



Grade 3

Unit 11 | Teacher Guide

All That Jazz

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Unit 11

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Teacher Guide

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Introduction

ALL THAT JAZZ

This introduction includes the necessary background information to be used in teaching the unit *All That Jazz*. The Teacher Guide for *All That Jazz* contains fifteen daily lessons. Each lesson will require a total of 120 minutes.

INSTRUCTIONAL MATERIALS

Along with this Teacher Guide, you will need:

- Image Cards for *All That Jazz*
- Activity Pages for *All That Jazz*
- Digital Components for *All That Jazz*
- Caregiver Support Letter for *All That Jazz*

You will also need a classroom copy of each of the following trade books and poems, which are available at physical and online bookstores:

- *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman
- *Little Melba and Her Big Trombone* by Kathryn Russell-Brown
- *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History* by Lesa Cline-Ransome
- *Tito Puente, Mambo King* by Monica Brown
- *Drum Dream Girl: How One Girl's Courage Changed Music* by Margarita Engle
- *Duke Ellington: The Piano Prince and His Orchestra* by Andrea Pinkney
- "Harlem" by Langston Hughes (available for free through the Academy of American Poets website and the Poetry Foundation website, with recorded audio available through the website for John Hancock College Preparatory High School)

In addition to the trade books and poems used in this unit, you will need access to copies of the following digital texts from the ReadWorks website, which is free to use for teachers:

- *Jazz*
- *The Harlem Renaissance*
- *Louis Armstrong*
- *Falling for Jazz*
- *Scott Joplin*

In addition to the texts for this unit, you will need access to the following musical compositions or music-related clips, which can be accessed in audio or video on teacher-approved digital platforms, such as the Smithsonian Folkways website:

- “Summertime,” as played by Miles Davis
- “Summertime,” as performed by Louis Armstrong and Ella Fitzgerald
- “When the Saints Go Marchin’ In,” as performed by Louis Armstrong
- “I’ll Be Seeing You,” as performed by Billie Holiday
- the PBS clip “How Miles Davis Recorded ‘Gems of Spontaneity,’” which can be found on the PBS website
- the album *Birth of the Cool*, as composed by Miles Davis
- the PBS clip “The Legends: Tito Puente,” which can be found on the PBS website
- the Tito Puente performance in the film *Calle 54*
- the PBS LearningMedia clip “Duke,” which can be found on the PBS LearningMedia website
- a composition or performance by Herbie Hancock

WHY ALL THAT JAZZ IS IMPORTANT

Students will learn about the vibrant music, poetry, and culture of the Jazz Age in the United States. Students will learn about famous writers and musicians like Langston Hughes, Louis Armstrong, Billie Holiday, Melba Liston, Tito Puente, and Miles Davis. They will study how the jazz art form took root in the South, then spread to the North to become the sound of the Harlem Renaissance, eventually connecting people around the world in musical expression.

Students will perform guided research to further explore both the history of jazz and what jazz is today. They will develop research skills and then use those skills to find deeper connections between the stories and music of the Jazz Age and music today. As students learn about the world of jazz, they will collaborate and share ideas with their classmates. They will practice sharing feedback focused on their written work, and, at the end of the unit, students will present their research to the group.

Students will dive into the rhythms and stories of jazz, utilizing the knowledge sequence in this unit to:

- collaboratively generate research questions about jazz, jazz musicians, contemporary musicians from Texas, and the evolution of jazz music.
- utilize Read-Alouds, independent reading, and partner reading to learn about the Jazz Age, the Harlem Renaissance, jazz music, and biographies of celebrated jazz musicians and writers.
- research the answers to their generated questions, gather information, write a short research essay about a famous jazz musician, write a short essay about a contemporary musician from Texas, and give a presentation about their research.

CORE CONTENT OBJECTIVES

The following Core Content Objectives are addressed in this domain:

- Ask relevant questions and make pertinent comments
- Identify details in texts
- Determine key ideas of texts by evaluating details
- Make text-based inferences
- Generate questions based on prior knowledge and gathered information
- Synthesize details across texts to demonstrate comprehension
- Discuss and explain an author's purpose
- Identify and cite reliable primary and secondary sources of information
- Compose a well-organized and focused informative essay
- Make connections between topics
- Present information using appropriate media

END-OF-YEAR ASSESSMENT

In this unit, an End-of-Year (EOY) Assessment is provided in addition to the 15 daily lessons. There are three main group components of the assessment: a written assessment of silent reading comprehension, a written assessment of grammar, and a written assessment of morphology. Two other components, the oral reading of words in isolation and the fluency assessments, are optional and administered one-on-one with students.

The written assessment of silent reading comprehension is meant to be completed in one 50-minute block. This should help approximate the extended end-of-year assessments that Grade 3 students may take. There are three passages for students to read and 10 questions after each passage for students to answer.

Students should remain seated and be encouraged to work diligently throughout the time allotted for the assessment. You should circulate throughout the room, giving encouragement to students; you should not, however, provide any assistance in reading or explaining any part of the assessment. If students ask for help, simply say in a kind and encouraging voice, "I just want you to do your very best. If you can't figure something out, then come back to it later."

The grammar and morphology assessments are meant to be completed during two 30-minute blocks. Students should again be encouraged to do their very best work and remain seated while all classmates finish.

One optional, oral portion of the End-of-Year Assessment evaluates skills in reading words in isolation. Students will be asked to read words one-on-one as you mark their pronunciation using Activity Page A.4. Explicit directions for the administration of this assessment are included in the End-of-Year Assessment section at the end of this Teacher Guide.

The optional fluency assessment is to be administered to students whose progress in fluency needs to be monitored. The procedure established in previous units is to be followed. Instructions for the administration of this assessment are included in the End-of-Year Assessment section at the end of this Teacher Guide.

After administering the End-of-Year Assessment, you will complete an analysis summary of individual student performance, using the Grade 3 End-of-Year Assessment Summary (Activity Page A.2) found in each individual student's Activity Book. This summary should be passed on, along with the completed assessments, to students' teachers for the following school year. If reading folders were kept for each student, this would be an ideal place to file the assessment and EOY Assessment Summary.

CORE VOCABULARY FOR *ALL THAT JAZZ*

The following list contains all of the core vocabulary words in *All That Jazz* as they appear in the Read-Alouds, independent readings, and partner readings. Boldfaced words in the list have an associated activity. The inclusion of words on this list does not mean that students are immediately expected to be able to use all of these words on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of these words and begin to be able to use some of them in conversation.

<p>Lesson 1 elegance evolve genre harmony improvise jazz melody ragtime scale standard swing</p>	<p>Lesson 2 characteristic colloquially diversity form improvisation innovative movement poetic renaissance</p>	<p>Lesson 3 career drift obscure perform popular reserved rhythm solo</p>
<p>Lesson 4 artistic audition dedicated desperate discriminate iconic injustice transform</p>	<p>Lesson 5 croon humiliation idol sensational soulful thrive twang undeniably</p>	<p>Lesson 6 exhilarated focus modern reputation restlessness</p>
<p>Lesson 7 daydream gig growly keen kinfolk mighty swell</p>	<p>Lesson 8 arrange bold compose discourage mesmerize scene thrill</p>	<p>Lesson 9 gramophone mellow original overture tutor vibraphone</p>
<p>Lesson 10 album cha-cha-cha mambo rumba salsa timbales</p>	<p>Lesson 11 bongo drums conga drums courage carnival whir</p>	<p>Lesson 12 airwave broadcast crude flair gutbucket notion stride swankiest</p>
<p>Lesson 13 blip dash genius heritage suite triumph</p>	<p>Lesson 14 convince organize posthumous symphony</p>	

WRITING

In this unit, students focus on research and inquiry using information from the texts in Read-Alouds, biographical texts, passages, and information gathered collaboratively and independently. Students learn to generate questions about texts, using individual Know-Wonder-Learn (KWL) charts to scaffold the inquiry process. They synthesize background knowledge, wonderings, and learning to generate research questions. Students learn how to make charts and webs that connect supporting details to key ideas to enhance both their reading comprehension and their writing skills. They learn how to compose an introductory paragraph and how to structure a short, informative essay. With teacher support, students develop and follow a research plan. Throughout the unit, students use the Internet and classroom resources to identify and gather information from a variety of reliable sources. They learn how to identify reliable sources and how to cite them in a works cited format. They also practice paraphrasing and learn how to avoid plagiarism. Students will need regular access to the internet to explore their research topics. If computer lab access is necessary for students to complete their research essays and presentations, plan to reserve at least an hour of time per lesson at the computer lab for the duration of the unit (12-15 days). The culminating task is to build a multimedia presentation that showcases and connects their two research topics. The oral presentation will have a 3–5 minute duration.

The following activities may be added to students' writing portfolios to showcase student writing within and across domains:

- a research essay about a famous jazz musician, including a works cited page (collected and assessed by teacher using the Grade 3 Informative Writing Rubric)
- a research essay about a contemporary Texan musician, including a works cited page (collected and assessed by teacher using the Grade 3 Informative Writing Rubric)
- a multimedia presentation that explores connections between a famous jazz musician and a contemporary Texan musician (assessed by teacher using the Grade 3 Presentation Rubric)

1

A Jazzy Introduction

PRIMARY FOCUS OF LESSON

Core Connections

Students will discuss what they know about jazz music, and what talent and creativity mean to them.

✚ **TEKS 3.1.A**

Speaking and Listening

Students will listen to informational text and musical clips, asking questions and making pertinent comments about them.

✚ **TEKS 3.1.A**

Writing

Students will generate research questions about jazz based on what they learned from the Read-Aloud.

✚ **TEKS 3.13.A**

Language

Students will determine the meaning of vocabulary words from the text.

✚ **TEKS 3.3.B**

FORMATIVE ASSESSMENT

Exit Ticket

Write one or two research questions based on information from the Read-Aloud or the clips of jazz music.

✚ **TEKS 3.13.A**

✚ **TEKS 3.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 3.3.B** Use context within and beyond a sentence to determine the meaning of unfamiliar words and multiple-meaning words; **TEKS 3.13.A** Generate questions on a topic for formal and informal inquiry.

LESSON AT A GLANCE

	Grouping	Time	Materials
Core Connections (10 min.)			
Introduction and Essential Terms	Whole Group	10 min.	<input type="checkbox"/> Image Card 1A-3 <input type="checkbox"/> Map of the United States (Digital Projections) <input type="checkbox"/> World Map (Digital Projections)
Speaking and Listening (60 min.)			
Introducing Jazz with Images	Small Group	20 min.	<input type="checkbox"/> Image Cards 1A-1 through 1A-7 <input type="checkbox"/> Activity Page 1.1
Presenting the Read-Aloud	Whole Group	20 min.	<input type="checkbox"/> “What is Jazz?” <input type="checkbox"/> Audio clip: “Summertime” by Miles Davis
Discussing the Read-Aloud	Whole Group	10 min.	<input type="checkbox"/> Audio clip: “Summertime” by Louis Armstrong and Ella Fitzgerald
Listening to Jazz	Partner Whole Group	10 min.	
Language (10 min.)			
Vocabulary Review	Independent	10 min.	<input type="checkbox"/> Lesson 1 Vocabulary Review (Digital Projections) <input type="checkbox"/> Activity Page 1.2
Writing (40 min.)			
Developing Research Questions	Whole Group	15 min.	<input type="checkbox"/> Activity Page 1.1 <input type="checkbox"/> Exit Ticket
Independent Practice	Independent	15 min.	<input type="checkbox"/> Caregiver Support Letter
Partner Share	Partner	10 min.	

ADVANCE PREPARATION

Core Connections

- Prepare to present Image Card 1A-3. Prepare to project it or print it to display in the classroom.
- Identify Digital Projections DP.U11.L1.1 and DP.U11.L1.2, Map of the United States and World Map. If a digital display is not available, a printed map of the United States and a printed world map or globe can be used.

Speaking and Listening

- Divide the class into five groups, preparing a list of the groups before the lesson.
- Identify Image Cards 1A-1 through 1A-7 and display them where they are visible to students. There are different options for displaying the images: they can be printed out and taped to the walls around the classroom, or they can be displayed on digital devices like tablets and shared by small groups.
- Identify an audio clip of the song “Summertime” by Miles Davis. A clip of the song can be found through the Smithsonian Folkways website or on another teacher-approved music streaming platform.
- Identify an audio clip of the song “Summertime” by Louis Armstrong and Ella Fitzgerald. Audio for this song can be found through the Smooth Radio website or on another teacher-approved music streaming platform.

Language

- Use the following sentences to support the Vocabulary activity:
 - The art project evolved and became a success.
 - I like the mystery genre because I like it when a story keeps me on the edge of my seat.
 - When the electricity went out, we had to improvise.
 - My sister gave me a standard recipe for pancakes.

Writing

- Students will need a personal Research Notebook to use to support their learning and to create their Research Plan for the unit. This can be provided to them. Ideally, the notebook has a folder where any loose leaf paper related to their Research Plan and Final Project can be stored. Students will use their Research Notebook regularly starting in Lesson 3.
- There is a Caregiver Support Letter included in the materials which can be printed out and sent home.

Universal Access

In this lesson, students will be introduced to jazz music and the history of jazz. Prepare students to engage with the content by doing/setting up the following:

Core Connections

- Prepare a United States map and a world map or globe for students to identify different locations. Students will locate the southern part of the United States, the Mississippi River, New York State, and the region of West Africa. They will also locate the cities of New Orleans, Chicago, and New York City. Alternatively, you may access a digital version of these images in the digital components for this unit.

Writing

- Gather images and facts about Texas musicians who play, or have been influenced by, jazz.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

elegance, n. grace and good form

evolve, v. to change with growth

genre, n. a particular category or style of art

harmony, n. a pleasing combination of musical notes

improvise, v. to invent or compose in the moment

jazz, n. an American style of music that evolved from other kinds of music

melody, n. a pleasing composition of sounds

ragtime, n. a style of music played on piano with a distinct rhythm

scale, n. a set of musical notes

standard, n. a guiding example or common expectation

swing, n. a jazz style with a steady beat, usually played by a band

Vocabulary Chart for “What Is Jazz?”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	harmony improvise jazz melody ragtime scale standard swing	evolve genre
Multiple-Meaning Core Vocabulary Words	harmony scale standard swing	elegance
Sayings and Phrases	Harlem Renaissance	

Start Lesson

Lesson 1: A Jazzy Introduction

Core Connections



Primary Focus: Students will discuss what they know about jazz music and what talent and creativity mean to them. **TEKS 3.1.A**

INTRODUCTION AND ESSENTIAL TERMS (10 MIN.)

- Tell students they will begin a unit called *All That Jazz*, in which they will become researchers on a journey to learn more about the jazz art form. Explain that they will share and discuss what they learn about jazz with their classmates throughout the unit. Explain that before starting the journey with a Read-Aloud, they will talk about what they already know about jazz.
- Ask students what they imagine or think about when they hear the word *jazz*. Have volunteers share their thoughts with the rest of the group.

TEKS 3.1.A Listen actively, ask relevant questions to clarify information, and make pertinent comments.

- Show Image Card 1A-3 and ask students to describe what they see. What instruments can they identify? What do they imagine the music being played sounds like? Explain that the image shows a sculpture that can be seen in Armstrong Park in New Orleans, a city known as the cradle of jazz.
- Ask students where they think jazz comes from. Have volunteers share their thoughts with the rest of the group.
- Show Digital Projection DP.U11.L1.1, Map of the United States. Call on students to point to the map and identify New Orleans, the Mississippi River, St. Louis, Chicago, and New York City. Then, explain to students that the city of New Orleans is known as the birthplace of jazz, and that during the Jazz Age many great jazz musicians traveled from the southern part of the United States up to northern cities like Chicago and New York, where they could find more work and were often treated better. Explain that many people looking for work would travel up the Mississippi River by steamboat. Louis Armstrong and other talented musicians played jazz music for audiences on the steamboats.
- Show students Digital Projection DP.U11.L1.2, World Map. Explain that while jazz originated in New Orleans and the southern part of the United States (point to Louisiana), jazz music actually evolved from West African musical styles (point to the West Africa region). Explain that when European settlers wrongly enslaved African people, the African people brought their music and other cultural traditions to the Caribbean and the rest of the Americas.
- Ask students to think about what kinds of music they like to listen to and who their favorite musicians and singers are. After a pause, ask for volunteers to share their thoughts with the rest of the group.
- Explain that some people have exceptional musical talent, or a natural musical ability that can be developed. Tell students that in this unit they will learn about some talented jazz artists, like Louis Armstrong and Ella Fitzgerald, who could imitate musical instruments with their voices.
- Ask students: What do you think makes a great musician? Why do you think your favorite musicians are great? What are their talents?



Check for Understanding

Ask students why we would want to learn about where a kind of music comes from. Students should be able to respond that many things about a style of music are determined by where it comes from.

Challenge

Have students find information about famous jazz musicians from New Orleans and share what they find with the rest of the group.

Support

Have students refer to another world map or globe and identify West Africa and the Caribbean Sea. Then have students identify New Orleans and trace their finger up the Mississippi River.



**ENGLISH
LANGUAGE
LEARNERS**

Speaking and Listening Using Prior Knowledge

Beginning

Have students point to and name instruments or objects in the image.

Intermediate

Have students point to and name instruments or objects in the image and then describe what is happening in the scene.

Advanced/Advanced High

Ask students to think about one of their favorite musicians or favorite types of music. Ask them to describe the music they most enjoy in detail or to explain why they like this musician or type of music so much.

ELPS 1.E; ELPS 1.F

Lesson 1: A Jazzy Introduction

Speaking and Listening



Primary Focus: Students will listen to informational text and musical clips, before asking questions and making pertinent comments about them. **TEKS 3.1.A**

INTRODUCING JAZZ WITH IMAGES (20 MIN.)

- Display printed Image Cards 1A-1 through 1A-7 at different locations around the classroom.
- Tell students to take out Activity Page 1.1 and read the directions to them.
- Divide students into five groups. Have each group stand by one of the seven images about jazz.
- Have students hold up Activity Page 1.1 and point to the column “My Thoughts” on the page.
- Timed Rotation:
 - Give students 2 minutes to observe the image and record their findings on Activity Page 1.1 in the “My Thoughts” column. After 2 minutes, have students rotate to the next image.
- Direct the groups to rotate to the next picture at the appropriate time. Remind students to record their thoughts on Activity Page 1.1. Students should have enough time to observe all seven images.

PRESENTING THE READ-ALLOUD (20 MIN.)

- Call students back together and tell them to listen carefully to the Read-Aloud “What is Jazz?” Explain that many of the people, places, and things they observed in the images will be explained during the Read-Aloud.
- Explain to students that as they listen, they should record new facts and questions in the “Read-Aloud Notes” section of Activity Page 1.1.

TEKS 3.1.A Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Activity Page 1.1



- Tell students to listen carefully to learn more about jazz and its history. Explain that jazz played a role in shaping society and culture in the United States. Then, remind students that jazz is now played by musicians all over the world and still influences many popular musicians today.
- Pause at certain points during the Read-Aloud to give students an opportunity to respond and reflect.

What Is Jazz?

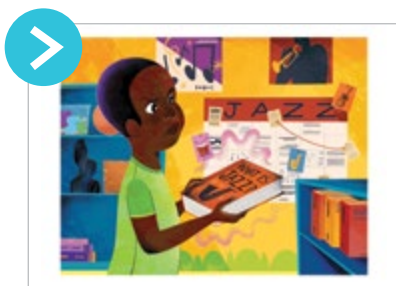


Show Image 1A-1: Improvising

Imagine you're singing a song with two friends. Close your eyes for a moment and really feel what it would be like. Imagine the rhythm of your feet tapping. Imagine your three voices singing the melody.

Now imagine that one of your friends starts singing something different. She's making up a new melody, or tune. It's not in the written music, but it still sounds good. The notes she's improvising, or making up from the top of her head, still feel like they're a part of the song. Suddenly, the same old song the three of you have sung together for months sounds exciting and new.

The experience you just imagined with your friends is a little bit of what it might feel like to be a musician who plays jazz.



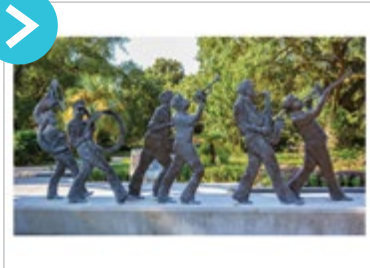
Show Image 1A-2: What is Jazz?

You might be asking, "What is jazz?" That's a hard question to answer! Louis Armstrong was the famous jazz musician who wrote the song "What a Wonderful World." He once said, "If you have to ask what jazz is, you'll never

know." What do you think he meant by that?

Even though the question is hard, let's work together to answer it.

One way to explain jazz is to describe the qualities of the **genre** of music. *A genre is a particular category or style of art. For example, jazz, hip-hop, reggae, and rock are all genres of music.* Jazz songs are often written with a particular rhythm called **swing**. They often involve solos by individual performers. They also often involve improvisation. Yet just knowing these facts doesn't explain very much. After all, a song performed by Bessie Smith doesn't always sound like a song performed by Charles Mingus, even though both musicians used swing rhythm, solos, and improvisation in their work.

