out. I'll record your ideas on the board." (Students may respond "they are lonely," "they both do something in the garden," "they change from the beginning to the end of their chapters." Record.)

"As we continue to read Seedfolks, we'll look for the connections between characters and come up with "Big Ideas" or central story themes that we think tie the whole story together. There are many possibilities, but we'll work together as a class to decide on one central theme that we will use to compose a musical Seedfolks theme for our final performance."

## STEP 9: CLOSE LESSON 5

**Process:** Close the lesson with a look forward, describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll take our investigations and reflections and work in ensembles to compose musical themes for Ana."

#### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 4.**

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Members Only