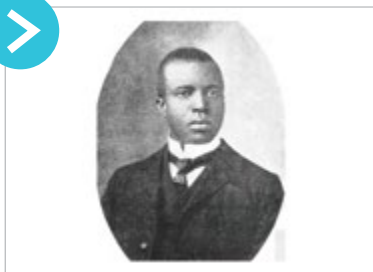


Show Image 1A-3 New Orleans Roots of Music Cultural Sculpture Garden in Armstrong Park, New Orleans

Another way to explain jazz might be to say where it came from, though that's also a hard answer to pin down! Jazz **evolved**, or slowly turned into its current form, over time. We

know jazz started with drumming traditions and rhythms in West Africa. During the time of slavery in the United States, plantation owners tried to stop enslaved African people from playing their music. But enslaved people worked in secret to keep their traditions alive, and they passed them on from generation to generation.

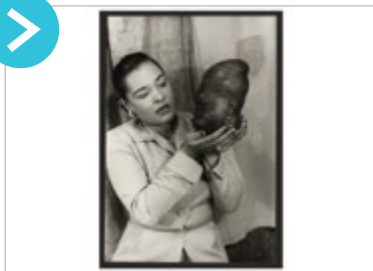
After slavery ended in the middle of the nineteenth century, many Black people in the United States continued to play West African music. Over time, some musicians who lived in the city of New Orleans also began to combine it with other musical traditions. Instruments like trumpets and saxophones came from marching band music. *What other instruments do you think can be played to make jazz music?* From European church music, early jazz musicians took complex **harmonies**, or notes that sound good when played at the same time, and **scales**, or sets of notes that form harmonies. The Black musicians who first created jazz found ways to combine all of this in the new music they made. Over time, that music began to spread far and wide beyond New Orleans as musicians traveled first by steamboat up the Mississippi River, and later by train to other towns and big cities across the United States.



Show Image 1A-4 Scott Joplin Scott Joplin

Another way to explain jazz is to talk about some of the people who performed it. One of the first jazz musicians that we know about is this man, Scott Joplin. Joplin grew up in Texarkana, located right on the border

of Texas and Arkansas. His mother sang and played banjo, and his father played violin. As a boy, Joplin was fascinated by the music his parents played, and he began to study the piano. As an adult, he traveled the United States performing music in the **ragtime** style. Ragtime is a very early form of jazz music that Joplin learned from other Black musicians on his travels through the South. His original ragtime songs, such as “The Entertainer” and “The Maple Leaf Rag,” were popular throughout the United States. You can still hear them today. *Where can you look for Scott Joplin’s songs and other examples of ragtime music?*



Show Image 1A-5 Billie Holiday Billie Holiday

Here’s another jazz singer named Billie Holiday. When Holiday was a young girl living in Baltimore, she heard recordings of Louis Armstrong singing and playing jazz. Soon she found herself following in his footsteps,

singing in nightclubs in Harlem, a historically Black neighborhood in New York City. Harlem was the center of an artistic movement called the Harlem Renaissance, and many Black writers, poets, artists, and thinkers lived and worked there. Billie Holiday was one of them. *What is an artistic movement?* Holiday thought of her voice as a jazz instrument, and she incorporated improvisation into her emotional singing. Some of her most famous songs are “What a Little Moonlight Can Do” and “God Bless the Child.”



Show Image 1A-6 Duke Ellington Duke Ellington

Here is a jazz musician named Duke Ellington. Ellington grew up in Washington, D.C., in the early 1900s. Even as a child, Ellington had **elegance**, or manners and grace of the kind royalty might have, which is why one

of his friends gave him the nickname “Duke.” *A duke is an aristocrat, similar to a prince.* Ellington started out playing ragtime piano, but he also added many more instruments, including strings and horns. The sound he helped create is called “big band,” because it took a big band to play it! Ellington was an incredibly creative composer, and many of his songs remain jazz **standards** today. *A standard is a song that many musicians know or have recorded.* Some of his songs include “Mood Indigo,” “In A Sentimental Mood,” and “Take the A Train.” *The A train is one of the New York subway trains that goes to Harlem.*



Show Image 1A-7 Listening to Jazz

We’ve said a lot about where jazz comes from and about some of the people who helped create it. Do you feel like you really understand jazz just from what we’ve said? If you do, you might just make an amazing

jazz musician one day. But, for many of us, the only way to really understand jazz is to listen to it! *Would you recognize a jazz song if you heard it? Can you imagine what a live jazz performance might be like?*

Keep that in mind as we move through this unit. We’ll read about some of the most famous and interesting jazz musicians, and you’ll hear about their music and the ideas and experiences they had that helped to inspire it. You’ll learn more about the Harlem Renaissance, and you’ll research more about specific performers you’d like to know more about. But remember, if you’re not taking time to listen to jazz, you’re not really learning about it! Or, as Duke Ellington put it, “It don’t mean a thing if it ain’t got that swing.”

DISCUSSING THE READ-ALOUD (10 MIN.)

- Tell students that they may use their notes on Activity Page 1.1 to participate in the class discussion about the Read-Aloud.

1. **Literal.** Name some jazz musicians.

- » Answers may vary but could include Louis Armstrong, Scott Joplin, Billie Holiday, or Duke Ellington.

2. **Literal.** What are some typical qualities of the jazz music genre?

- » Jazz songs often have a swing rhythm. They often feature solos by individual performers and improvisation.

3. **Inferential.** What does it mean to improvise while singing or playing a song?

- » To make or change the music in the moment while playing

4. **Inferential.** What kinds of instruments can be used to make jazz music?

- » Answers may vary but could include trumpet, saxophone, piano, drums, clarinet, bass violin, or other instruments.

5. **Inferential.** How did musical forms from Africa evolve into jazz?

- » The first American jazz musicians were descendants of enslaved African people living in the United States. West African music is the root of jazz music.

6. **Evaluative.** What helped jazz spread across the United States?

- » Answers may vary but could include the Harlem Renaissance and people traveling on trains and by steamboat to find more work.

7. **Evaluative.** What do the lives and stories of jazz musicians tell us about the jazz art form?

- » Answers may vary but could include that their stories tell us about why people played jazz and how jazz has evolved.

LISTENING TO JAZZ (10 MIN.)

- Tell students that they are going to listen to some jazz music. Explain that jazz songs can be very long because a jazz improvisation can continue until the musicians decide that it's time to stop. They will hear two short audio clips. Each clip is from a different version of the song "Summertime," which is a jazz standard, or a song that jazz musicians are expected to learn how to play.
- Tell students to get together with their assigned partner.

Challenge

Have students find other famous jazz tunes online and write a description of one of their favorites.

Support

Play the audio for “Summertime” again and help the students think of words to describe the music. (*melodic, mellow, soothing, beautiful, different*)

ENGLISH
LANGUAGE
LEARNERS



Speaking and Listening
Writing

Beginning

Ask students to describe the images in Activity Page 1.1 orally.

Intermediate

Have students work with a partner to write down some words that describe the images on Activity Page 1.1 in the “My Thoughts” column.

Advanced/Advanced High

Have students work with a partner to identify specific details in the images and repeat details from the Read-Aloud for them to write down.

ELPS 1.E; ELPS 1.F

- Tell students that they can close their eyes to help listen more carefully and allow their imaginations to be filled with the music. They can imagine they are at a live performance somewhere special, or just relax and let the music guide their imaginations.
- Play the version of “Summertime” by Miles Davis for 1 or 2 minutes. You can find audio for “Summertime” by Miles Davis through the Smithsonian Folkways website or on another teacher-approved music streaming platform.
- Have one partner describe what they thought about or imagined while the music played. Encourage students to use words and ideas they learned from the Read-Aloud. Have the other partner respond with questions to help clarify or understand the description in more detail.
- Play the version of “Summertime” by Louis Armstrong and Ella Fitzgerald for about 2 minutes. You can find this version through the Smooth Radio website or on another teacher-approved streaming platform.
- Have partners switch roles for the same activity.
- Have students return to their individual seats or places in the classroom. Tell students to think about how the two pieces of jazz music were similar and how they were different. Give students a few moments to think about it.
- Ask for student volunteers to share how they think the songs were similar.
 - » Answers may vary but could include that they both have a soft drum beat, and in both a horn is played.
- Ask for student volunteers to share how they think the songs were different.
 - » Answers may vary but could include that the horns sound different in each song, and people sing in the second one.



Check for Understanding

After listening to the Read-Aloud and audio clips, ask students, “How is jazz different from other music genres?” (*Jazz music does not sound like rock and roll music because the instruments are played differently.*)



Beginning

Provide students with synonyms or brief descriptions of each verb: *evolve*: to change or grow *improvise*: to act fast Ask students to think about when things evolve and when people improvise. Have them make illustrations for each verb.

ELPS 1.E; ELPS 1.F

Activity Page 1.2



Challenge

Have students describe how something else that they are familiar with has evolved over time.

Support

Provide more context for the words *evolve*, *genre*, *improvise*, and *standard* by using each one in a sentence. See sample sentences in Advance Preparation.

Lesson 1: A Jazzy Introduction

Language

Primary Focus: Students will determine the meaning of vocabulary words from the text. **TEKS 3.3.B**

VOCABULARY REVIEW (10 MIN.)

- Show Digital Projection DP.U11.L1.3 and go over the displayed and defined vocabulary from the lesson. Focus on the words *evolve*, *genre*, *improvise*, and *standard*. Ask for volunteers to use each word in a sentence.
- Refer back to where the words *evolve*, *genre*, *improvise*, and *standard* appear in the Read-Aloud, and evaluate students' understanding of the words by asking them to explain their meaning in context.
- Give students the opportunity to ask questions about the meaning of the new words they have learned in the lesson.
- Have students complete Activity Page 1.2. Affirm for students that they may ask for clarification or help as they work through the exercises and determine what the words mean. Students may finish the activity at home if they need to.



Check for Understanding

Ask students to use each word in a sentence.

TEKS 3.3.B Use context within and beyond a sentence to determine the meaning of unfamiliar words and multiple-meaning words.



Intermediate

Provide students with synonyms or brief descriptions of each verb:
evolve: to change or grow
improvise: to act fast
 Ask students to think about when things evolve and when people improvise. Have them share examples aloud.

Advanced/Advanced High

Ask students to explain the words *evolve*, *genre*, *improvise*, and *standard* aloud. Support and prompt them as needed using the materials from the lesson.

ELPS 1.E; ELPS 1.F

Lesson 1: A Jazzy Introduction

Writing



Primary Focus: Students will generate research questions about jazz based on what they learned from the Read-Aloud. **TEKS 3.13.A**

DEVELOPING RESEARCH QUESTIONS (15 MIN.)

- Tell students that in this unit they will become researchers and present their research to their classmates.
- Explain that part of being a good researcher is asking questions that help gather information. Affirm for students that it can be challenging to come up with good questions that help us learn more about a topic.
- Tell students that today they will learn about how to ask questions that can guide research. Ask, “What is research?”
 - » Research is the process of asking questions and gathering information to learn new things.
- Model how to ask questions that would help a researcher learn more about the song “Summertime.”
- Say, “There are many things we could ask about the song ‘Summertime.’ In order to learn more about a topic, it is often helpful to ask questions about history or background first. For example, when was the song ‘Summertime’ written? Who wrote it?”
- Say, “We can ask other questions about the song based on what we already know. We know that at least two versions of the song exist: one by Miles Davis and the other by Louis Armstrong and Ella Fitzgerald. Based on this information, we can ask, ‘Are there other well-known musicians that have made versions of the song ‘Summertime’? If so, who?’”
- Show students that by searching for information online, you were able to find out that the song “Summertime” was written by George Gershwin in 1934, and that Dubose Heyward wrote the lyrics, or the words to the song. Tell them that while researching, you discovered that the song was originally written for an opera called *Porgy and Bess*.

TEKS 3.13.A Generate questions on a topic for formal and informal inquiry.

- Explain to students that researchers learn a lot about their topic, often beyond the answers to the questions they asked to begin their research. First, though, it is important to think about questions to guide the research.
- Tell students that by searching for information online, you learned that versions of the song “Summertime” have been made by many famous musical artists. It became a popular song when Billie Holiday, who is featured in the Read-Aloud, made her version in the 1930s. Since then, other versions have been made by other well-known musicians and musical groups, like Louis Armstrong and Ella Fitzgerald (1957), Miles Davis (1958), Janis Joplin (1969), Sublime (2006), and Willie Nelson (2016).
- Explain that Willie Nelson and Janis Joplin are not jazz musicians, but they were greatly influenced by jazz music. Explain that jazz music has been very influential for other genres of music, like folk, pop music, and hip-hop.
- Tell students that during this unit they will be researching different jazz musicians. They will each use an individual Research Notebook for the duration of the unit. In this notebook, they will write and keep track of their questions, the information they gather, and all things related to their Research Plan and Final Presentation.

INDEPENDENT PRACTICE (15 MIN.)

- Explain that today students will only be developing questions, though they will have the opportunity to practice researching information in future lessons. Tell students that they should think about one of the people or places they learned about today and write their research questions in the bottom section of Activity Page 1.1.
- Have students review their notes on Activity Page 1.1. Explain that having some knowledge about a topic helps a researcher ask more interesting, in-depth questions about it.
- Have students select one image or topic that they would like to learn more about.
- Walk around the room and confirm that each student has chosen an image.
- Display and point to Image 1A-6 or to the image of Duke Ellington on Activity Page 1.1.
- Remind students that Duke Ellington played ragtime before he started playing a style called “big band” with lots of other musicians. Remind students that he composed many famous songs.

Support

Have students take a copy of one of the images to their seats and circle details in the picture that grab their attention. Help them generate questions by thinking about the details they circled.

Challenge

Have students research to find a famous Texas musician and write down two questions about that person.



Writing
Developing Questions

Beginning

Have students work with a partner and choose an image they want to learn more about. Point to details in the image and ask, “What can you ask me about this?”

Intermediate

Have students work in pairs to select an image and generate one or two questions about jazz or a jazz musician.

Advanced/Advanced High

Have students connect vocabulary from the lesson with details in one of the images. Have students use the vocabulary to generate a question about the image.

ELPS 1.E; ELPS 5.B

- Tell students that based on these details, we can ask the big questions: How did Duke Ellington become the leader of a big band? Who were they and how did they become famous?
- Have students write one or two questions about what interests them most about the image they chose. Explain that they do not have to ask questions about everything in the image. Affirm that there may be one person or thing in particular that they want to know more about.
- Have students take out their Exit Ticket and give students a few minutes to complete it on their own.



Check for Understanding

Ask students to explain why asking questions about what they have read will help them learn more about a topic.

PARTNER SHARE (10 MIN.)

- Explain to students that they will share their questions with a partner and see if they can develop another question or two together. Have students pair up or get together with their assigned partner.
- Ask the following questions:
 - *How are the things you and your partner are asking about similar? How are they different?*
 - *After hearing your partner’s questions, are there other questions you could ask?*
- Give students 3 minutes to share and give feedback with a partner who chose the same image. Then have students switch partners to work with someone who chose a different image.
- Explain to students that asking new questions about a topic—which could be something, someone, a place, or an idea—helps us think about the topic differently and understand it more.
- Collect Activity Page 1.1 and Exit Tickets.
- Ensure that each student receives a copy of the Caregiver Support Letter to take home and give to their parents or guardians.

2

The Jazz Age in America

PRIMARY FOCUS OF LESSON

Reading

Students will read independently and recognize the structures of an informational text, including the central idea and supporting details.

✚ **TEKS 3.9.D.i**

Speaking and Listening

Students will discuss specific ideas from the text to understand the meaning.

✚ **TEKS 3.7.G**

Writing

Students will meaningfully interact with the text by taking notes about the central idea and details in a graphic organizer. Students will then use their notes to write a paragraph about the Harlem Renaissance.

✚ **TEKS 3.7.E**

FORMATIVE ASSESSMENT

Exit Ticket

What did you learn about the Harlem Renaissance? Use your notes to write a paragraph with a central idea and supporting details.

✚ **TEKS 3.9.D.i, TEKS 3.7.E**

✚ **TEKS 3.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 3.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 3.9.D.i** Recognize characteristics and structures of informational text, including: the central idea with supporting evidence.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (40 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> ReadWorks passage “Jazz” <input type="checkbox"/> Central Idea, Key Ideas, and Supporting Details (Digital Projections) <input type="checkbox"/> Central Idea, Key Ideas, and Supporting Details: “Jazz” (Digital Projections) <input type="checkbox"/> Activity Page 2.1
Independent Reading	Independent	20 min.	
Discussing the Central Idea	Whole Group	15 min.	
Speaking and Listening (50 min.)			
Introducing the Read-Aloud	Whole Group	5 min.	<input type="checkbox"/> ReadWorks passage “The Harlem Renaissance” <input type="checkbox"/> Map of the United States (Digital Projections) <input type="checkbox"/> Central Idea, Key Ideas, and Supporting Details: “Harlem Renaissance” (Digital Projections) <input type="checkbox"/> Activity Page 2.2 <input type="checkbox"/> Audio: “Harlem” by Langston Hughes
Presenting the Read-Aloud	Whole Group	15 min.	
Discussing the Read-Aloud	Whole Group	10 min.	
Listening to Poetry	Small Group	5 min.	
Small Group Share	Small Group	15 min.	
Writing (30 min.)			
Preparing to Write	Whole Group	10 min.	<input type="checkbox"/> Activity Pages 2.1, 2.2 <input type="checkbox"/> Exit Ticket
Independent Practice	Independent	20 min.	

ADVANCE PREPARATION

Reading

- Prepare to present the ReadWorks passages “Jazz” and “The Harlem Renaissance.” You may prepare to project the passages or print them out for students.
- Identify Digital Projections DP.U11.L2.1 and DP.U11.L2.2. You may prepare to project them. You can also draw the graphic organizer on the board or on a large sheet of butcher paper to model for the students. The same type of graphic organizer is used for the two texts.

Speaking and Listening

- Identify Digital Projection DP.U11.L2.3. You may prepare to project it, or draw the graphic organizer to display for the students and fill in the information provided in Digital Projection DP.U11.L2.3 when appropriate.
- Identify an audio recording of the poem “Harlem” by Langston Hughes. An audio recording can be found through the John Hancock College Preparatory High School website or on another teacher-approved online platform. The text of the poem “Harlem” by Langston Hughes is also available on the Poetry Foundation website.
- Prepare to divide the students into small groups for brainstorming by making a list of the groups before the lesson.
- Prepare materials for the group brainstorming activity. Prepare a place for students to write down their ideas as a group. A large piece of butcher paper for each group works well.

Writing

- Ensure that each student has enough working space to refer to their notes as they write their responses.
- For students who need support with their writing, write down arrangements for partner work or one-on-one time before the lesson.
- As a reminder, students will need a personal Research Notebook to use to support their learning and to carry out their Research Plan for the unit. Ideally, the Research Notebook has a folder where any loose leaf paper related to their Research Plan and Final Project can be stored. Students need their Research Notebook by Lesson 3 and will begin using it regularly by Lesson 5.

Universal Access

Reading

- For independent reading activities, if students have a difficult time reading independently for reasons connected to fluency or concentration, they can be assigned to partners.

- If students struggle with reading from digital displays, prepare printed copies of the passages.
- Ensure effective modeling by making the Central Idea and Details graphic organizer—as shown on Digital Projection DPU11.L2.1—visible in more than one place in the room. You can model for students, and you may have student volunteers fill in another displayed graphic organizer along with you.

Speaking and Listening

- Prepare to display or distribute a copy of the poem “Harlem” by Langston Hughes. For greater comprehension, have students follow along as they listen.

Writing

- Have students who are struggling to write a response for their Exit Ticket draw another graphic organizer instead where they can include details from their notes about the Harlem Renaissance. In partners, or with teacher support, they can practice determining the central idea by working on one sentence that describes the Harlem Renaissance.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

characteristic, n. a quality or feature which could be used to describe something or someone

colloquially, adv. informally or in familiar language

diversity, n. a range that reflects difference and variety

form, n. style and structure in musical composition

improvisation, n. the act of creating in a moment or an impulse

innovative, adj. advanced and original

movement, n. a group of people working together to advance common causes or ideas

poetic, adj. sensitive and imaginative (as poetry is felt or written)

renaissance, n. a revival

Vocabulary Chart for “Jazz”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	improvisation innovative	characteristic form
Multiple-Meaning Core Vocabulary Words		characteristic form
Sayings and Phrases	Harlem Renaissance	

Vocabulary Chart for “The Harlem Renaissance”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	movement poetic renaissance	colloquially diversity
Multiple-Meaning Core Vocabulary Words	movement	
Sayings and Phrases	Harlem Renaissance	

Lesson 2: The Jazz Age in America

Reading



Primary Focus: Students will read independently and recognize the structures of an informational text including the central idea and supporting details.

 **TEKS 3.9.D.i**

INTRODUCING THE READING (5 MIN.)

- Briefly review the ideas and terminology from the previous lesson. Ask students to recall some of the characteristics of jazz music.
- Tell students that they will read a short passage called “Jazz.” Explain that the passage is an informative text, which provides information about jazz.
- *Think-Pair-Share.* What is jazz?
 - » Answers may vary but could include that jazz is a music genre that uses different rhythms, improvisation, and solos.
- Ensure each student is able to view and read the text “Jazz” by ReadWorks.
- Display Digital Projection DP.U11.L2.1.

Central Idea, Key Idea, and Supporting Details

- Tell students that the passage “Jazz” has a central idea. Explain that each paragraph also contains a key idea and details which support the central idea.
- Tell students that in this lesson they will focus on the details in a text and how they help support the central idea of the whole text.

INDEPENDENT READING (20 MIN.)

- Have students read “Jazz” silently to themselves or with a partner. (Give them 5–8 min.)
- Have students take out Activity Page 2.1.
- Read the third sentence of the first paragraph and explain that these are details that support the central idea of the passage.
- Tell students to read the passage again to identify details in each paragraph and write them in the appropriate space in the graphic organizer.

Challenge


Have students list the characteristics of jazz they know. Tell them that they can draw on prior knowledge and experience, as well as what they have learned in the unit so far (i.e., improvisation, innovation, solos, African music, mixed elements, performance, melodies, and harmonies).

Support

Read paragraph two aloud and identify clue words that might assist students in understanding what improvisation is.

Activity Page 2.1



 **TEKS 3.9.D.i** Recognize characteristics and structures of informational text, including: the central idea with supporting evidence.



Reading
Responding to Text

Beginning

Ask students to remember a time when they listened to music or enjoyed a musical performance. Ask students to tell you two or three details about the experience.

Intermediate

Have students work with a partner to write down one or two questions they have about jazz.

Advanced/Advanced High

Have students give an oral summary of what they understand from the passage, using the completed graphic organizer for support.

ELPS 1.E; ELPS 3.H;

ELPS 4.G

- Explain to students that the central idea of an informational text is the overall message about the topic that the author wants to communicate.
- Explain that the central idea of a text can usually be stated in one sentence.
- Explain that identifying and understanding the details and key ideas in the text will make the central idea clear.
- Tell students to use the graphic organizer to write down one or two details they can identify in each paragraph. They may also write down what they think the central idea of the passage is.
- Assure students that the central idea will be discussed and clarified for the whole class after they finish reading.
- Tell students to write down any questions they have about the text on the back of Activity Page 2.1 or on a separate sheet of paper.



Check for Understanding

Have students listen to quotes from the text and determine whether they contain supporting details or key ideas. Have them write “detail” or “key idea” for the following quote: “Another famous jazz performer was Billie Holiday.” If they do not write down “detail,” review the difference between details and key ideas and try it again with another quote from the text.

DISCUSSING THE CENTRAL IDEA (15 MIN.)

- Modeling. Explain to students that they will now discuss and clarify the central idea of the informative text “Jazz.” Tell them to be prepared to share the details they wrote down from the text.
- Display Digital Projection DP.U11.L2.1 again and ask for volunteers to share the details they wrote down in their notes.
 - » Possible student responses:
 - Jazz musicians mixed African and European forms of music.
 - Louis Armstrong could improvise on the trumpet.
- Restate some of the details from the text that the students shared. Then ask for volunteers to share what they think is the central idea, or the overall message, of this passage.

- Remind students that the central idea is supported by the details in the text.
 - » Possible response: Jazz is an innovative music form that features improvisation and became popular during the Harlem Renaissance.

- Display Digital Projection DP.U11.L2.2, which has notes filled in for “Jazz.”

➤ **Central Idea, Key Idea, and Supporting Details (“Jazz”)**

- Tell students to follow along and revise their notes on Activity Page 2.1 if needed.

- Read the following explanation of the central idea to students:

There are three paragraphs in this passage and each one has a main or key idea with supporting details. Each paragraph supports the central idea of the whole passage. The central idea of the whole passage is that jazz is a famous style of music that African American musicians innovated and features improvisation. The first paragraph talks about how jazz rose with the Harlem Renaissance and was an innovative style of music that mixed elements. The second paragraph talks about improvisation, a characteristic of jazz. The third paragraph talks about famous jazz musicians from the 1900s who could improvise, like Louis Armstrong and Billie Holiday. The key idea of each paragraph supports the central idea of the whole text. What are some of the supporting details?

- Point to details in each paragraph of the text and read them aloud.
- Ask students to share questions they have about the text. Questions can include asking what things that they would like to understand better, or would like to know more about.
 - » Answers may vary but could include: What was the Harlem Renaissance? What kinds of African and European music influenced the African American musicians who started making jazz music? What happens when a jazz musician changes something in the middle of a performance?
- Explain to students that when they have questions about something they have read, they can find answers in other informational texts about the same or related topics.

Lesson 2: The Jazz Age in America

Speaking and Listening



Primary Focus: Students will discuss specific ideas from the text to understand the meaning. **TEKS 3.7.G**

INTRODUCING THE READ-ALOUD (5 MIN.)

Challenge

Have students look online or go to the library to find a map of New York City that shows the different boroughs: Manhattan, Brooklyn, Queens, Staten Island and the Bronx. Ask them to draw a map that shows the different boroughs and the location of Harlem.

- What have you learned about the Harlem Renaissance?
 - » The Harlem Renaissance was an African American cultural movement in the early 20th century that came out of Harlem, a neighborhood in New York City. It was led by Black musicians, poets, artists, and thinkers.
- Display Digital Projection DP.U11.L1.1.
 - **Map of the United States**
 - Have a volunteer find and point to New York City.
 - Explain that the first passage tells us that jazz was the music of the Harlem Renaissance.
 - Ask students where Harlem is located.
 - » in New York City, New York
 - Ask students what the word *renaissance* means.
 - » Another word for *renaissance* is *revival*. Jazz played a big part in the cultural and artistic revival that happened in Harlem and across the country in Black communities.
 - Explain to students that the next passage is another informational text that provides more details about the Harlem Renaissance. Ask students to listen carefully for new information and more details.

TEKS 3.7.G Discuss specific ideas in the text that are important to the meaning.

PRESENTING THE READ-ALOUD (15 MIN.)

- Have students take out Activity Page 2.2.
- Tell students to listen carefully and to write down important details in the graphic organizer as they listen to the Read-Aloud.
- Read “The Harlem Renaissance” by ReadWorks aloud to the group.
- Pause after each paragraph to clarify key ideas and core vocabulary.
- After reading the first paragraph, pause to discuss the words *intellectual* and *movement*.
- Explain that something intellectual involves thinking about things differently, or developing new ways of thinking about things.
- Explain that a social movement is something that many people make happen for the purpose of changing society.
- Ask students to name one important detail in this paragraph.
 - » Read the last sentence of the first paragraph and highlight the first detail mentioned.
- After reading the second paragraph, pause to discuss the words *literary* and *diversity*.
- Explain that something literary involves literature, or writing.
- Explain that diversity is a range that reflects difference and variety.
- Ask students to name one important detail in this paragraph.
 - » Read the sentence about the magazine called *Fire!!*
- After reading the third paragraph, pause to discuss the words *colloquially* and *poetic*.
- Explain that you use *colloquially* to describe something done in a familiar or informal way, as you would do with your family and close friends.
- Explain that *poetic* is used to describe something imaginative or sensitive, something that reminds us of poetry.
- Ask students to name one important detail in this paragraph.
 - » Read the sentence about the poetic style of Hughes.
- Tell students to review the details they wrote down during the Read-Aloud.
- Remind students that the details and key ideas in an informative text always support the central idea of the text.
- Ask them to write one sentence that describes the central idea of the passage in their graphic organizer.
- Walk around the room and help students as needed.

Activity Page 2.2



Support

Remind students that poetry is a written art form. Have students identify the two poets mentioned in the text.



Speaking and Listening
Summarizing Ideas

Beginning

Have students share three words to describe the Harlem Renaissance (i.e., movement, artistic, African American).

Intermediate

Have students give an oral summary of what they learned from the reading using the completed graphic organizer for support.

Advanced/Advanced High

Challenge students to describe details in complete sentences in their oral summary of “The Harlem Renaissance.”

ELPS 2.C; ELPS 3.D;

ELPS 3.H



Check for Understanding

What did we already know in this text? What details are new to us in the text? If students cannot answer this, then go back to the readings “Jazz” and “What is Jazz?” to review the information about the Harlem Renaissance as a group.

DISCUSSING THE READ-ALoud (10 MIN.)

- Ask for one or two volunteers to share the sentences they wrote to describe the central idea of the passage.
- Explain that there are different ways to word the central idea of a text.
- Display Digital Projection DP.U11.L2.3.

➤ Central Idea, Key Ideas, and Supporting Details (“Harlem Renaissance”)

- Read the sentence that describes the central idea of the text: The Harlem Renaissance was a poetic national movement led by African American writers, musicians, and artists with diverse styles.
- Ask students to share the details they wrote down during the Read-Aloud. Clarify the supporting details in each paragraph for students.
- Give students a few minutes to complete Activity Page 2.2.

Closing questions:

1. **Inferential.** Why was the Harlem Renaissance important to jazz musicians?
 - » Answers may vary. The writers, poets, and thinkers of the Harlem Renaissance inspired and supported jazz musicians and performers. Jazz was an innovative form of music and part of a positive change happening for Black communities. Jazz music made Black voices heard all over the country.
2. **Evaluative.** Why do you think jazz was important to the Harlem Renaissance?
 - » Answers may vary but should include student responses and reflections.

LISTENING TO POETRY (5 MIN.)

- Remind students that Langston Hughes was a famous poet and intellectual during the Harlem Renaissance, when jazz became a popular form of music. Both his voice and poetry were celebrated by many jazz musicians then, and are still celebrated today.
- Remind students that Langston Hughes wrote colloquially, or in an informal manner, without using a lot of difficult words. He spoke about life in the African American community, about the realities of slavery and social injustice, and other life experiences.
- Tell students that they will listen to the poem “Harlem” by Langston Hughes.
- Explain that the poem is also known as “A Dream Deferred,” and that deferred means put off or postponed.
- Have students quietly listen to the poem “Harlem” by Langston Hughes.

SMALL GROUP SHARE (15 MIN.)

- Divide students into small groups. Provide each group with a large space to write, which could be on the board or on a large sheet of butcher paper.
- Have students listen quietly to the whole poem again and write down the words that stand out to them or grab their attention.
- Students may draw pictures about the poem as they listen as well.
- When the poem has ended, give the groups a few more minutes to talk about the words and images that stuck with them.
- Ask students to discuss the following questions in their groups:
 - What things does Langston Hughes compare a dream to?
 - » a raisin, a sore, rotten meat, sugar, a heavy load
 - What does he mean by the last line of the poem?
 - » Answers may vary but could include that a dream that never comes true could make someone angry enough to explode.
 - What do you think happens when a dream is deferred?
 - » Answers may vary and should include student reflections.

Lesson 2: The Jazz Age in America

Writing



Primary Focus: Students will meaningfully interact with the text by taking notes about the central idea and details in a graphic organizer, and will then use their notes to write a paragraph about the Harlem Renaissance. **TEKS 3.7.E**

PREPARING TO WRITE (10 MIN.)

- Explain to students that researchers gather facts and information from different sources, then they write about that information to share with others.
- Ask students to take out Activity Pages 2.1 and 2.2, which should both be filled out with notes from the two readings.
- Have students underline or highlight ideas and details in their notes about the Harlem Renaissance.
- Walk around the room and help students as needed.

INDEPENDENT PRACTICE (20 MIN.)

- Have students take out their Exit Ticket.
- Students will use at least three details from their notes to write a paragraph about the Harlem Renaissance. Exit Ticket prompt:
- What did you learn about the Harlem Renaissance? Use your notes to write a paragraph with a central idea and supporting details.
- Tell students to use their notes to write a sentence that describes the Harlem Renaissance first, then they may write a couple sentences with supporting details.
- Walk around the room to help students as needed.
- Collect Exit Tickets at the end of the lesson.

Challenge

Have students research another writer or artist who was important in the Harlem Renaissance and include details about what they learn in their writing assignment.

Support

Draw a large graphic organizer for the central idea and/or key idea and details on the board and help students make their own before writing their paragraphs.

TEKS 3.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.



Check for Understanding

Display Digital Projection DP.U11.L2.1 or draw a graphic organizer for central idea and details and the board and ask students to give an example of a detail that supports a central idea, from what they've read today. If students cannot give a detail and a central idea, then go back and complete Activity Page 2.2 as a group.

End Lesson



**ENGLISH
LANGUAGE
LEARNERS**

Speaking and Listening Key Ideas and Details

Beginning

Have students work with a partner to identify the key details in the passages.

Intermediate

Have students work with a partner to talk about how the details in the second passage support the central idea.

Advanced/Advanced High

Have students describe the Harlem Renaissance orally in their own words.

ELPS 3.J; ELPS 5.G

3

The Unforgettable Louis Armstrong

PRIMARY FOCUS OF LESSON

Reading

Students will evaluate details in the text to determine the key ideas.

✚ **TEKS 3.6.G**

Speaking and Listening

Students will share and discuss their responses to the song “When the Saints Go Marchin’ In.”

✚ **TEKS 3.1.E**

Reading

While reading the text, students will make connections to personal experiences and ideas in other texts.

✚ **TEKS 3.6.E**

Writing

Students will begin a works cited page with at least two sources of information about one of the jazz artists featured in the texts so far.

✚ **TEKS 3.13.C; TEKS 3.13.G**

FORMATIVE ASSESSMENT

Exit Ticket

Share a connection you had to an event or key idea in the text you read today.

✚ **TEKS 3.6.E**

Activity Page 3.2

Works Cited Students begin a works cited page with at least two sources of information about one of the jazz artists featured in the texts so far.

✚ **TEKS 3.13.C; TEKS 3.13.G**

✚ **TEKS 3.1.E** Develop social communication such as conversing politely in all situations; **TEKS 3.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 3.6.G** Evaluate details read to determine key ideas; **TEKS 3.13.C** Identify and gather relevant information from a variety of sources; **TEKS 3.13.G** Create a works cited page.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Introducing the Reading	Whole Group	10 min.	<input type="checkbox"/> Central Idea, Key Ideas, and Supporting Details: “Jazz” (Digital Projections)
Partner Reading	Partner	20 min.	<input type="checkbox"/> ReadWorks passage “Louis Armstrong” <input type="checkbox"/> Activity Page 3.1
Speaking and Listening (20 min.)			
Listening to Jazz Music	Whole Group	10 min.	<input type="checkbox"/> Audio: “When the Saints Go Marchin’ In,” by Louis Armstrong
Discussing Jazz Music	Whole Group	10 min.	
Reading (40 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> ReadWorks passage “Falling for Jazz” <input type="checkbox"/> Exit Ticket
Partner Reading	Partner	20 min.	
Reflecting on the Reading	Independent	15 min.	
Writing (30 min.)			
Citing Reliable Sources	Whole Group	5 min.	<input type="checkbox"/> Research Notebooks <input type="checkbox"/> Works Cited Guidelines (Digital Projections)
Works Cited	Whole Group	5 min.	
Practice with a Partner	Partner	20 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the ReadWorks passages “Louis Armstrong” and “Falling for Jazz.” If digital display is unavailable, then print copies of the passages for each student before the lesson.
- Identify and prepare to display Digital Projection DPU11.L2.2.
- Identify Activity Page 3.1.
- Gather images of Louis Armstrong for digital display or printout distribution.
- Prepare to have students read in pairs. Ensure that pairs of students have space to read aloud together and talk about the texts.
- Identify and prepare to distribute the Exit Ticket.

Speaking and Listening

- Identify an audio recording or a video performance of the song “When the Saints Go Marchin’ In” by Louis Armstrong. The song can be found through the Smooth Radio website or on another teacher-approved online platform. Prepare to present the audio for the students.
- Prepare for a quick Think-Pair-Share activity. Students may be preassigned to partners or pair up with a peer sitting next to or close to them.

Writing

- Students will need their individual Research Notebooks for this lesson and will need to have it handy for the rest of the lessons in the unit.
- Plan for 1:1 or paired computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions
 2. ideas or topics related to their research questions
 3. names of people, places, and things related to the research questions, ideas, or topics

- Prepare to have students do light research with a partner. Ensure that pairs of students will have space to view sources of information together and discuss.
- Identify the Works Cited Guidelines page and ensure that each student will receive a copy for future reference.
- Identify and prepare to display Digital Projection DP.U11.L3.1.
- Identify Activity Page 3.2.
- Gather a few different types of print sources (books, encyclopedias, reference books) that students can use to practice the works cited format.

Universal Access

Reading

- Display a large central idea, key ideas, and details graphic organizer in at least one place in the room for students to reference.
- Provide the following sentence frames to help students express personal connections with the text:

I can relate to _____ because I _____.

I also feel _____ when _____.

Speaking and Listening

- If possible, provide video for the performance of “When the Saints Go Marchin’ In” by Louis Armstrong to make it easier for students to both identify the instruments being played and observe other characteristics of jazz music.
- Prepare a short list of other standards, or songs that are widely appreciated and often played by many different musicians. Well known standards include “Over the Rainbow,” “Have Yourself a Merry Little Christmas,” and “Every Breath You Take.”

Writing

- Arrange for every student to have a Research Notebook to use to complete the research tasks in this unit.
- As necessary, arrange for alternative technology resources, such as tablets.
- Prepare to support students’ research by making a list of reliable sources of biographical information about the musicians they have learned about so far. Point students to specific sources of information about their topics, as needed.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

career, n. time and work dedicated to a profession

drift, v. to move aimlessly

obscure, adj. not well known or difficult to define

perform, v. to present with skill in front of others

popular, adj. well liked by many people

reserved, adj. private or hesitant to share feelings and thoughts

rhythm, n. a repeated pattern or flow of sound and movement

solo, n. a performance by one person

Vocabulary Chart for “Louis Armstrong”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	career solo	perform popular
Multiple-Meaning Core Vocabulary Words	solo	perform popular
Sayings and Phrases	“Ambassador Satch”	

Vocabulary Chart for “Falling for Jazz”

Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	obscure rhythm	drift reserved
Multiple-Meaning Core Vocabulary Words		drift reserved
Sayings and Phrases	show time	

Start Lesson

Lesson 3: The Unforgettable Louis Armstrong

Reading



Primary Focus: Students will evaluate details in the text to determine the key ideas. **TEKS 3.6.G**

INTRODUCING THE READING (10 MIN.)

- Remind students that nonfiction text is usually written to either inform, persuade, or entertain.
- Ask students if the texts in the previous lesson, “Jazz” and “The Harlem Renaissance,” were written to inform, persuade, or entertain them.
 - » inform
- Tell students that the first text they will read in this lesson is also informative.
- Remind students that in the previous lesson they learned that every paragraph in an informative text has a key idea that is supported by details. Explain that the key idea of each paragraph supports the central idea of the whole text.
- Ask students if they have any questions about the difference between key ideas in a text and the central idea of a text.
- Refer back to Digital Projection DP.U11.L2.2 the graphic organizer for the passage “Jazz,” and show how the key ideas connect to the central idea of the whole passage.

Challenge

Remind students that there is more than one way to express the central idea of a text. Have students write the central idea of the passage “Louis Armstrong” in their own words.

Support

Read the first paragraph aloud and identify clue words that might assist students in understanding the meaning of *innovation*.

TEKS 3.6.G Evaluate details read to determine key ideas.

Activity Page 3.1



**ENGLISH
LANGUAGE
LEARNERS**



Reading
Viewing Closely

Beginning

Have students observe the photo in the passage or another image of Louis Armstrong. Ask students to describe aloud the details they identify in the photo. Supply students with new vocabulary when appropriate, and confirm understanding when students use words correctly.

Intermediate

Have students observe the photo in the passage or another image of Louis Armstrong. Ask students to describe Louis Armstrong using details they identify in the photo and details they understand from the text. Have students give their descriptions verbally with little support.

Advanced/Advanced High

Have students express the key ideas in the passage verbally with little support.

ELPS 1.F; ELPS 2.G

Note: There are more opportunities to review this built into upcoming lessons.

- Display the image of the famous Louis Armstrong provided in the ReadWorks passage, “Louis Armstrong”.
- Ask students to use details from both the image and the previous texts to share what they already know about Louis Armstrong.
 - » He was a very popular jazz musician.
 - » He played the trumpet and was famous for his improvised trumpet solos.
 - » He sang the song “What a Wonderful World.”
- Have students take out Activity Page 3.1.
- Show students that the central idea of the text has already been filled in.
- Explain that for this lesson they will work with a partner to determine the key ideas of each paragraph by evaluating the details in the sentences within it.
- Read the central idea of the text to the students and remind them that supporting details and key ideas should connect back to the central idea.

PARTNER READING (20 MIN.)

- Assign students partners and give each pair space to read, discuss, and write.
- Ensure that each pair of students is able to read the text “Louis Armstrong.”
- Tell students that as they read and discuss with their partner, they will also focus on determining the key idea of each paragraph by evaluating the details in each sentence.
- Remind students again that each of the key ideas should support the central idea that has already been filled in.
- Have students take turns reading paragraphs until they finish the text.
- Tell students to work together to complete Activity Page 3.1.
- Tell students to write down at least two details from each paragraph in their graphic organizer.
- Explain to students that the details give clues about the key idea of each paragraph.
- Tell students to work together to write one sentence that describes the key idea of each paragraph in the text.
- Walk around the room and help students as needed.



Check for Understanding

Have students identify supporting details in the text and share orally.

Lesson 3: The Unforgettable Louis Armstrong

Speaking and Listening



Primary Focus: Students will share and discuss their responses to the song “When the Saints Go Marchin’ In.” **TEKS 3.1.E**

LISTENING TO JAZZ MUSIC (10 MIN.)

- Tell students they are going to listen to the song “When the Saints Go Marchin’ In,” as performed by Louis Armstrong.
- Ask students if this is a song they have heard before.
 - » Answers will vary. Students may be familiar with the song and may share experiences about when or where they have heard it before.
- Explain to students that “Summertime” and “When the Saints Go Marchin’ In” are songs that many different musicians and singers have made famous over the years. They are both standards (a word students will remember from Lesson 1).
- Ask students if they can think of other songs that are played or covered by many musicians and singers.
 - » Answers may vary and will include songs that students have heard played by different people.
- Tell students that this version of “When the Saints Go Marchin’ In” is performed by the unforgettable Louis Armstrong. Have students quietly listen to the song, which is available through the Smooth Radio website or on another teacher-approved music streaming platform. If video display is available, play video for the students to watch as well.

Challenge

Have students research the song “When the Saints Go Marchin’ In” and share two facts they find.

Support

Ask students how we learn to identify the characteristics of jazz music. Tell students that we can listen to jazz songs, watch jazz musicians play, and learn about what makes jazz music unique, like scatting.

TEKS 3.1.E Develop social communication such as conversing politely in all situations.



Speaking and Listening
Sharing Personal Responses

Beginning

Help students identify the different instruments they heard.

Intermediate

Have students identify the different instruments they heard in the audio presentation with little support. Then, ask students to share one thing they liked about the music.

Advanced/Advanced High

Have students identify the different instruments they heard during the audio presentation. Ask students to talk about what characteristics of jazz they noticed, and what they liked most about the music.

ELPS 2.F



Check for Understanding

Ask students whether or not they heard improvisation in the song. Have students explain what improvisation is in their own words.

DISCUSSING JAZZ MUSIC (10 MIN.)

1. **Literal.** What characteristics of jazz could you identify as you listened?
 - » Answers may vary, but could include a swing rhythm, improvisation, solos, scatting, etc.
2. **Evaluative.** How would you describe the voice of Louis Armstrong?
 - » Answers may vary, but could include different, unique, rough, joyful, or warm.
3. **Evaluative.** What does the second vocalist bring to the song?
 - » Answers may vary but may include that she compliments Louis Armstrong's voice by improvising and scatting as though her voice was an instrument.
4. **Evaluative.** *Think-Pair-Share:* Have students pair up to discuss the question below.

If you could ask Louis Armstrong two questions, what would they be?

 - » Student responses will vary.

Lesson 3: The Unforgettable Louis Armstrong
Reading



Primary Focus: While reading the text, students will make connections to personal experiences and ideas from other texts. **TEKS 3.7.G**

INTRODUCING THE READING (5 MIN.)

- Tell students that they will read a fictional text called “Falling For Jazz” in pairs.
- Ask students what fiction is. Pause to give students time to think about the question and acknowledge one or two student responses. Student answers may vary.

TEKS 3.7.G Discuss specific ideas in the text that are important to the meaning.

- » Fiction is something made up.
 - » A fictional story is invented in the imagination of the writer.
 - » The story is not understood as fact, or something that really happened.
 - » It cannot be proven that a fictional story is true.
 - » Fiction can be based on something real or true.
 - » Authors often write fictional stories based on real events.
- Ask students what the difference is between text that is fiction and text that is nonfiction.
 - Pause to give students time to think about the question and ask for one or two student responses.
 - Clarify how fiction and nonfiction are different for the students.
 - » Fiction engages the imagination through story and invites readers to think about life and ideas in new ways.
 - » The information in a nonfiction text is not invented and can be checked against facts. Nonfiction writing uses facts to inform or explain, to persuade or defend, and also, sometimes, to entertain.



Check for Understanding

Ask students for examples of fictional stories or characters. Ask students for examples of nonfiction (biographies) and real people.

PARTNER READING (20 MIN.)

- Tell students that they will read the fictional story “Falling for Jazz” with a partner and then answer questions about the text.
- Have students pair off or get together with their assigned partner. Ensure each pair has space in the room to read, discuss, and write.
- Have students take turns reading paragraphs until they finish the text.
- Tell students they will work together to answer five questions.
- Tell students to take out one sheet of notebook to write down their answers.
- Remind students to write both of their names at the top of their paper.

Challenge

Ask students to think about something they would like to learn how to do really well. Have students write about what they would have to do to become really good at it.

Support

Point to details in the text that tell readers how Aidan learned to play jazz (i.e., joining the high school jazz band, reaching for jazz sheet music, and taking his parents' advice).



Reading
Reflecting on the Text

Beginning

Ask students about their favorite type of music.

On a sheet of paper, have students finish the sentence:

“My favorite type of music is _____ because _____.”

Intermediate

Ask students how Aidan, the main character of the story, learned to play jazz on the piano. Then, ask students to think about and describe a time when they learned how to do something. Help students answer verbally in complete sentences.

Advanced/Advanced High

Have students talk about an idea or detail in the text they can relate to, like having a sister, playing an instrument, or being nervous. Have students write one or two sentences about it.

ELPS 1.F; ELPS 4.F

- Read the following questions aloud, pausing after each to give students a few minutes to discuss and write down their answer.
- 5. **Inferential.** How did Aidan feel before show time?
 - » nervous
- 6. **Literal.** What are two details from the text that support your answer?
 - » Answers may vary but could include Aidan wiping sweat from his forehead and checking his watch.
- 7. **Inferential.** What does Aidan mostly think about as he plays the piano in his first live performance?
 - » his memories
- 8. **Inferential.** What are two details from the text that support your answer?
 - » Answers may vary but could include Aidan playing the piano for the first time when he was six and him joining the jazz band in high school.
- 9. **Inferential.** Why is Aidan grateful that he took his parents’ advice?
 - » Answers may vary but could include that by not giving up and doing what makes him happy, he learned how to play like David Brubeck.
- Collect the students papers when they have finished writing down their answers.

REFLECTING ON THE READING (15 MIN.)

- Have students return to their assigned seats or places in the classroom.
- Ask students if they have ever performed in front of other people. Ask for a volunteer to share their experience.
 - » Answers will vary.
- Ask students if they have ever felt nervous in front of other people. Can they think of a time when they felt support from someone when they needed it?
- Explain to students that these are things they can think about as they complete their Exit Tickets.
- Have students take out their Exit Tickets. Tell students to write a paragraph in response to the following prompt:

Share a connection you had to an event or a key idea in the text you read today.
- Collect student Exit Tickets.
- If students need more time, they can finish their responses at home and turn them in before the next lesson.

Lesson 3: The Unforgettable Louis Armstrong

Writing



Primary Focus: Students will begin a Works Cited page including at least two sources about one of the jazz artists from the texts so far. **TEKS 3.13.C; TEKS 3.13.G**

CITING RELIABLE SOURCES (5 MIN.)

- Have students take out their Research Notebooks.
- Explain to students that researchers gather facts and information about the topic they are researching.
- Tell students that a researcher uses reliable sources of information to find answers to their questions. A reliable source provides information that is accurate, or true.
- Explain to students that they will use their Research Notebooks to gather and record information from reliable sources, as well as determine key ideas and develop their writing skills.
- Explain that they will need their Research Notebooks for the rest of the unit.
- Ask students what makes a source of information reliable.
- Explain that when researching, it is important to check sources of information in order to know if a source is widely trusted and provides accurate information.
- Tell students that they will practice finding reliable sources in this lesson.
- Ask students how a researcher can be sure that the information they found is true.
- Explain that researchers check more than one source of information to make sure that the facts about the topic are clear and consistent. Tell students that they will practice checking other sources to make sure information is true.
- Ask students if good research is based on fiction or nonfiction.
 - » nonfiction
- Explain to students that research should be based on fact and real experiences that actually happened. Explain that researchers gather facts and information about the topic they are researching.

TEKS 3.13.C Identify and gather relevant information from a variety of sources; **TEKS 3.13.G** Create a works cited page.

WORKS CITED (5 MIN.)

- Explain to students that every researcher and research paper reports the sources they used to gather information. They do this to show that the research is reliable and based on true information.
- Explain that a Works Cited page reports the sources the researcher used to write the paper.
- Have students take out the page called Works Cited Guidelines.
- Digital Projection DP.U11.L3.1.

➤ Works Cited Guidelines

- Read the guidelines to the students and explain each different type of resource.
- Ask students if they have any questions about the guidelines or the examples. Provide clarification as needed.



Check for Understanding

Ask students which pieces of information they are going to look for when they are ready to cite a source. (*author's name, the title, the larger source or reference, the date*)

PRACTICE WITH A PARTNER (20 MIN.)

- Have students take out Activity Page 3.2.
- Tell students that they will work with a partner to practice finding reliable sources of information. Once identified, they will write down the information about the source using a works cited format.
- Have students partner up or get together with their assigned partner.
- Explain to students that they will work with their partner to find two reliable sources about one of the famous jazz musicians they have learned about in the unit.
- Have students choose one of the famous jazz musicians they have learned about so far.

Activity Page 3.2



- Explain that this is practice for their research project.
- Have student partners bring Activity Page 3.2 and their individual Research Notebooks to their research space.
- Review the rules of appropriate Internet use if needed.
- Tell students to go online, or use resources available at the library, to find at least two reliable sources that provide information about the jazz musician they chose to research.
- Tell students they may take notes and practice the Works Cited format in their Research Notebooks if it helps them complete Activity Page 3.2 correctly.
- Tell students to follow the guidelines shown on Digital Projection DP.U11.L3.1 to complete Activity Page 3.2.
- Walk around and check on student progress. Offer guidance as needed.
- Collect Activity Page 3.2 from the students.

~~~~~  
End Lesson  
 ~~~~~

Challenge

Have students practice citing a book or encyclopedia using the Works Cited Guidelines.

Support

Help students identify different types of sources of information using examples you have gathered.



**ENGLISH
LANGUAGE
LEARNERS**

Writing Listing Sources

Beginning

Have students work in a small group and put their last names in alphabetical order.

Intermediate

Have students work with a partner to identify a book's author, title, and date of publication.

Advanced/Advanced High

Have students work with a partner to discuss and identify different types of sources of information based on the Works Cited Guidelines.

ELPS 1.A; ELPS 1.E

4

Billie Holiday, also known as Lady Day

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will generate questions about Billie Holiday before, during, and after the Read-Aloud to deepen their understanding and gain information.

✦ **TEKS 3.6.B**

Writing

Using their notes from the Read-Aloud, students will write an introductory paragraph for an informative text about Billie Holiday.

✦ **TEKS 3.12.B**

Language

Students will review simple and compound sentences, and will edit their introductory paragraphs for correct sentence structure and variation.

✦ **TEKS 3.11.D.i**

FORMATIVE ASSESSMENT

Activity Page 4.2

Using the information in their KWL chart, students will write an introductory paragraph for a paper about Billie Holiday. They will include an opening statement, two sentences with supporting details, and an introductory topic sentence.

✦ **TEKS 3.12.B**

✦ **TEKS 3.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 3.11.D.i** Edit drafts using standard English conventions, including: complete simple and compound sentences with subject-verb agreement; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (50 min.)			
Introducing the Read-Aloud	Whole Group	15 min.	<input type="checkbox"/> Image Card 1A-5 <input type="checkbox"/> Image Cards 4A-1 through 4A-8 <input type="checkbox"/> Activity Page 4.1 <input type="checkbox"/> “Lady Day” <input type="checkbox"/> Audio: “I’ll Be Seeing You” by Billie Holiday
Presenting the Read-Aloud	Whole Group	20 min.	
Listening to Jazz	Whole Group	5 min.	
Discussing the Read-Aloud	Small Group	10 min.	
Writing (50 min.)			
Preparing to Write Informative Text	Whole Group	10 min.	<input type="checkbox"/> An Example of an Introductory Paragraph (Digital Projections) <input type="checkbox"/> Activity Page 4.2
How to Write an Introductory Paragraph	Whole Group	15 min.	
Writing an Introductory Paragraph	Independent	20 min.	
Partner Share	Partners	5 min.	
Language (20 min.)			
Grammar: Simple and Compound Sentences	Whole Group	10 min.	<input type="checkbox"/> Activity Page 4.2
Making Revisions	Independent	10 min.	

ADVANCE PREPARATION

Speaking and Listening

- Prepare to present the Read-Aloud “Lady Day” to the class. Prepare to display the Read-Aloud images, Image Cards 4A-1 through 4A-8.
- Identify Image Card 1A-5. Gather other images of Billie Holiday with collaborating musicians.
- Identify Activity Page 4.1.
- Identify an audio clip of the song “I’ll Be Seeing You” by Billie Holiday. The song can be found through the official Billie Holiday website or on another teacher-approved streaming platform. Prepare to play the audio clip for the students.
- Prepare for small group work by listing the groups of students before class.
- Have blank sheets of paper handy for group work.

Writing

- Identify and prepare to display Digital Projection DPU11.L4.1.
- Identify Activity Page 4.2.
- Prepare to project the Read-Aloud images or distribute printed copies. Gather additional images of Billie Holiday.
- Prepare for a partner activity. You may preassign partners or have students pair up with a peer sitting next to or close to them.

Language

- See Universal Access notes.

Universal Access

Speaking and Listening

- Gather additional Billie Holiday images for distribution and student support as needed.
- Display a KWL chart somewhere in the classroom for students to reference. Students may write examples in the displayed chart for cooperative learning purposes.

Writing

- Prepare copies of the Read-Aloud text for students to follow along as needed.
- Project Read-Aloud images for students and/or print copies of Billie Holiday images for distribution and student support, as needed.

- Display a Key Idea and Details chart or web somewhere in the classroom. Students may use the chart to help determine key ideas for their topic sentence and opening statement.

Language

- Identify or prepare a list of simple sentences and compound sentences to support students if they need more examples.

Simple sentences:

Gloria wants some lemonade.

He went with Freddy.

Compound sentences:

Jeff wants to go, but he has football practice.

I can go to the park or play a card game.

- Identify or prepare a list of high-frequency verbs in the present tense to support students. (high-frequency verbs: *am, is, are, go, goes, do, does, have, has, get, see, need, know, want, wants*)

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

artistic, adj. expressing natural and inventive creativity

audition, n. a trial demonstration of skill or talent

dedicated, adj. committed to a purpose

desperate, adj. in great need and feeling hopeless

discriminate, v. to treat people differently based on prejudice

iconic, adj. representative and exemplary

injustice, n. something that is deeply unfair

Vocabulary Chart for “Lady Day”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	audition discriminate iconic injustice	artistic dedicated desperate
Multiple-Meaning Core Vocabulary Words	discriminate	dedicated desperate
Sayings and Phrases	home for girls took the stage on the road	

Start Lesson

Lesson 4: Billie Holiday, also known as Lady Day

Speaking and Listening



Primary Focus: Students will generate questions about Billie Holiday before, during, and after the Read-Aloud to deepen their understanding and gain information. **TEKS 3.6.B**

INTRODUCING THE READ-ALoud (15 MIN.)

- Briefly review the characteristics of jazz discussed in previous lessons and what students have learned about some famous jazz musicians.
- Remind students that solos and improvisation are characteristics of jazz.
- Ask for one or two volunteers to tell the class something they know about a famous jazz musician.

TEKS 3.6.B Generate questions about text before, during, and after reading to deepen understanding and gain information.

- Show Image Card 1A-5. Explain to students that they will learn more about the famous jazz singer Billie Holiday during the lesson. Tell students that Billie Holiday’s singing inspired people to challenge social injustice.
- *Think-Pair-Share*: What is social injustice?
 - » Answers may vary but could include that social injustice is when something unfair is happening to a group of people.
- Explain to students that social injustice is when something is deeply unfair to a group of people. Social injustice happens when groups of people are treated unfairly, especially by those in power and those who are responsible for making laws.
- Have students take out Activity Page 4.1. Tell students to write notes in the first column about what they already know about Billie Holiday.
- Answers may vary but could include:
 - » She is a famous jazz singer.
 - » She improvised with her voice.
 - » Her singing was passionate and emotional.
 - » She lived in New York City.
- Ask students what they are wondering about Billie Holiday. Have students write at least two notes or questions in the second column of the KWL chart. Affirm for students that they will work on the third column during and after the Read-Aloud.

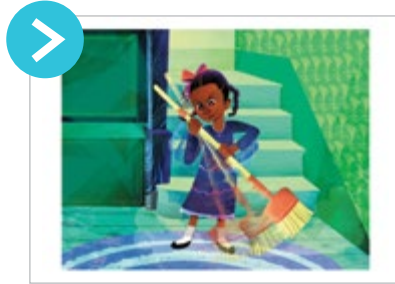
Activity Page 4.1



PRESENTING THE READ-ALoud (20 MIN.)

- Tell students to keep Activity Page 4.1 out on their work space during the Read-Aloud.
- Ask students what questions they have about Billie Holiday.
- Tell students to use their notes from column two to generate a research question about the famous singer. Ask for one or two volunteers to share their question with the group.
- Tell students that they will listen to a Read-Aloud called “Lady Day.” Explain that they will learn new information about Billie Holiday during the Read-Aloud. Tell students to take notes in column three of the KWL chart as they listen.
- Read “Lady Day” aloud to the class, pausing at certain points to clarify key ideas and details while giving opportunities for students to respond and reflect.

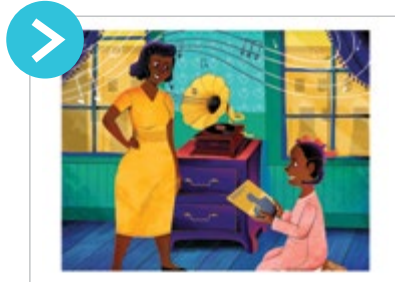
“Lady Day”



Show Image 4A-1

When Eleanora Fagan was a little girl, her mother worked and worked, and she dreamed about buying a house for the two of them. From Philadelphia they moved to Baltimore. There, little Eleanora had to live with her grandmother and

some cousins for a while, without her mother. Times were very tough, and her mom had to find more work. Before she was even ten years old, Eleanora went to work, too. She cleaned houses and swept stairs throughout the neighborhood to save money to help her mom. *How do you think Eleanora felt about having to do this work?*

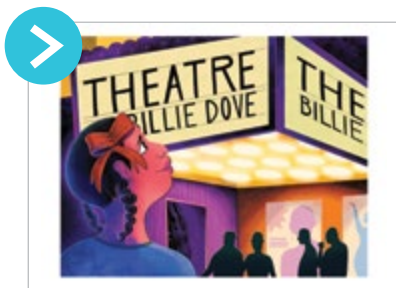


Show Image 4A-2

When Eleanora wasn't working, she listened to the words and stories of her great-grandmother, who had been enslaved years before. *Raise your hand if you have learned about the history of slavery in the United States.* She also

visited a special house, her friend Alice's house. There, Alice let Eleanora listen to music on a record player. She loved to listen to songs by Louis Armstrong. She loved his voice and the way he played the trumpet. Her ears and heart were filled with the stories of her family, of **injustice** and struggle, and with the melodies of ragtime and swing.

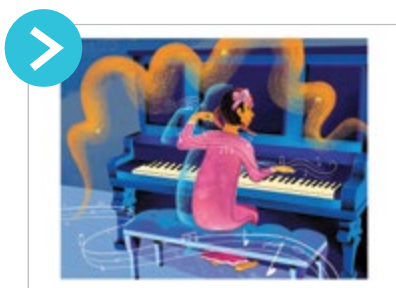
Read the second sentence of paragraph three again and clarify the meaning of the word *discriminate* for students.



Show Image 4A-3

Smart and cunning, Eleanora found ways to sneak into the cinema. In those days, Black people were **discriminated** against and not allowed into some movie theaters (or to eat in white-only restaurants or enter white-only stores).

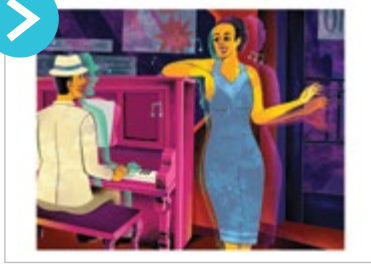
This didn't stop little Eleanora. She wanted to see movies featuring her favorite actress, Billie Dove. Many girls in her neighborhood were changing their names to live more **artistic** lives, and Eleanora decided to do the same. Once and for all, she decided that everyone would call her Billie Holiday. *Is there an actor or a performer who you admire? What would your artistic name be?*



Show Image 4A-4

Finally, Billie's mom saved enough money to buy a house with many rooms to rent and the two could be together again. But, Baltimore only brought them trouble, and soon Billie ended up living apart from her mother again, this time

in a Catholic home for girls. It was a place full of cold and hunger, but the nuns who took care of her also taught her religious music and how to play the organ. Even as a child in the middle of these difficulties, Billie had strength, style, and grace. She also had sadness in her heart, and only music could comfort her. *Is there a time when music has meant something very important to you?*



Show Image 4A-5

When she was able to leave, her mother decided it was time for them to move to New York City. Billie and her mother moved to Harlem, a neighborhood in New York City where many Black intellectuals and artists lived. *Why would*

Billie Holiday and her mother want to move to Harlem in New York City? There weren't many jobs, though, and everyone needed work.

Billie's mom had worked very hard for many years, and now she was tired and getting sick. So Billie looked everywhere in Harlem for a job to help support them both. One evening, when she was feeling very worried and **desperate**, a pianist outside a restaurant asked her if she could sing. Young Billie didn't think about it twice and said "Yes." Without even an **audition**, she took the stage. New York City had found Billie Holiday.



Show Image 4A-6

Sometimes it's in the middle of unfair and difficult times when people's voices stand out the most. The jazz musicians playing at the start of the twentieth century did more than play songs. They brought poetry and thought to life with

their music, and they encouraged and supported their communities. Even among jazz musicians, though, Billie Holiday's voice was something special. Her voice moved Harlem's heart.



Show Image 4A-7

Billie soon got to know several well-known jazz musicians. They all wanted to make music with her, and she began to travel and sing with them on the road. The life of a musician was not easy. She had to work every night on stage, and

Black musicians were often discriminated against while traveling. *In what ways would it be challenging to be on the road and on stage all the time?* But Billie knew the jazz world had its doors open for her, and she dedicated herself to singing and making magic happen on the stage.

Challenge

Have students go online to find a photo of Billie Holiday or Lester Young. Tell students to write one sentence that could be a caption for the photo. Explain that photo captions often contain an interesting fact about who or what is portrayed in the photo.



Show Image 4A-8

Even after finding fame, Billie never had an easy life. But she had many friends and countless fans. One of them, Lester Young, was a marvel on the saxophone. He and Billie loved to play music together and became great friends. Lester gave

Billie another name, one with a touch of nobility. He called her Lady Day. Today, the voice of Lady Day is one of the most **iconic** of all time.

LISTENING TO JAZZ (5 MIN.)

- Tell students to continue to work on columns two and three of the KWL chart as they listen to a song sung by Billie Holiday.
- Tell students that they will listen to a clip of the famous song “I’ll Be Seeing You” by Billie Holiday. The song can be found through the official Billie Holiday website or on another teacher-approved music streaming platform.
- When students are done listening, ask them what they learned about Billie Holiday by hearing her sing. How would they describe Billie Holiday’s voice?
 - » Answers may vary but could include student descriptions of Billie Holiday’s voice.



Speaking and Listening
Using Illustrative Support

Beginning

Have students look at the illustrations from the Read-Aloud about Billie Holiday. Have students use words and phrases to describe orally what they imagine she was like in person.

Intermediate

Have students look at the illustrations from the Read-Aloud about Billie Holiday. Ask students to describe orally what they imagine she was like in person. Encourage students to use complete sentences.

Advanced/Advanced High

Have students look at the illustrations and review the text from the Read-Aloud about Billie Holiday. With little support, have students speak in complete sentences to tell you about what they imagine she was like in person.

ELPS 3.G; ELPS 3.H

DISCUSSING THE READ-ALoud (10 MIN.)

- Divide students into small groups of three or four. Have students bring Activity Page 4.1 to the group work space. Tell students that each group will also need one piece of paper.
- Ask students to share what they have learned about Billie Holiday with their group.
- Tell students to work together to think of one more question they could ask about Billie Holiday. Remind students that good researchers know how to ask questions based on what they already know. Tell students to write their question down on a piece of paper.
- Have each group share their question with the rest of the class.



Check for Understanding

What experiences in Billie Holiday's life led her to become a jazz singer? If students cannot respond, review details in the text that demonstrate Billie Holiday's connection to music.

Lesson 4: Billie Holiday, also known as Lady Day

Writing



Primary Focus: Using their notes from the Read-Aloud, students will write an introductory paragraph for an informative text about Billie Holiday. **TEKS 3.12.B**

PREPARING TO WRITE INFORMATIVE TEXT (10 MIN.)

- Tell students that they will use their notes to write an introductory paragraph about Billie Holiday. Explain that when preparing to write informative text, it is important to be sure that the information you have is based on fact and comes from reliable sources.
- Verify for students that the Read-Aloud in this lesson is a reliable source of information. Explain that students can look up the information in another source and find that it is true.

TEKS 3.12.B Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

- Tell students that they can use details from their notes in columns one and three of the KWL chart to write an informative, introductory paragraph about Billie Holiday.
- Tell students that they may not need all the information in their notes. Explain that they will only include the details that make the most sense for the key idea they want to express.
- Tell students to identify two or three details in their notes that connect in an interesting or meaningful way. Have students highlight or underline the details they identify.
- Walk around the room and help students as needed.

HOW TO WRITE AN INTRODUCTORY PARAGRAPH (15 MIN.)

- Tell students that an introductory paragraph presents the topic of a text in a way that invites the reader to learn more as they continue reading.
- Explain to students that most introductory paragraphs include, in no particular order:
 1. an opening statement or hook
 2. a topic sentence that introduces the central idea of the text
 3. some key details
- Explain to students that the opening statement, or “hook,” is a sentence that grabs the reader’s attention. The hook can be an interesting fact or an open question that invites the reader to start thinking about the topic.
- Explain to students that a topic sentence is usually about the big idea the author wants to convey.
- Explain to students that the details included in the paragraph should support either the opening statement (or hook) or the topic sentence.
- Show Digital Projection DP.U11.L4.1: Example of an Introductory Paragraph.

➤ Example of an Introductory Paragraph

- Ask students to identify the opening statement or hook.
 - » “No one could move a room like Bessie Smith.”
- Explain to students that this is an assertive statement that grabs the reader’s attention.

Support

Ask students to consider the sentence “She was legendary.” Why is this an idea and not a detail? (*In order to be true, the sentence “She was legendary” needs to be supported by details. Details give specific, factual information.*)

- Ask students to identify the introductory topic sentence in the paragraph.
 - » “Her power, talent, and grit made her legendary.”
- Explain to students that this sentence does not contain specific details, but rather key ideas that could be explained in more detail.
- Ask students to identify the details in the paragraph.
 - » “Her voice could fill an opera house without a microphone and shake people up. Bessie Smith lost both of her parents when she was still a child, but she believed in herself and eventually became the highest paid Black woman and blues singer of her time.”
- Tell students that these are details that support the opening statement and the introductory topic sentence.

WRITING AN INTRODUCTORY PARAGRAPH (20 MIN.)

Activity Page 4.2



Challenge

Challenge students to write their paragraph in a different tone than that of the Read-Aloud. Explain to students that the tone of a text is like the mood of text, and the tone of the Read-Aloud is dreamy and a little sad. Affirm for students that they could write about the same topic in an excited, proud, or even angry way.

- Have students go back to their KWL charts and review the details they highlighted earlier in the lesson.
- Have students take out Activity Page 4.2. Review each section of Activity Page 4.2 with the students.
- Have students review the details they underlined or highlighted in their KWL chart. Tell students to write the details they underlined or highlighted under “Details” on Activity Page 4.2.
- Remind students that details support key ideas. Ask students what key idea, or ideas, about Billie Holiday can be determined from the details they gathered.
- Have students write an introductory topic sentence and an opening statement for their introductory paragraph about Billie Holiday.
- Tell students to fill out the top section of Activity Page 4.2. Tell students to review the example on Digital Projection DP.U11.L4.1 for ideas if they get stuck.
- Walk around the room and help students as needed.
- Tell students to use what is in the top section of Activity Page 4.2 to write an introductory paragraph in the space below. Explain to students that linking words like *so*, *also*, *and*, *but*, and *because* can help them put the pieces together and write a paragraph that makes sense.
- Walk around the room and help students as needed.



Check for Understanding

Ask students what the difference is between an opening statement and a topic sentence. Students should be able to explain that an opening statement draws the reader in and a topic sentence tells the reader what the paper will be about more generally. If they cannot, review the example again with the group.



ENGLISH
LANGUAGE
LEARNERS

Speaking and Listening Identifying Details

Beginning

Have students work with a partner and observe the images for the Read-Aloud “Lady Day.” They may observe additional images gathered as well. Tell students to share words and phrases that describe Billie Holiday.

Intermediate

Have students work with a partner and observe the images for the Read-Aloud “Lady Day.” They may observe additional images gathered as well. Have students identify and explain three details in the images.

Advanced/Advanced High

Have students observe images of Billie Holiday. Have students identify three details about Billie Holiday and write one topic sentence that connects the three details they identified.

ELPS 5.B; ELPS 5.G

PARTNER SHARE (5 MIN.)

- Have students pair up or get together with their assigned partner and exchange papers.
- Tell students to identify the opening statement and the introductory topic sentence in their partner’s paragraph.
- Tell students to identify the details in their partner’s paragraph.
- Ask students if the details in their partner’s paragraph support the opening statement or the topic sentence.
- Have partners give each other one compliment about their writing and one suggestion for improvement.

Lesson 4: Billie Holiday, also known as Lady Day

Language



Primary Focus: Students will review simple and compound sentences, and will edit their introductory paragraphs for correct sentence structure and variation.

TEKS 3.11.D.i

GRAMMAR: SIMPLE AND COMPOUND SENTENCES (10 MIN.)

- Explain to students that a simple sentence will have one subject and one predicate. The predicate is the part of a sentence that is connected to a verb.

TEKS 3.11.D.i Edit drafts using standard English conventions, including: complete simple and compound sentences with subject-verb agreement.

Support

Read this sentence from the Read-Aloud: “This didn’t stop little Eleanora.”

Clarify for students that there is only one subject and one verb in this sentence, so it is a simple sentence. Explain to students that simple sentences are often used to make strong points.

- Example: Marcela went to her friend’s house.
 - » “Marcela” is the subject and “went to her friend’s house” is the predicate.
- Explain to students that a compound sentence will have more than one subject or more than one predicate.
- Example: The school and the library are open today.
 - » “The school and the library” is the compound subject and “are open today” is the predicate. “The school and the library” is a compound subject because there is more than one subject.
- Example: Nico was too tired to finish his homework and practice playing guitar.
 - » “Nico” is the subject and “was too tired to finish his homework and practice playing guitar” is the compound predicate. The predicate links more than one verb to the subject, so it is a compound predicate.
- Have the students take out a blank sheet of notebook paper. Have the students write these sentences down as you say them orally:
 1. The fire crackled in the fireplace all morning.
 2. Ricardo and Nelly walked into the wrong classroom by mistake.
- Tell students to circle the subject and underline the predicate in each sentence. Then, write S next to the sentence if it is a simple sentence, or C if it is a compound sentence.
 - » The first sentence is a simple sentence. The subject is “The fire” and “crackled in the fireplace all morning” is the predicate.
 - » The second sentence is a compound sentence. “Ricardo and Nelly” is a compound subject.

MAKING REVISIONS (10 MIN.)

- Explain to students that varying sentence structure can help express ideas more clearly. We don’t always talk in simple sentences, so why would we always write in simple sentences?
- Have students read their introductory paragraphs and underline the simple sentences.
- Explain to students that sometimes rewording, combining, or reordering sentences can improve the flow of a paragraph. Remind students that linking words like also, so, and, but, and because can help connect ideas in their writing.

- Have students read their introductory paragraph on Activity Page 4.2. Ask students to think about ways they might improve the sentence structure in their paragraph.
- Give students a chance to revise their introductory paragraphs for improved sentence structure and variation.
- Walk around the room and help students as needed.
- Collect Activity Page 4.2.



Check for Understanding

Ask students to use the conjunction “or” in a compound sentence.

End Lesson



**ENGLISH
LANGUAGE
LEARNERS**

Language
Using High-Frequency Verbs

Beginning

Have students partner up and practice writing simple sentences in the present tense using high-frequency verbs. See a short list of high-frequency verbs under Universal Access.

Intermediate

Have students practice writing simple sentences in the present tense independently. Have them practice using high-frequency verbs like *am*, *is*, *are*, *go*, *goes*, *do*, *does*, *have*, and *has*.

Advanced/Advanced High

Have students practice writing simple sentences using high-frequency verbs and compound sentences using the word *and*.

ELPS 5.B; ELPS 5.C;

ELPS 5.F

5

Young Miles Davis

PRIMARY FOCUS OF LESSON**Reading**

Students will create mental images to deepen their understanding of the text.

 **TEKS 3.6.D**

Writing

With teacher support, students will develop their research plan for their final presentation.

 **TEKS 3.13.B**

FORMATIVE ASSESSMENT**Exit Ticket**

What do you imagine it was like to play or listen to jazz music along the Mississippi River? Write a paragraph describing what you imagine.

 **TEKS 3.6.D**

 **TEKS 3.6.D** Create mental images to deepen understanding; **TEKS 3.13.B** Develop and follow a research plan with adult assistance.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Introducing the Reading	Whole Group	10 min.	<input type="checkbox"/> Map of the United States (Digital Projections) <input type="checkbox"/> <i>Birth of the Cool: How Jazz Great Miles Davis Found His Sound</i> by Kathleen Cornell Berman <input type="checkbox"/> Audio: <i>Birth of the Cool</i> , 5–6 min. <input type="checkbox"/> Exit Ticket
Presenting the Reading	Whole Group	25 min.	
Discussing the Reading	Whole Group	5 min.	
Listening to Jazz	Small Group	10 min.	
Reflecting on the Reading	Independent	10 min.	
Writing (60 min.)			
Becoming Researchers	Whole Group	10 min.	<input type="checkbox"/> Research Plan (Digital Projections) <input type="checkbox"/> Activity Page 5.1 <input type="checkbox"/> Research Notebooks
Preparing for Research	Independent	40 min.	
Peer Feedback	Small Group	10 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of a tabletop radio from the 1930s, and number each page in order after that.
- Identify Digital Projection DP.U11.L1.1 and prepare to project or display somewhere in the classroom.
- Gather images of Miles Davis and the Mississippi River, preferably from the 1930s and 1940s. Prepare to project or display them somewhere in the classroom.
- Prepare to play an audio clip of the jazz album *Birth of the Cool* by Miles Davis. Audio of the album can be found through the Dailymotion website or on another teacher-approved music streaming platform.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions
 2. ideas or topics related to their research questions
 3. names of people, places, and things related to the research questions, ideas, or topics
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their Research Notebooks.
- Prepare for students to make two sections in their Research Notebooks, one called “Notes” and the other “Drafts.”
- Identify Digital Projection DP.U11.L5.1 and Activity Page 5.1.

- Prepare for students to research with a partner if needed.
- Prepare to divide students into small groups of two or three by making lists of the groups before the lesson.

Universal Access

Reading

- Prepare a list of descriptive words and examples of imagery from the text that will support students in class participation. The list may be printed out for distribution or displayed somewhere in the classroom. The list could include *buzzed, croon, dark, dazzle, echo, flipping, haunting, rollicking, rumbling, sassy, sensational, soaring, sway, swirl, swishing, tangled, twang.*
- Display a list of the five senses somewhere in the classroom: sight, touch, sound, taste, and smell. You may write the phrase *Imagery appeals to the senses* above the list of the five senses.

Writing

- Prepare to support students' independent research by making a list of reliable sources for biographical information about various musicians, including musicians from Texas of diverse genres, which can be accessed online or at the library. Point students to specific sources of information about their topic as needed.
- Display a T-chart somewhere in the classroom. Label the first column "Famous Jazz Musicians" and underline the word "Jazz." Label the second column "Musician from Texas" and underline the word "Texas." Students may use the displayed T-chart as a reference and for cooperative learning purposes.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

croon, v. to sing or say in soothing and sentimental way

humiliation, n. embarrassment or shame (especially in front of others)

idol, n. someone who is greatly admired or idealized

sensational, adj. impressive and exciting

soulful, adj. expressing profound feeling

thrive, v. to develop with health and vigor

twang, v. to make a distinct ringing sound with an instrument

undeniably, adv. used when there is no doubt about something

Vocabulary Chart for “Birth of the Cool”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	croon idol soulful twang	humiliation sensational thrive undeniably
Multiple-Meaning Core Vocabulary Words	idol twang	sensational
Sayings and Phrases	backwoods blues hop and bop lift his spirits rollicking rhythms	

Start Lesson

Lesson 5: Young Miles Davis

Reading



Primary Focus: Students will create mental images to deepen their understanding of the text. **TEKS 3.6.D**

INTRODUCING THE READING (10 MIN.)

- Project or display an image or images of Miles Davis. Tell students that in this lesson they will listen to you read a book about Miles Davis, another jazz legend, and read along.
- Share with students that Miles Davis rose to fame some years after jazz musicians like Louis Armstrong and Billie Holiday. Explain that Miles Davis followed in their footsteps and that he is most well-known for his unique and sophisticated style, and, above all, for being cool.
- Show Digital Projection DP.U11.L1.1. Ask for a volunteer to find and point to

TEKS 3.6.D Create mental images to deepen understanding.

East St. Louis, Illinois. Tell students that Miles Davis was born in East St. Louis, Illinois. Then, ask the student volunteer to point along the Mississippi River.

➤ **Map of the United States**

- Is East St. Louis, Illinois, along the Mississippi River?
 - » yes
- Project or display an image or images of the Mississippi River.
- What other famous jazz musicians have we learned about who lived and played jazz music along the Mississippi River?
 - » Louis Armstrong
- Introduce students to the book *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman. Ensure that each student will be able to read-along.
- Ask students to use their imaginations as they follow along with the reading. Ask students to imagine what the life of young Miles Davis might have been like.
- Explain to students that Miles Davis' mother was a music teacher and his father was a dentist. He didn't grow up like Louis Armstrong and Billie Holiday did. However, as a Black man growing up in the 1930s and 1940s, he still had to struggle against social injustices. Also, just like Louis Armstrong and Billie Holiday, music was his passion.

PRESENTING THE READING (25 MIN.)

- Read pages 1–16 of *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman out loud to the class. Pause at certain points during the reading to clarify key ideas and core vocabulary. Give students opportunities to express comprehension and reflection as they follow along.
1. **Evaluative.** After reading page 4, pause and ask students what the details on this page tell us about where Miles Davis lived.
 - » Answers will vary but could include that music flowed down the river and filled the streets.
 2. **Inferential.** After reading page 5, pause and ask students why Miles Davis visited Arkansas?
 - » to visit his Grandpa

Challenge

Remind students that imagery engages the five senses. Have students identify examples of imagery in the text. Ask students to find a poem or another story that has great use of imagery. Tell students they can bring it to share with the class.

Support

Explain to students that verbs and adjectives help us explain what we imagine in our minds. Have students identify verbs and adjectives that help describe what is happening on the page.



Listening
Using Mental Images to
Deepen Understanding

Beginning

Have students look at the illustrations on pages 1–16 of the text before the reading begins. Ask students to tell you what they think the reading will be about based on the illustrations.

Intermediate

Have students draw a picture about what life was like for Miles Davis when he was young. Tell students to write a sentence that describes what is happening in their picture.

Advanced/Advanced High

Explain to students that imagery in a text engages the five senses and the imagination. Challenge students to write down examples of imagery from the text.

ELPS 1.A; ELPS 1.E

3. **Inferential.** After reading page 10, pause and ask students what “but I got the soul” means.
 - » Answers will vary but could include that Miles played with deep feeling.
4. **Evaluative.** After reading page 12, pause and ask students what the details on this page tell us about jazz.
 - » Answers will vary but could include that jazz has different forms and that Bebop was a new, “far-out” form of jazz when Miles Davis was young.
5. **Inferential.** After reading page 16, pause and ask students why Miles Davis goes to New York City?
 - » Answers may vary but could include that he and his father decided he would go to school there, and he also wanted to learn from the jazz musicians he most admired.

DISCUSSING THE READING (5 MIN.)

- Ask students which adjectives, or words that describe people, places, or things, jumped out at them in this text.
 - » Answers may vary but could include *sensational*, *swinging*, *crazy*, *rollicking*, and others.
- Ask students if they think this text is poetic. Why or why not?
 - » Answers may vary but may include yes, because it has a rhythm and sounds like a poem. The words make the reader imagine or feel what the author is describing.



Check for Understanding

Ask students to describe what it was like for Miles Davis to visit Arkansas, according to the author. If students cannot use their own descriptive words or descriptive words from the text, review what imagery is and how we can use mental images to understand a text.

LISTENING TO JAZZ (10 MIN.)

- Divide the class into small groups of three or four students. Have students bring a piece of paper and a writing utensil to the group work space.
- Tell students that they will listen to part of the jazz recording by Miles Davis, *Birth of the Cool*. Tell students to write down sentences, phrases, or words that describe what they imagine as they listen. Students may also draw what they imagine as they listen.

- Play around 4 minutes of *Birth of the Cool* for the students. Audio of the album can be found on the Dailymotion website or on another teacher-approved music streaming platform.
- Give the groups a few minutes to talk about the music they heard and what they imagined and wrote down as they listened.
- Ask for one person from each group to share a description of the music they heard.

REFLECTING ON THE READING (10 MIN.)

- Have students take out their Exit Ticket. Give students time to write a response to the following prompt:
 - » What do you imagine it was like to play or listen to jazz music along the Mississippi River? Write a paragraph describing what you imagine.
- Walk around the room to help students as needed.
- Collect students' Exit Tickets.

Lesson 5: Young Miles Davis

Writing



Primary Focus: With teacher support, students will develop their research plan for their final presentation. **TEKS 3.13.B**

BECOMING RESEARCHERS (10 MIN.)

- Review prior learning for best research practices.
- Ask students what they have learned about doing research so far. Pause to give students the opportunity to think about the question. Ask for one or two volunteers to share their thoughts.
- Clarify prior learning for students:
 - » Good researchers use what they know to ask good questions, which helps them learn more about their topic.
 - » Good researchers find reliable sources of information to research their topic.
 - » When preparing to write informative texts, good researchers make note of important facts and details to support key ideas about their topic.

TEKS 3.13.B Develop and follow a research plan with adult assistance.

- Ask students what the difference is between a key idea and a detail. Give the students an opportunity to respond, and then provide a clear example of the difference between a key idea and a detail.
 - » For example, a key idea about Louis Armstrong is that he is well known for more than his musical performances. Two details that support this key idea are that he traveled the world as an ambassador and he wrote his own music.
- Tell students that it is time for them to become researchers. Explain to students that you will help them develop their Research Plan. Tell students that they will use their research skills, which they have already been practicing. Tell students that at the end of the unit, they will present their research to the rest of the class.

PREPARING FOR RESEARCH (40 MIN.)

Activity Page 5.1



- Display Digital Projection DP.U11.L5.1 and have students take out Activity Page 5.1. Go over the steps shown in the Research Plan with the students. Affirm for students that they have already practiced skills for each step in the Research Plan.

➤ **Research Plan**

- Point to the space provided for writing down their research topics. Tell students that they will choose one historically famous jazz musician and one musician from Texas to research and write about. Explain that in this lesson they will choose the two musicians they want to research.
- Tell students that once they have decided who they want to research, they will then research one musician at a time as they will follow their research plan one step at a time.
- Point to the space provided for writing down their guiding questions. Tell students that they will ask questions to guide their research.
- Point to the space provided for recording their sources. Tell students that they will gather information from reliable sources and use the information to write a short informative essay about each musician.
- Explain to students that they will ask questions before they research, while they research, and after they research to reflect on how the two musicians influenced or were influenced by jazz. When their research is complete, they will create a fun presentation to share with the class.

Note: Students will receive an Informative Writing Rubric in Lesson 7 to help guide their writing process. Students will receive an Oral Presentation Rubric in Lesson 10 to clarify expectations for their research presentation. Students present during Lesson 15, at the end of the unit.

- Tell students that today they will fill out the first part of their research plan. Explain to students that they will do some initial research about the famous jazz musicians and contemporary musicians from Texas that interest them the most. Then they will decide on their research topics.
- Tell students that they may choose to learn more about a famous jazz musician that has been introduced in the unit, or a different famous jazz musician they would like to research.
- Tell students that they may choose to learn more about a musician from Texas who they already know about, or a musician from Texas who they discover in their research. The musician from Texas may play music of any genre, including jazz. Explain to students that Texas has been home to many famous musicians, like Selena Quintanilla-Pérez, Kelly Clarkson, Beyoncé, and others.
- Have students create two sections in their Research Notebooks, a Notes section and a Drafts section.
- Explain to students that the Notes section of the Research Notebook is to keep an organized record of all the information they gather as they research, and ideas that develop.
- Tell students to always put the date at the top of the page when they begin to take notes, and to always write down the correct information for Works Cited.
- Have students put the date at the top of a fresh page in the Notes section of their Research Notebook. Tell students to make a T-chart. Have students write “Famous Jazz Musician” at the top of one column, and “Musician from Texas” at the top of the other column. Tell students to write down notes about three or four musicians in the appropriate columns as they explore topics they find interesting.
- Remind students to look for reliable sources of information for their research. Tell students to identify reliable sources of biographical information, or appropriate information about specific musical styles. Walk around the research space to ensure that students are finding reliable and appropriate sources of information.
- Give students time to do some exploratory research about famous jazz musicians and famous Texas musicians that interest them. Tell them to take notes about the musicians’ lives and their music in the T-chart.
- Ask students to review their notes and choose the two musicians they want to learn more about. Have students write the musicians’ names in their individual Research Plans (Activity Page 5.1).

Support

Ask students what it means to connect. Explain to students that connecting does not mean sticking together. A connection is something that touches more than one person, place, or thing. Walk around the research space and support students in finding ways that the musicians in each column might connect.

Challenge

Have students write down questions as they read information about different musicians. Have them circle their big questions, which require many details to answer completely, and underline their questions about specifics.

ENGLISH
LANGUAGE
LEARNERS



Writing
Making Connections

Beginning

Working in partners, have students read the text about Louis Armstrong again. Have students identify and write down details from the text.

Intermediate

Have students work in pairs and make a T-chart with the first column labeled “Musicians” and the second column labeled “Questions.” Have students brainstorm questions about jazz musicians and musicians from Texas.

Advanced/Advanced High

Have students talk with a partner about ways that jazz and Texas connect.

ELPS 5.B; ELPS 5.G

- Tell students that if they already have some big questions about their topic, they can write them in the Notes section of their Research Notebook for now. They will complete the next part of their Research Plan in the next lesson.

Note: If students need more time to decide on their topics, they can explore more online or at the library, and then make their final decisions before the next lesson.



Check for Understanding

How do we know if an information source is reliable? (*Reliable sources of information are used for good purposes by many people and trusted by educators. The best way to know if a source is reliable is to check the information against other sources.*)

PEER FEEDBACK (10 MIN.)

- Divide students into groups of three or four. Ask students to bring their Research Plans with them to the group work space.
- Have students take turns sharing their research topics with each other. Have students give feedback about the two musicians each of their peers chose to research. Provide the following questions to help guide their discussion:
 - *Can you think of anything the two musicians your peer chose to research have in common? If so, what?*
 - *Can you think of anything you know, or would like to know, about the musicians your peer chose to research? If so, share your ideas and questions. Your thoughts might help make their research more interesting.*
- Tell students to write down any helpful notes from the group discussion on a fresh page in the Notes sections of their Research Notebook.

End Lesson

6

The Birth of the Cool

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will listen to the text and then paraphrase what happened.

✚ **TEKS 3.7.D**

Reading

Students will demonstrate understanding by using evidence from the text to respond to the question “How did Miles Davis come to invent new ways

✚ to play jazz?” **TEKS 3.6.G**

Language

Students will review the text to find examples of correct capitalization and will then revise their written responses to correct any capitalization or

✚ punctuation errors. **TEKS 3.11.D.ix**

Writing

Students will identify primary and secondary sources to use for their research about a famous jazz musician, and will avoid plagiarism while gathering

✚ information. **TEKS 3.13.D; TEKS 3.13.F**

FORMATIVE ASSESSMENT

Activity Page 6.1

Students will demonstrate understanding by using evidence from the text to respond to the question “How did Miles Davis come to invent new ways to play jazz?”

✚ **TEKS 3.6.G**

✚ **TEKS 3.6.G** Evaluate details read to determine key ideas; **TEKS 3.7.D** Retell and paraphrase texts in ways that maintain meaning and logical order; **TEKS 3.11.D.ix** Edit drafts using standard English conventions, including: capitalization of official titles of people, holidays, and geographical names and places; **TEKS 3.13.D** Identify primary and secondary sources; **TEKS 3.13.F** Recognize the difference between paraphrasing and plagiarism when using source materials.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (35 min.)			
Presenting the Read-Aloud	Whole Group	20 min.	<input type="checkbox"/> <i>Birth of the Cool: How Jazz Great Miles Davis Found His Sound</i> by Kathleen Cornell Berman
Discussing the Read-Aloud	Whole Group	5 min.	
Paraphrasing	Independent	10 min.	
Reading (30 min.)			
Partner Reading	Partner	15 min.	<input type="checkbox"/> <i>Birth of the Cool: How Jazz Great Miles Davis Found His Sound</i> by Kathleen Cornell Berman <input type="checkbox"/> Activity Page 6.1
Responding to the Reading	Independent	15 min.	
Language (10 min.)			
Capitalization and Punctuation	Independent	10 min.	<input type="checkbox"/> <i>Birth of the Cool: How Jazz Great Miles Davis Found His Sound</i> by Kathleen Cornell Berman <input type="checkbox"/> Activity Page 6.1
Writing (45 min.)			
Developing Questions	Whole Group	5 min.	<input type="checkbox"/> Research Notebooks <input type="checkbox"/> Activity Pages 3.2, 5.1 <input type="checkbox"/> Works Cited Guidelines (Digital Projections)
Finding Primary and Secondary Sources	Whole Group	10 min.	
Independent Research	Independent	30 min.	

ADVANCE PREPARATION

Speaking and Listening

- Prepare to read the rest of the trade book *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman (pages 17–34). As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of a tabletop radio from the 1930s, and then number each page in order after that.
- Ensure that each student will be able to follow along with the text and view the illustrations as you read.
- Have dictionaries and thesauri available for students.
- Prepare for partner activities as needed.

Reading

- Identify Activity Page 6.1.
- Prepare for a partner activity by pre-assigning partners if needed. Ensure that each pair of students will have space to read, discuss, and write.

Language

- Identify examples of proper capitalization and punctuation around the classroom that can be pointed out to students.
- Have examples of correct capitalization and punctuation ready to display if needed:
 - Maria went to Chicago to visit Aunt Lucy.
 - Did Charlie go to Bonillas Elementary School?

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students can conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions
 2. ideas or topics related to their research questions

3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
 - Students will need their Research Notebooks.
 - Identify and prepare to project Digital Projection DP.U11.L3.1.
 - Prepare for students to research with a partner if needed.

Universal Access

Speaking and Listening

- Gather short articles or simple informative texts that students can use to practice paraphrasing. If students need extra support and practice with this skill, they may work with a partner to paraphrase short paragraphs from these texts.

Reading

- Prepare extra copies of Activity Page 2.1 for the students and display a central idea, key ideas, and supporting details graphic organizer somewhere in the classroom. In the space for the central idea, write the central idea of the book: Miles Davis achieved greatness by inventing his own style of jazz.
- Write down three examples of evidence that students can paraphrase from the text in the spaces for details and key ideas. Show how the details and key ideas can be used as evidence from the text on Activity Page 6.1.

Writing

- Prepare to support students' independent research by making a list of reliable sources for biographical information about various musicians that can be accessed online or at the library. Point students to specific sources of information about their topic as needed.
- Prepare to support students' independent research by developing some guiding research questions about a few famous jazz musicians, to be used as examples or as research prompts if needed.
 - Louis Armstrong:
 - How did Louis Armstrong go from a poor neighborhood in New Orleans to being in movies?
 - What is Louis Armstrong famous for?

- Billie Holiday:
 - What was fame like for Billie Holiday?
 - What made Billie Holiday's voice so special?
- Miles Davis:
 - What were Miles Davis's most successful records and why?
 - What influenced Miles Davis's music the most?

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

exhilarated, adj. filled with happiness or very animated

focus, n. center of concentrated attention

modern, n. of present times

reputation, n. widespread beliefs or opinions about someone

restlessness, n. an inability to relax

Vocabulary Chart for "Birth of the Cool"		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	modern reputation	exhilarated focus restlessness
Multiple-Meaning Core Vocabulary Words	modern	focus
Sayings and Phrases	Put him down	

Lesson 6: Birth of the Cool

Speaking and Listening



Primary Focus: Students will listen to the text and then paraphrase what happened. **TEKS 3.7.D**

PRESENTING THE READ-ALoud (20 MIN.)

- Tell students that in this lesson they will listen to you read the rest of *Birth of the Cool: How Jazz Great Miles Davis Found His Sound* by Kathleen Cornell Berman while also reading along. Ensure that copies of the text have been distributed as needed. Explain to students that the book is a biography and an example of creative nonfiction.
 - Turn to page 17 of the text. Read the text aloud to the group, pausing at certain points to clarify key ideas and core vocabulary. Give students opportunities to express comprehension and reflection as they follow along.
1. **Inferential.** After reading page 17, pause and ask students what the author means by “walks on air.”
 - » Answers may vary, but should imply that it means to feel so happy and energized that you are light on your feet.
 2. **Evaluative.** As you read pages 19 and 20, you can snap your fingers to accentuate the clear, swingin’ rhythm of the text. After reading page 20, pause and ask why students think the author wrote the words in a rhythmic way.
 - » Answers may vary but could include that the jazzy rhythms in the book make the story more interesting, or that it makes sense because the story is about the music of Miles Davis.
 3. **Inferential.** After reading page 23, pause and ask students to name some things Miles did to help improve his music.
 - » Answers may vary but could include that he experimented, listened carefully to other musicians, and exercised to make his lungs strong.
- Also after reading page 23, check that students understand the meaning of *exhilarated*.
 - » filled with happiness or lots of excitement

TEKS 3.7.D Retell and paraphrase texts in ways that maintain meaning and logical order.



Language
Using Adjectives and Verbs

Beginning

Have students look at the illustrations on pages 17–34 of the text before the reading begins. Ask students to tell you what they think the reading will be about based on the illustrations.

Intermediate

Have students identify and write down five or six verbs in the story. Ask students to explain orally what is happening in the story where each verb is used.

Advanced/Advanced High

Have students work in pairs to identify verbs and adjectives in the text, write them down, then use a dictionary or thesaurus to write down synonyms for the words.

ELPS 1.A; ELPS 1.B

- On page 27, pause after reading the first paragraph to check students' understanding of the word *modern*.
 - » of present times
- 4. **Inferential.** After reading page 28, pause and ask students what it means to lose focus.
 - » Student responses will vary. Explain to students that the word *focus* can be a verb or noun. Explain that when you focus on something, that means you are paying close attention to it. A focus, the noun, is the object of your attention, or what you are paying attention to. For Miles Davis, his focus was his music. Explain that there are many reasons that people lose focus. We can become tired or distracted. When something is very important, though, we find a way to regain our focus, like Miles Davis did.
- On page 30, pause after reading the first paragraph to check students' understanding of the word *reputation* in context.
 - » People were not sure what to think about Miles Davis at that point, and he had a chance to impress them again on stage.
- Read the last pages aloud with some excitement because Miles Davis achieved greatness.
- Ask students what it means to be “hip” and “cool.”
 - » Answers will vary but could include students' thoughts about modern meanings and what these words meant in the past, based on the text.

DISCUSSING THE READ-ALoud (5 MIN.)

- Ask students to explain what happens on page 31 in their own words, without repeating or copying exactly what it says in the text.
- Give students 2 minutes to review the text on page 31 and think about it. Call on one or two volunteers to share their responses. Student responses will vary. Provide instructional feedback to the students by mentioning one positive thing about how they paraphrased, and one thing that could be improved.
- Explain to students that in order to say what's happening in the text in our own words, we need to know the key ideas, or main points, of the text. Read the following as an example of how page 31 could be paraphrased:
 - » When Miles plays his horn on stage, the audience is thrilled. His music fills the air and captures the imagination of every person in the audience. The band plays well and Miles Davis is the star of the show. Everyone stands up and cheers because they are so impressed by how he plays his horn with so much feeling.

- Explain to students that there are many different ways to say the same thing. Tell students that what they just did as a group is called paraphrasing. Explain to students that paraphrasing is used to simplify or clarify something that was said or written by someone else and that learning how to paraphrase takes practice.

PARAPHRASING (10 MIN.)

- Explain to students that there are a couple rules to paraphrasing.
- Tell students that the first rule of paraphrasing is that you cannot use the exact same words as the original author. When you use the same words as the author, you must put those words in quotation marks. Quoting someone is not paraphrasing. Both can be used when writing a research paper.
- Tell students that the second rule is that you cannot leave out important information when you are paraphrasing someone else's words. That would be giving incomplete or inaccurate information. You can, however, leave out the less important details. For example, when we paraphrased page 31, we did not need to mention that the sound of Miles' playing was "like the woman in Arkansas."
- Have students take out a sheet of notebook paper and write their name at the top. Tell students that they will hear two paragraphs from the book again and they will paraphrase each one. Have students number 1 and 2 on their notebook paper, with several lines in between. Explain that after they hear each paragraph, they will have 3 or 4 minutes to write down what happens in the paragraph in their own words. Tell students that the paragraphs can be paraphrased in one or two sentences.
 1. Read paragraph 4 on page 22 and give students time to paraphrase it.
 - » Possible response: Miles feels like giving up, but Bird likes the way he plays and encourages him to stay and keep going.
 2. Read paragraph 1 on page 30 and give students time to paraphrase it.
 - » Possible response: Miles meets someone at a club who says he can play at the Newport Jazz Festival. He is happy about the opportunity to surprise the audience and save his reputation.
- Collect student papers when they are finished.

Challenge

Have students read page 13 of the text again and paraphrase it in their own words.

Support

If paraphrasing is difficult for students, provide synonyms for the key vocabulary in each paragraph. Remind students that changing one word does not mean that the text has been paraphrased, but using synonyms helps us express the same thing in a new way.



Check for Understanding

Ask students when we need to use quotation marks. (*We need to use quotation marks whenever we are copying a full phrase or a full written thought from someone else.*)

Lesson 6: Birth of the Cool

Reading



Primary Focus: Students will demonstrate understanding by using evidence from the text to respond to the question “How did Miles Davis come to invent new ways to play jazz?” **TEKS 3.6.G**

Support

Provide students with additional examples of evidence from the text as needed.

Challenge

Have students identify two details in the text that do *not* support an answer to the question on Activity Page 6.1.

Activity Page 6.1



PARTNER READING (15 MIN.)

- Tell students to take out Activity Page 6.1. Tell students that they will work in partners to complete the first part of this exercise.
- Have students pair up or get together with their assigned partner. Make sure that each pair of students has enough work space to read and discuss the text together, as well as write.
- Review Activity Page 6.1 with the students. Explain that students will work in partners to find evidence in the text that will support their answer to the question at the top of the page. Tell students to read the text with their partner, identify parts of the text that answer the question, and record the evidence in the space provided.
- Clarify for students that they will record the page number where they find the evidence in the space provided. Explain to students that evidence may be quoted from the text using quotation marks, or it may be paraphrased.
- As an example of evidence from the text, read the lines on page 4 that talk about how Miles played music as a child aloud to students. Read the paraphrased example on Activity Page 6.1.
- Explain that there are more than four details in the text that help answer the question, but they do not need to write all of them. Ask students to choose the evidence that stands out to them the most.
- Walk around the room and help students as needed.

TEKS 3.6.G Evaluate details read to determine key ideas.



Reading
Identifying Evidence in Text

Beginning

Have students work with a partner to identify and copy down phrases in the text that contain the verbs *listen*, *think*, *imagine*, *practice*, or *play*.

Intermediate

Have students work with a partner to find verbs in the text that show what Miles Davis did to find his own style of jazz music. Have students copy down the quotes that contain the verbs in the space provided on Activity Page 6.1.

Advanced/Advanced High

Have students work with a partner to paraphrase evidence from the text to answer the question on Activity Page 6.1.

ELPS 4.D; ELPS 4.G

Challenge

Have students identify examples of irregular or unique punctuation in the text. Ask students if they can explain why the author used that punctuation. (The author uses commas and ellipses to create pauses, which support the poetry and rhythm of the text.)

Support

Point to other words on the walls or around the room that are capitalized and explain why they are capitalized according to the rules just discussed.

RESPONDING TO THE READING (15 MIN.)

- Tell students that they will finish Activity Page 6.1 independently. Have students return to their individual seats or work spaces in the classroom.
- Tell students to write an answer to the question on Activity Page 6.1 using the evidence they found in the text. Explain to students that any quotes they wrote down as evidence can be paraphrased in their own words when they write their response.
- Walk around the room and help students as needed.



Check for Understanding

Ask students what it means to find evidence of something. (*Evidence is information that proves that something is correct or true, which is why it is important to provide evidence when you write research papers.*)

Lesson 6: Birth of the Cool
Language



Primary Focus: Students will review the text to find examples of correct capitalization and will then revise their written responses to correct any capitalization or punctuation errors. **TEKS 3.11.D.ix**

CAPITALIZATION AND PUNCTUATION (10 MIN.)

- Review the rules of capitalization with the students. Remind students that we always capitalize proper nouns, or the names of people, places, and things. We also always capitalize the pronoun *I* and the first letter of the first word in a sentence.
- Remind students that we also finish sentences with correct punctuation, like a period, a question mark, or an exclamation point, depending on the type of sentence. Remind students that if a sentence is not a question or an exclamation, it gets a period at the end.
- Ask students to go to page 16 of the text and find the correctly capitalized words on this page.
 - » *Bird, Dizzy, Miles, New York City, I, Thrilled, His, He* (Explain that NYC is a correctly capitalized acronym for New York City, but not a word.)

TEKS 3.11.D.ix Edit drafts using standard English conventions, including: capitalization of official titles of people, holidays, and geographical names and places.



Language
Capitalizing Proper Nouns

Beginning

Have students work with a partner to identify and write examples of capitalized proper nouns from the text.

Intermediate

Have students work with a partner to identify capitalized proper nouns in the text. Have students underline any capitalized words in the quotes they wrote down on Activity Page 6.1 and correct any capitalization errors in their writing.

Advanced/Advanced High

Have students identify examples of capitalized proper nouns in the text. Have students correct any capitalization errors in their writing on Activity Page 6.1.

ELPS 5.C; ELPS 5.D

- Have students find examples of correct capitalization on two other pages in the book. Have a few students share examples of correct capitalization in the text.
- Have students review their answers on Activity Page 6.1. Tell students to correct any capitalization or punctuation errors they see.
- Walk around the room and help students as needed.



Check for Understanding

Ask students for examples of proper nouns. (*Answers may vary, but could include the days of the week, months of the year, people's names, etc.*)

Lesson 6: Birth of the Cool
Writing



Primary Focus: Students will identify primary and secondary sources to use to gather information for their research about a famous Jazz musician **TEKS 3.13.D**

DEVELOPING QUESTIONS (5 MIN.)

- Tell students to take out their individual Research Notebooks and their Research Plans (Activity Page 5.1).
- Remind students that in the previous lesson they decided on which historically famous jazz musician and which contemporary musician from Texas they are going to research and write about for their final presentation.
- In their Research Notebook, they should already have some basic information written down about the famous jazz musician they chose. Confirm this with students and explain that they will have an opportunity to gather more information in this lesson.
- Remind students that good researchers know how to ask big questions based on what they already know. A big question will turn into a central idea. Questions about specific information help provide supporting details.
- Remind students of the Read-Aloud in Lesson 4 where they learned about Billie Holiday's childhood and how she came to New York, was embraced by the jazz community, and became famous. Based on what we already know, we could ask the big question: *How did Billie Holiday inspire people?*

TEKS 3.13.D Identify primary and secondary sources.

- Tell students that in this lesson they will think about what they want to know about the jazz musician they chose and develop questions to guide their research. Remind students that as they gather more information, they may have more questions about what they learn.

FINDING PRIMARY AND SECONDARY RESOURCES (10 MIN.)

- Tell students that during their time for independent research, they will identify one or two primary sources for their research. Explain that a primary source is where the researcher gathers most of their key information.
- Explain to students that secondary sources of information are used to confirm and expand on the information they find in the primary source or sources. Explain that secondary sources often contain interesting details or unique perspectives, or points of view, on the information found in a primary source. Tell students they will find one or two secondary sources of information for their research.
- Explain that for their informative research papers, they will need at least two sources, but could use up to four: one or two primary sources, and one or two secondary sources. Ask students what would make a good primary source for researching a famous jazz musician.
 - » a biography about that musician, which could be a book or an article
- Remind students that their sources must be reliable. Tell students that during their independent research time, they can ask for help to determine whether or not a source is reliable.
- How should we record which sources we use to gather information?
 - » Answers should indicate listing their sources in the Works Cited format they learned and practiced in Lesson 3.
- Show Digital Projection DP.U11.L3.1. With the students, review the information they need for each source that will be listed on their Works Cited page. Tell students that when they are researching, they will write their sources down in this format in the notes section of their Research Notebook. Explain that they will need this information to complete a Works Cited page for their research paper.

➤ Works Cited Guidelines

Support

Provide an example of a primary source and an example of a secondary source for research on Bessie Smith. If a digital display is not available, show students a copy of the book or article you found.



Check for Understanding

Ask students why a biography about the person they are researching would be a good primary source of information. (*Biographies are nonfiction texts that tell true stories about people.*)

Challenge

Have students identify details in a secondary source that support a key idea they found in a primary source. Have students make a web or graphic organizer in their Research Notebook that shows how the details support the key idea.

INDEPENDENT RESEARCH (30 MIN.)

- Have students go to the Notes section of their Research Notebook and review the information they wrote down about the jazz musician they chose to research. Give students about 5 or 6 minutes to generate one or two questions they have about their topic. Tell students to ask a question that requires more than one detail to answer. Tell students to write down their questions on a fresh page in their notebooks.
- Walk around the room and help students as needed. Verify that students' questions are appropriate for their topics.
- Tell students to record their questions in their Research Plan (Activity Page 5.1) in the space provided.

Note: If students do not have enough information to develop questions, direct them to their research stations and explain that they may write their questions once they have more information about their topic.

- Have students go to their research stations. Tell students that they will use this time for independent research. Tell students to use the questions they just wrote down to guide their research.
- Tell students that today they will identify at least one primary source and one secondary source for their research. They will also take notes on the key information and details they find about their topic.
- Tell students to record the name of the primary source of information on a page in the Notes section of their Research Notebook. Tell students to record it as it should appear on their Works Cited page. Tell students to write down the key information they find directly below the name of the source of information.

- Explain to students that they may write down quotes or paraphrase the information they find. Remind students to evaluate details to determine key ideas.
- Tell students that once they have identified a primary source and gathered some key information, they can search for a secondary source to confirm and expand on what they found.
- Walk around the room and visit students' research stations to support as needed.

~~~~~  
End Lesson  
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**ENGLISH
LANGUAGE
LEARNERS**

Speaking and Listening Identifying Reliable Sources of Information

Beginning

Have students work in a small group to talk about what a reliable source is and what an unreliable source is.

Intermediate

Have students work in partners to identify a primary source of information about the famous jazz musician they chose to research. Ask students to explain what interests them most about their topic.

Advanced/Advanced High

Have students identify and share two sources of information about the famous jazz musician they chose to research. Assist the student with developing a couple questions about their topic based on information from primary sources.

ELPS 5.B; ELPS 5.F

7

Little Melba Liston

PRIMARY FOCUS OF LESSON

Reading

Students will make inferences and evaluate details in the text.

✚ **TEKS 3.6.F; TEKS 3.6.G**

Language

Students will identify adjectives and other descriptive language in the reading and will then revise their own writing to improve its descriptive quality.

✚ **TEKS 3.11.D.iv**

Writing

Using the information they have gathered, students will plan a draft of their first essay by mapping the key ideas and details.

✚ **TEKS 3.11.A; TEKS 3.11.B.i; TEKS 3.11.B.ii; TEKS 3.12.B**

FORMATIVE ASSESSMENT

Exit Ticket

How would you describe little Melba? What kind of student do you think she was? Use evidence from the

✚ text to support your answer. **TEKS 3.6.F**

✚ **TEKS 3.6.F** Make inferences and use evidence to support understanding; **TEKS 3.6.G** Evaluate details read to determine key ideas; **TEKS 3.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 3.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 3.11.D.iv** Edit drafts using standard English conventions, including: adjectives, including their comparative and superlative forms; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> <i>Little Melba and Her Big Trombone</i> by Kathryn Russell-Brown <input type="checkbox"/> Map of the United States (Digital Projections) <input type="checkbox"/> Exit Ticket
Presenting the Reading	Whole Group	15 min.	
Discussing the Reading	Whole Group	5 min.	
Reading with a Partner	Partners	15 min.	
Reflecting on the Reading	Independent	10 min.	
Language (10 min.)			
Vocabulary	Whole Group	5 min.	<input type="checkbox"/> <i>Little Melba and Her Big Trombone</i> by Kathryn Russell-Brown <input type="checkbox"/> Exit Ticket
Using Adjectives	Independent	5 min.	
Writing (60 min.)			
Inquiry and Research	Independent	25 min.	<input type="checkbox"/> Activity Pages 5.1, 7.1 <input type="checkbox"/> Works Cited Guidelines (Digital Projections) <input type="checkbox"/> Research Plan (Digital Projections) <input type="checkbox"/> Writing Rubric: Research Essay (Digital Projections) <input type="checkbox"/> Research Essay Map (Digital Projections) <input type="checkbox"/> Research Notebooks
Preparing to Write	Whole Group	15 min.	
Prewriting	Independent	20 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Little Melba and Her Big Trombone* by Kathryn Russell-Brown. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of a mother strolling with her baby in a carriage, and number each page in order after that.
- Identify Digital Projection DP.U11.L1.1.
- Preview the lesson and prepare a partnering strategy if needed.
- Ensure that each pair of students will have space to read, discuss, and write.

Writing

- Access and review Digital Projection DP.U11.L7.1, the Writing Rubric. This will be the rubric used to grade students' essays.
- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their Research Notebooks.
- Identify and prepare to display Digital Projections DP.U11.L3.1, DP.U11.L5.1, DP.U11.L7.1, and DP.U11.L7.2.
- Prepare sample grouping of key ideas and details, such as:

Key idea: Jenny is a good basketball player.

Details: Jenny's team won the basketball tournament. Jenny regularly plays in the games.

Key idea: Math is part of life.

Details: We see patterns in nature. We can measure growth and change.

Universal Access

Reading

- Gather a few short articles about other breakthrough musicians, preferably from Texas, for students to practice evaluating details to determine key ideas.
- Provide sentence starters for students to assist with comprehension and making inferences.
 - Examples of sentence starters:
Melba daydreamed about _____.
Melba chose the _____.
Melba practiced _____.
Melba was lonely because _____.

Language

- Provide the following sentence frames for the vocabulary activity:
The _____ arranged a _____.
I was mesmerized by the _____.
The scene was _____.

Writing

- Have webs or charts that connect key ideas and supporting details up in one or two places in the classroom, perhaps on a board or a piece of butcher paper. For example:

Detail: Bessie Smith was nicknamed the “Empress of the Blues.”	Key Idea: Bessie Smith was a successful blues singer.
Detail:	

- Prepare to display Digital Projection DP.U11.L2.1 for additional support.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

daydream, v. to imagine what you wish for, like a pleasant vision

gig, n. a job that requires performing

growly, adj. gruff and rumbly like an animal's growl

keen, adj. intensely perceptive

kinfolk, n. close relatives

mighty, adj. powerful or impressive

swell, adj. wonderful

Vocabulary Chart for <i>Little Melba and Her Big Trombone</i>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	gig growly kinfolk swell	daydream keen mighty
Multiple-Meaning Core Vocabulary Words	gig swell	daydream keen mighty
Sayings and Phrases	hard times hit rock bottom smart as a whip	

Lesson 7: Little Melba Liston

Reading



Primary Focus: Students will make inferences and evaluate details in the text.

TEKS 3.6.F; TEKS 3.6.G

INTRODUCING THE READING (5 MIN.)

- Ensure that students can view the illustrations and read the text in the book *Little Melba and Her Big Trombone* by Kathryn Russell-Brown.
- Introduce students to the book *Little Melba and Her Big Trombone* by Kathryn Russell-Brown.
- Tell students that this book is another example of creative nonfiction. The book is based on the real life story of Melba Doretta Liston, a famous jazz trombonist from Kansas City.
- Show Digital Projection DP.U11.L1.1. Point to where Kansas City is on the map for the students. Show students where Kansas City is in proximity to the Mississippi River.

➤ Map of the United States

- Explain to students that it was another important city during of the Jazz Age, like New Orleans, St. Louis, Chicago, and New York City, and was famous for Bebop.
- Tell students that Melba Liston became the first female jazz trombonist to perform with men in the big bands. She made music with many other famous jazz musicians, too, like Billie Holiday and Count Basie.
- Tell students to listen and follow along to learn more about her exciting story.

PRESENTING THE READING (15 MIN.)

- Read the first part of *Little Melba and Her Big Trombone* aloud to the class. Pause at certain points during the reading to clarify key ideas and core vocabulary.
- Ask guiding questions to give students opportunities to respond and reflect as they follow along.

TEKS 3.6.F Make inferences and use evidence to support understanding; **TEKS 3.6.G** Evaluate details read to determine key ideas.

Challenge

Have students listen to a song played by Melba Liston and write a descriptive paragraph about the details they hear in the music.

- After reading page 2, pause and ask students what a gig is.
 - » a paid performance
- Pause after reading page 7 and tell students to look at the big radio and the player piano in the illustrations. Ask students what they think a player piano is.
 - » Answers will vary but could include that it is a piano that plays songs by itself when someone pushes on the pedals.
- Do we see many Majestic Radios or player pianos in people's homes today? Why or why not?
 - » Answers will vary but should imply that we do not because they were both used in a different time period. We use other devices to listen to music today.
- Pause after reading page 9 and ask students how old Melba was when her mom gave her her first trombone.
 - » seven
- Pause after reading page 11 and have students look at the illustration. Ask students why it might be challenging for a seven-year-old to play an instrument like the trombone.
 - » Answers will vary but could include that the trombone is a big instrument typically made for adult-sized people and seven-year-olds are smaller than an adult. You have to be strong and coordinated to play the trombone.
- Ask students to use evidence from the text on this page to answer the following question:
 - How do you think Melba's Grandpa John felt about Melba wanting to learn to play the trombone?
 - » Answers will vary but could include that he probably felt happy because he also played music and was glad that his granddaughter wanted to play too. The way he taught her and encouraged her shows that he believed in her.

DISCUSSING THE READING (5 MIN.)

- Explain to students that some questions have straightforward answers that don't require a lot of thought. Ask students the following question:
 1. **Literal.** Who taught Melba how to hold and play her trombone?
 - » her Grandpa John
- Explain to students that some questions require us to reason something, or to think about the information we have and make an inference. Sometimes the answer is not spelled out for us in the text, but there is still enough information to answer the question. Tell students that the next two questions will require them to think about the details and make inferences.

2. **Inferential.** Was music important in Melba's family? How do you know?
- » Answers may vary but could include that music was important in Melba's family because they liked to listen to music and dance together, and Grandpa John played the guitar.
3. **Inferential.** Why did Melba's mom buy her the big trombone, even though she was still a little girl?
- » Answers may vary but could include that Melba's mom saw that the trombone would make her only child happy and give her what she needed for her music class.



Check for Understanding

If someone said they have not slept in a week, would you infer that they are sleepy or hungry?

- » sleepy

Support

Have students answer the following questions to practice inferencing: What do you think when someone complains that they haven't eaten all day? (They are hungry or tired.)

READING WITH A PARTNER (15 MIN.)

- Have students pair up or get together with their assigned partners. Ensure that each pair of students has space to read aloud and discuss the book together.
- Tell students to look at page 14 and read this page aloud with their partners. Students may take turns reading paragraphs.
- Have students work together with their partners to identify the details on the page. Remind students that details give us specific information. Have students point to the details they see in the text.
- Ask student pairs to share one detail they identified with the rest of the group.
 - » Answers may vary but could include that she played a solo on the radio when she was eight years old.
- Tell students that details support the key idea of a text. Ask students to think about what key idea the author conveys on this page based on the details they identified. Ask students what the author wants us to remember about little Melba.
 - » Answers may vary but could include that Melba was talented and could play the trombone for audiences by the time she was eight years old.



Reading
Making Inferences

Beginning

Have students work with a partner to identify details in the illustrations and make inferences about the meaning of the text. Confirm understanding orally in language that is accessible to the students.

Intermediate

Have students work with a partner to identify details in the illustrations and make inferences about the meaning of the text. Have students use vocabulary from the book and show understanding by completing sentence starters, such as: Melba daydreamed about _____.

Advanced/Advanced High

Have students use details in the illustrations to orally explain what is happening in the book and make inferences about Melba and her trombone.

ELPS 2.E; ELPS 4.J

- Tell students to look at pages 15 and 16 and read them aloud with their partners. Students may take turns reading paragraphs.
- Have students work together with their partners to identify the details on the pages. Have students point to the details they see in the text.
- Ask student pairs to share one detail they identified with the rest of the group.
 - » Answers may vary but could include that Melba and her mom moved to Los Angeles in 1937.
- Remind students that details support the key idea of a text. Ask students to think about what key idea the author conveys on this page, based on the details they identified. Ask students what the key message about little Melba is on this page.
 - » Answers may vary but should imply that Melba had to move far away from her childhood home, but she brought her smarts along with her.
- Have students return to their individual seats or places in the classroom. Affirm for students that they will finish the book in the next lesson.

REFLECTING ON THE READING (10 MIN.)

- Have students take out their Exit Ticket and respond to the following writing prompt:



Exit Ticket

How would you describe little Melba? What kind of student do you think she was? Use evidence from the text to support your answer.

Lesson 7: Little Melba Liston

Language



Primary Focus: Students will identify descriptive language in the reading and will then revise their own writing to improve its descriptive quality.

 **TEKS 3.11.D.iv**

VOCABULARY (5 MIN.)

- Tell students to keep their books out for a quick vocabulary exercise.
- Draw on students' prior knowledge of adjectives. Tell students that adjectives describe nouns and call on a few volunteers to give examples of adjectives.
 - » Answers will vary but could include *fun, silly, hard, dry, wet, etc.*
- Ask students to flip through the pages of the book they have read so far and identify four or five adjectives. Call on students to share the adjectives they find with the rest of the group.
 - » Answers will vary but could include *sweet, growly, funny-looking, big, little, new, short, mighty, keen, swell, long, smart, etc.*

USING ADJECTIVES (5 MIN.)

- Explain to students that adjectives give us specific information about people, places, things, or ideas. We use adjectives to help describe the specific qualities of something or someone.
- Tell students to take out their Exit Tickets.
- Tell students to read their answers quietly to themselves and identify the adjectives they included in their writing. Ask students to identify places where they could include an adjective.
- Give students time to edit their Exit Tickets.
- Collect the Exit Tickets.

Support

Provide a list of adjectives that could describe someone's mood. Provide a list of adjectives that describe someone's personality. Compare the two with the group.

Challenge

Point to a noun in the book and ask students to name one adjective that could be used to describe it. If students struggle, review what adjectives are.

 **TEKS 3.11.D.iv** Edit drafts using standard English conventions, including: adjectives, including their comparative and superlative forms.



Language
Using Adjectives

Beginning

After discussing adjectives in a small group with the teacher, have students work with a partner to identify and write down three adjectives from the book.

Intermediate

Have students write down three examples of people or things that are described by adjectives in the book.

Advanced/Advanced High

Have students use an adjective that is new to them to describe Melba in their written response.

ELPS 1.E; ELPS 1.F



Check for Understanding

Point to a noun in the book and ask students to name one adjective that could be used to describe it. If students struggle, review what adjectives are.

Lesson 7: Little Melba Liston

Writing



Primary Focus: Using the information they have gathered, students will plan a draft of their first essay by mapping the key ideas and details.

 **TEKS 3.11.A; TEKS 3.11.B.i; TEKS 3.11.B.ii; TEKS 3.12.B**

INQUIRY AND RESEARCH (25 MIN.)

- Display Digital Projection DP.U11.L5.1 for the students.

Research Plan


- Have students take out Activity Page 5.1.
- Confirm that students have written down one or two big questions about the famous jazz musician they are researching, as well as at least one reliable source of information.

Note: If there are students who have not generated guiding questions for their research, make note and work with those particular students while others proceed with their research.

- Tell students that in this lesson they will continue to gather information by finding reliable sources and taking notes. Show Digital Projection DP.U11.L3.1. Briefly review how to cite a source of information.
- Have students take out their individual Research Notebooks and open to the Notes section.
- Have students check to make sure they have recorded their sources of information correctly so far.
- Have students review their notes to be sure that the information gathered is noted under the correct source of information to avoid plagiarism.
- Have students go to their research stations. Give students time to continue gathering information about their topic in their Research Notebooks.
- Walk around the space and support students as needed.

Activity Page 5.1



 **TEKS 3.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 3.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft.

PREPARING TO WRITE (15 MIN.)


- Have students return to their individual seats or places. Have them take out Activity Page 5.1. Confirm with students that they have completed steps 1–3 in the first column of their Research Plan. If there are students who have not completed step 3, make note and help those particular students with gathering information while others begin the prewriting activity.
- Announce that it is time to begin their research essays. Explain to students that a research essay presents information in a new way.
- Tell students that they will use the information they have gathered to write a short essay, or informative paper, that expresses what they have learned about their topic.
- Display Digital Projection DP.U11.L7.1. Ensure that each student has a copy of the Writing Rubric to take home. Briefly go over the checklists in the Proficient column of the rubric with students. Explain that their essays will be graded on the ideas they express, how they organize those ideas, and the language they use.

➤ Writing Rubric

Third Grade Writing Rubric: Research Essay

Compose an informative text about a topic that is based on research and includes a clear central idea and details. **TEKS 3.12.B; TEKS 3.13.H**

- a. Develop a focused and structured piece of writing by: 1) organizing with purposeful structure, including an introduction and a conclusion, and 2) developing an engaging idea with relevant details. **TEKS 3.11.B.i; TEKS 3.11.Bii**
- b. Develop a piece of writing that is coherent and clear, with good sentence structure and word choice. **TEKS 3.11.C**

 **TEKS 3.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure including an introduction and conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 3.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

	Advanced	Proficient	Basic
Ideas	<p>The composition:</p> <ul style="list-style-type: none"> examines a topic develops key ideas about the topic with a combination of relevant facts and accurate details makes connections between ideas demonstrates awareness of purpose 	<p>The composition:</p> <ul style="list-style-type: none"> examines a topic develops key ideas about the topic with relevant facts and accurate details 	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none"> examine a topic develop key ideas with relevant facts and accurate details
Organization	<p>The composition:</p> <ul style="list-style-type: none"> introduces a topic clearly and in an engaging way groups related information together and explains connections provides a concluding statement that connects the topic to a big question or the purpose for writing 	<p>The composition:</p> <ul style="list-style-type: none"> introduces a topic groups related information together provides a concluding statement or section 	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none"> introduce a topic group related information together provide a concluding statement or section
Language	<p>The composition:</p> <ul style="list-style-type: none"> uses language purposefully to convey meaning varies sentence structure and word choice for writing that is clear, coherent and engaging uses correct capitalization and punctuation 	<p>The composition:</p> <ul style="list-style-type: none"> uses language to convey meaning uses good sentence structure and word choice for clear writing 	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none"> use language to convey meaning use good sentence structure and word choice for clear writing

Activity Page 7.1



Challenge

Have students map out and draft a complete paragraph for their essay.

- Tell students that in this lesson they will begin planning their essays. Tell students that planning and prewriting will help them achieve the goal of writing to provide information.
- Display Digital Projection DP.U11.L7.2, and have students take out Activity Page 7.1.

➤ Research Essay Map

Research Essay Map			Name: _____
Essay Title:			
Introduction Opening statement or hook:			
Introductory Topic Sentence:			
Details:			
Body Paragraph 1	Body Paragraph 2	Body Paragraph 3 (optional)	
Key Idea:	Key Idea:	Key Idea:	
Details:	Details:	Details:	
Conclusion Why did you choose this topic?			
What do you still wonder about your topic?			

- Tell students that they will follow this map to write a short essay about a famous jazz musician.
- Remind students that in this unit they have already learned how to 1) ask big questions about a topic to uncover a central idea, 2) write an introductory paragraph, and 3) evaluate details to determine key ideas.
- Point to the section for the Introduction and show where the Introductory Topic Sentence can go.
- Point to the body paragraph sections and show where the details and key ideas can go. Explain that a third paragraph is optional.
- Assure students that they will learn about ways to write a conclusion in the next lesson.



Check for Understanding

Have students explain each section of the Research Essay Map. If they cannot, review with the entire class.

PREWRITING (20 MIN.)

- Have students keep Activity Page 7.1 handy and take out their Research Notebooks.
- Explain to students that to begin planning their essays, they will review the information they have gathered and categorize it. They will group details and ideas together in a way that makes sense for what they want to write.
- Tell students that first that they will identify and connect, or categorize, specific details. Then they will determine key ideas.
- Modeling. Explain to students that details in a paragraph should connect in some way. Write or display and say aloud the following two details about Bessie Smith:
 - » Bessie Smith was nicknamed the “Empress of the Blues.”
 - » In 1923, about 780,000 copies of Bessie’s version of “Downhearted Blues” were sold.
- Ask: students how these two details connect.
 - » Answers may vary but could include that they both reflect the success of Bessie Smith.

Support

Have students practice grouping two sets of simple details together. After they have categorized the details, assist students with determining the key ideas that connect them.



Writing
Gathering and
Recording Information

Beginning

Have students work with their research partner to gather details about the character of their musician. Have students share details that say something about the character or personality of the musicians they are researching.

Intermediate

Have students work with their research partner to talk about the information they have gathered and identify which details are most important to include in their research. Assist students as needed.

Advanced/Advanced High

Have students gather details about their musician. Have students make two simple webs or charts to determine key ideas about their topic based on the details they gathered.

ELPS 5.B; ELPS 5.G

- Draw or display a simple web or chart that shows a key idea that these two details support.

Detail: Bessie Smith was nicknamed the “Empress of the Blues.”

Key Idea: Bessie Smith was a successful blues singer.

Detail: In 1923, about 780,000 copies of Bessie’s version of “Downhearted Blues” were sold.

- Return to Digital Projection DPU11.L7.2. Show where these details and the key idea would go in the Research Essay Map.
- Have students review their notes to identify and group specific details that connect. Have students make simple charts in the Notes section of their Research Notebook to determine how the details connect to a key idea.
- Tell students that when they are finished grouping their details and key ideas, they can write them in their Research Essay Map.
- Tell students they can work on the Body Paragraph and Introduction sections on Activity Page 7.1.
- Walk around the room and support students as needed.

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End Lesson  
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8

Somethin' Special

PRIMARY FOCUS OF LESSON

Reading

Students will analyze and discuss the author's purpose for writing *Little Melba and Her Big Trombone*.

✚ **TEKS 3.10.A**

Language

Students will determine the meaning of vocabulary words from the text.

✚ **TEKS 3.3.B**

Writing

Students will finalize their research about a famous jazz artist and will complete a rough draft of their first essay.

✚ **TEKS 3.13.E; TEKS 3.11.B.i; TEKS 3.11.B.ii**

FORMATIVE ASSESSMENT

Rough Draft

With teacher support, students will complete a rough draft of their first essay.

✚ **TEKS 3.13.E; TEKS 3.11.B.i; TEKS 3.11.B.ii**

✚ **TEKS 3.3.B** Use context within and beyond a sentence to determine the meaning of unfamiliar words and multiple-meaning words; **TEKS 3.10.A** Explain the author's purpose and message within a text; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 3.13.E** Demonstrate understanding of information gathered.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (35 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> <i>Little Melba and Her Big Trombone</i> by Kathryn Russell-Brown
Presenting the Reading	Whole Group	20 min.	
Discussing the Reading	Whole Group	10 min.	
Language (10 min.)			
Vocabulary	Partner	10 min.	<input type="checkbox"/> <i>Little Melba and Her Big Trombone</i> by Kathryn Russell-Brown
Writing (75 min.)			
Reviewing the Research Plan	Whole Group	5 min.	<input type="checkbox"/> Activity Pages 5.1, 7.1, 8.1 <input type="checkbox"/> Writing Rubric: Research Essay (Digital Projections) <input type="checkbox"/> Research Essay Map (Digital Projections) <input type="checkbox"/> Research Notebooks
Prewriting	Independent	15 min.	
Partner Feedback	Partner	5 min.	
Drafting	Independent	40 min.	
Peer Review	Partner	10 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Little Melba and Her Big Trombone* by Kathryn Russell-Brown. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but, for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of a mother strolling with her baby in a carriage, and then number each page in order after that.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.
- Gather a few articles on breakthrough musicians or other short biographies that students can use to practice determining the author's purpose for writing a text.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their individual Research Notebooks.
- Identify and prepare to display Digital Projections DP.U11.L7.1 and DP.U11.L7.2.

- Prepare to display a chart in the classroom that models how to begin a rough draft using the Research Essay Map. You may use a digital projection, a large piece of butcher paper, or a white board space. Prepare sections for the Introduction, Body Paragraphs, and Conclusion, and write in one or two sentences as a group for each section.
- Prepare space for students to work in pairs or small groups if needed.
- Prepare for peer review by pairing students who have not worked together often.

Universal Access

Reading

- Provide sentence starters to help students understand and explain the author’s purpose:
Persuade means _____.
Inform means _____.
Entertain means _____.
 The author wrote this story to _____ the reader.
- Gather a few articles or other short biographies that students can use to practice determining the author’s purpose for writing a text.

Language

- Provide the following sentence frames for the vocabulary activity:
 The _____ arranged a _____.
 I was mesmerized by the _____.
 The scene was _____.

Writing

- Have webs or charts that connect key ideas and supporting details up in one or two places in the classroom, perhaps on a board or a piece of butcher paper. For example:

Detail: Bessie Smith was nicknamed the “Empress of the Blues.”	Key Idea: Bessie Smith was a successful blues singer.
Detail:	

- Prepare to display Digital Projections DP.U11.L2.1 for additional support.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

arrange, v. to prepare or put in order

bold, adj. daring and prominent

compose, v. to create or produce with careful thought

discourage, v. to make less hopeful or confident

mesmerize, v. to fascinate or hypnotize

scene, n. an active place or space

thrill, n. an exciting experience

Vocabulary Chart for <i>Little Melba and Her Big Trombone</i>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	compose scene	arrange bold discourage mesmerize thrill
Multiple-Meaning Core Vocabulary Words	compose scene	arrange bold thrill
Sayings and Phrases	one of a kind master musician	

Lesson 8: Somethin' Special

Reading



Primary Focus: Students will analyze and discuss the author's purpose for writing *Little Melba and Her Big Trombone*.

TEKS 3.10.A

INTRODUCING THE READING (5 MIN.)

- Ensure that students can view the illustrations and read the text in the book *Little Melba and Her Big Trombone* by Kathryn Russell-Brown.
- Explain to students that authors always have a purpose in mind when they write about a topic. Authors want their writing to accomplish something. The purpose could be to simply inform the reader, but it is often something more. This book tells the story of Melba Doretta Liston, but what else is Kathryn Russell-Brown, the author of the book, saying about Melba and her trombone? How does she get her message across?
- Ask students to think about the author's purpose for writing the book as they listen and follow along.

PRESENTING THE READING (20 MIN.)

- Turn to page 17 of the book *Little Melba and Her Big Trombone* and begin reading aloud to the class.
- Pause at certain points during the reading to clarify key ideas and core vocabulary. Ask guiding questions to give students opportunities to respond and reflect as they follow along.
- Pause after reading page 17 and ask students what Melba wanted to do when boys in the band were rude to her.
 - » play her trombone
- Pause after reading page 22, and ask students what they think it means to become a "master musician."
 - » Answers will vary but could include that being a master musician means that you are not only an expert at playing music, but also an expert at composing and arranging music.

TEKS 3.10.A Explain the author's purpose and message within a text.

Support

Have one or two students name their favorite story or movie. To help them make a connection to the author's purpose in the text, ask if the purpose of the movie was to persuade, inform, or entertain.

- Pause after reading page 23 and ask students why they think the author wanted us to know that Melba was the only woman in the jazz band.
 - » Answers will vary but should include students' thoughts and opinions about what it might have been like to be the only woman in the jazz band.
- On the same page, ask students what they think the author is trying to explain by telling us that Melba and Billie Holiday could not get service in restaurants and hotels.
 - » Answers will vary but should include students' thoughts and opinions about how it would feel to be a hardworking musician on the road and to be discriminated against and treated poorly in places of service.
- After reading the last page, ask students what they think kept Melba motivated through the unfair treatment while she played her trombone for audiences all over the world.
 - » Answers will vary but should include students' thoughts and opinions about what might have motivated Melba to make music.
- Explain that Melba Doretta Liston was a pioneer, a Black woman, and a jazz trombonist in a world of jazz players and composers who were mostly men. She composed and arranged music for jazz greats like Dizzy Gillespie, Count Basie, Quincy Jones, and Randy Weston. She also taught music and traveled the world.

DISCUSSING THE READING (10 MIN.)

- Remind students that authors always have a purpose when they write about a topic. Tell students that the main purpose of this book is to inform readers about the life of Melba Doretta Liston and her experience as a jazz musician. It also conveys a positive message to the reader about Melba and her story.
- Explain to students that authors of informative texts generally write to persuade, inform, or entertain. Sometimes they have more than one purpose, which could be both to inform and entertain.
- Confirm student understanding of an author's purpose. Ask the following questions and address student responses:
 1. **Evaluative.** What was the author's purpose for writing this book?
 - » The author's purpose was to inform the reader about the life of Melba Liston and her experiences pursuing her career as a musician. The author wrote the text in an entertaining way for the audience to enjoy.

Challenge

Have students research a poem or song that was composed during the Jazz Age. Have them write a paragraph describing the author or composer's purpose for writing it.

2. **Literal.** What information did the author include about Melba?
- » She chose an unusual instrument and learned to play it well, was an excellent student, traveled with a jazz band as the only woman player, and went on to travel the world.
3. **Evaluative.** What positive message does the author convey in Melba Liston's story?
- » Melba Liston was special because she continued to do what she loved even when things were difficult, and with remarkable success.



Check for Understanding

Ask students if this book was written to inform, persuade, or entertain. Students should be able to respond that it was written to inform, and maybe to entertain, but not to persuade.



**ENGLISH
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Reading

Identifying Author's Purpose

Beginning

Have students work in pairs or small groups. Have students explain to a teacher what each category of an author's purpose means, using sentence frames:

Persuade means _____.

Inform means _____.

Entertain means _____.

Intermediate

Have students discuss the author's purpose of the text with a partner.

Advanced/Advanced High

Have students discuss the different reasons why authors write stories. Teacher prompts may include: Tell me why authors write to persuade/inform/entertain.

ELPS 3.E; ELPS 3.F

Support

Provide examples of how each word can be used in a sentence. Have students check their own sentences to confirm their understanding of the words.

Challenge

Have students show understanding by identifying three more challenging vocabulary words in the text and use them in sentences.

**ENGLISH
LANGUAGE
LEARNERS**



Language Using New Vocabulary

Beginning

Have students work with a partner and focus on the word *arrange*. Have students complete the following sentence frame in two different ways:
The _____ arranged
a _____.

Intermediate

Have students work with a partner to complete the following sentence stems:
The _____ arranged a
_____. I was mesmerized
by the _____. The scene
was _____.

Advanced/Advanced High

Have students share their sentences with a partner to check for correct grammar and punctuation. Then have students edit their sentences to correct any errors.

ELPS 5.B; ELPS 5.D

Lesson 8: Somethin' Special Language



Primary Focus: Students will determine the meaning of vocabulary words from the text. **TEKS 3.3.B**

VOCABULARY (10 MIN.)

- Have students pair up or get together with their assigned partners.
- Tell students that they need a copy of *Little Melba and Her Big Trombone* and a sheet of paper to complete this activity.
- Tell students to identify the following three vocabulary words in the text: *arrange*, *mesmerize*, and *scene*.
- Tell students that these words are found in the second half of the book.
- Tell students to read each word in context and talk about what the word means.
- Tell students that the words may have more than one meaning, so they need to determine which meaning is expressed in the text.
- Tell students to number their paper 1 to 3 and leave space to write between each one. Have students compose an original sentence that uses each word correctly.
- Walk around the room and help students as needed.
- Collect their papers when they are finished.



Check for Understanding

Have students give a thumbs up if they understand the meaning of the word(s) or a thumbs down if they do not.

TEKS 3.3.B Use context within and beyond a sentence to determine the meaning of unfamiliar words and multiple-meaning words.

Lesson 8: Somethin' Special

Writing



Primary Focus: Students will finalize their research about a famous jazz artist and complete a rough draft of their first essay. **TEKS 3.13.E; TEKS 3.11.B.i; TEKS 3.11.B.ii**

REVIEWING THE RESEARCH PLAN (5 MIN.)

- Have students take out Activity Page 5.1. Confirm with students that they are at step 4 in the first column of their Research Plan.
- Tell students that in this lesson they will learn ways to write a concluding paragraph, finish their Research Essay Map, and write a rough draft.
- Tell students that first they will need their individual Research Notebook and their Research Essay Map (Activity Page 7.1).
- Ask students whether or not they have all the information they need to write about the famous jazz musician they chose to research.
- Tell students that if they need to gather some additional information to complete their research, they will be able to do so during the time for drafting.

Note: If students need additional information or assistance with completing their Research Essay Maps, make note and work with particular students while others begin working on their rough drafts.

PREWRITING (15 MIN.)

- Display Digital Projections DP.U11.L7.2, and have students take out Activity Page 7.1. With students, review which information should be included in each section of the essay map.
- Point to the Conclusion section and read the guiding questions aloud.
 - Why did you choose this topic?
 - What do you still wonder about your topic?

Activity Page 5.1



Activity Page 7.1



TEKS 3.11.B.i Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure including an introduction and conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 3.13.E** Demonstrate understanding of information gathered.

Support

Work 1:1 or with a small group of students to confirm that 1) the map has information about a famous jazz musician, 2) the map shows key ideas, and 3) the map shows specific details and facts about the musician.

- Explain to students that a concluding paragraph is an opportunity for the writer to end the essay by expressing why the topic is important or how they relate to the topic. The writer could also say what else they wonder about the topic, or perhaps give some additional interesting information that might spark the reader's curiosity to learn more. Explain to students that a concluding paragraph should end the essay on a reflective note.
- Tell students that answering the guiding questions in the Conclusion section of the Research Essay Map will help them write reflective concluding paragraphs.
- Have students pair up and share possible answers to the guiding questions in the Conclusion section of the Research Essay Map.
- Have students use the information they have gathered in the Notes section of their Research Notebook to continue working on their Research Essay Map.
- Walk around the room and verify that students have worked on the Conclusion section.

PARTNER FEEDBACK (5 MIN.)

- Have students review what they have completed in their Research Essay Map (Activity Page 7.1).
- Have students pair up or get together with assigned partners. Tell students they will need their Research Essay Map (Activity Page 7.1).
- Have students exchange Research Essay Maps. Ask students the following questions about their partners' work. Pause after each question so that partners can share yes or no answers.
 1. Does the map have information about a famous jazz musician?
 2. Does the map show key ideas?
 3. Does the map show specific details and facts about a famous jazz musician?
- Tell students that the answer should be "yes" to all of those questions before they can begin writing their rough draft.



Check for Understanding

Ask students to give a thumbs up if they understand what a rough draft is or a thumbs down if they do not. If students do not understand what a rough draft is, clarify this for them.

DRAFTING (40 MIN.)

- Have students begin a Drafts section in their individual Research Notebook. Explain to students that they will write the rough draft of their essay, and also edit and revise it, in this section of their Research Notebook.
- Have students write “Introduction: Rough Draft” at the top of a fresh page in the Drafts section of their Research Notebook.
- Have students write “Body Paragraphs: Rough Draft” at the top of the next fresh page in the Drafts section of their Research Notebook.
- Have students write “Conclusion: Rough Draft” at the top of the following fresh page in the Drafts section of their Research Notebook.
- Display a chart with sections labeled Introduction, Body Paragraphs, and Conclusion somewhere in the classroom.
- Use the example of Bessie Smith or Willie Nelson, or a topic shared by students, to show how to take information from the Research Essay Map to write a rough draft.
- As a group, write a sentence or two in each section of the chart and leave the chart up for students to reference as they write.
- Have students use what they wrote in their Research Essay Plan to compose each part of their rough draft.
- Remind students to vary their sentence structure by using conjunctions and linking words, like *also* and *so*.
- Remind students to use specific and accurate vocabulary that is appropriate for their topic.
- Walk around the room and support students as needed.

PEER REVIEW (10 MIN.)

- Display Digital Projection DP.U11.L7.1.
- Have students take out Activity Page 8.1.
- Show students that the Peer Review Checklist (Activity Page 8.1) has an Ideas section, an Organization section, and a Language section, just like the Writing Rubric that will be used to grade their essays.
- Have students pair up or get together with assigned partners. Tell them to bring their Research Notebooks and Activity Page 8.1.
- Ensure that each pair of students has space to read each other’s work, ask each other questions, and write down feedback.

Activity Page 8.1



Challenge

Have students gather feedback on their rough drafts from more than one peer reviewer.

**ENGLISH
LANGUAGE
LEARNERS**



Writing Organizing a Paragraph

Beginning

Have students work with their research partner to use a Key Idea and Details chart to compose a full paragraph about their musician. Assist students with this task.

Intermediate

Have students work with their research partner to gather more details about their topic and make another Key Idea and Details chart. Have students explain their charts to you orally before writing their paragraphs.

Advanced/Advanced High

Have students use the key ideas and details in their charts to write paragraphs about their topic. Have students exchange their work with another student and use the Peer Review Checklist to give feedback.

ELPS 5.B; ELPS 5.G

- Explain to students that peer review can help improve their writing skills. Tell students that they will exchange rough drafts with a partner and review each other's work.
- Explain that each student will be a peer reviewer. They will read each part of their partner's rough draft and then fill out the Peer Review Checklist. Tell students to include one compliment about their partner's writing and one suggestion to help them to improve.
- Walk around the room and support students as needed.
- Tell students to return their partner's Research Notebook along with a completed Peer Review Checklist.
- Have students save the feedback they received from their partner on the Peer Review Checklist in their Research Notebooks.
- Tell students they will refer to it when they revise their rough drafts during the next lesson.

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End Lesson  
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9

Jazz Is About Freedom

PRIMARY FOCUS OF LESSON

Reading

Students will demonstrate their understanding of how an author's use of language and onomatopoeia contribute to the voice of the text.

✚ **TEKS 3.10.D; TEKS 3.10.F**

Writing

Students will complete their focused and structured essays, characterized by an engaging central idea and relevant details.

✚ **TEKS 3.11.C; TEKS 3.12.B; TEKS 3.13.H**

FORMATIVE ASSESSMENT

Exit Ticket

Describe how the use of language and onomatopoeia contribute to the author's voice in the book *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History*. Use evidence from the text to support your response.

✚ **TEKS 3.10.D; TEKS 3.10.F**

Essay 1

Students will complete their essay about a famous jazz musician.

✚ **TEKS 3.12.B; TEKS 3.13.H**

✚ **TEKS 3.10.D** Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes; **TEKS 3.10.F** Discuss how the author's use of language contributes to voice; **TEKS 3.11.C** Revise drafts by adding, revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity deleting, or rearranging words, phrases or sentences; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> <i>Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History</i> by Lesa Cline-Ransom <input type="checkbox"/> Exit Ticket
Presenting the Reading	Whole Group	15 min.	
Discussing the Author's Voice	Whole Group	10 min.	
Partner Reading	Partner	10 min.	
Reflecting on the Reading	Independent	10 min.	
Writing (70 min.)			
Preparing to Edit	Whole Group	5 min.	<input type="checkbox"/> Activity Pages 5.1, 7.1, 8.1 <input type="checkbox"/> Research Notebooks
Editing the Rough Draft	Independent	25 min.	
Peer Feedback	Partner	10 min.	
Writing the Final Draft	Independent	30 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History* by Lesa Cline-Ransom. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has a blue illustration of young Benny with family and friends, and number each page in order after that.
- Preview the provided scaffolding strategies and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.
- Gather photos or images of different types of instruments to display or distribute.
- Prepare to display, distribute, or play audio of the poem “Harlem” by Langston Hughes.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their Research Notebooks.
- Prepare for students to research with a partner if needed.

- Display the following checklist somewhere in the classroom for students to reference as they revise their drafts:
 1. The information should be paraphrased or summarized and cited on the Works Cited page, and not plagiarized (copied) from a source.
 2. 1–3 quotes in the essay is okay.
 3. Sentence structure should vary a little for clarity and readability.
 4. Word choice should be specific and connected to the topic.
- Arrange for students to be able to enter their final drafts in a word processor if they have time. Students may perform spell check and print their essays.

Universal Access

Reading

- Provide a list of examples of onomatopoeia and make it visible for students somewhere in the classroom.
- Gather a few other texts, like short poems or short stories, that contain more examples of onomatopoeia and repetition.

Writing

- Refer students back to the short ReadWorks passages and the sample paragraphs for support as they work on their drafts.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

gramophone, n. an old type of record player

mellow, adj. pleasant and relaxed

original, adj. initial

overture, n. a musical composition played by an orchestra

tutor, n. a private instructor

vibraphone, n. like a xylophone with but with additional metal bars for vibrato

Vocabulary Chart for “Benny Goodman and Teddy Wilson”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	gramophone vibraphone	mellow original
Multiple-Meaning Core Vocabulary Words		mellow original overture tutor
Sayings and Phrases	light as a feather	

Lesson 9: Jazz Is About Freedom

Reading



Primary Focus: Students will demonstrate their understanding of how an author's use of language and onomatopoeia contribute to the voice of the text.

 **TEKS 3.10.D; TEKS 3.10.F**

INTRODUCING THE READING (5 MIN.)

- Ensure that each student is able to view and read the book *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History* by Lesa Cline-Ransom.
- Tell students that in this lesson they will read about jazz musicians Teddy Wilson and Benny Goodman.
- Tell students that today, people from all over the world, of different races, ethnicities and backgrounds, get together to play jazz music. That is not how it was in the United States before the civil rights movement. Explain to students that in the 1930s and 1940s, when the Benny Goodman Trio was rising to fame, a large part of society was prejudiced and discriminated against people based on the color of their skin. Segregation laws discriminated against Black people, and it was not common for Black and White people to mingle in public. When Benny Goodman and Teddy Wilson played together, they knew they had something special. They didn't think they could perform for an audience together, though, because Benny was White and Teddy was Black. At first, they just recorded their music. But, their music was so good that they decided to make history at the Congress Hotel in Chicago in 1936.
- Explain to students that every book is unique, and sometimes authors choose to use language very differently because they want to tell the story with a certain tone of voice.
- Tell students that during and after the reading, they will discuss how the author's unique use of language creates a certain tone, and why she chose to write the story that way.

Challenge

Have students research songs played by the Benny Goodman Trio, like "Nice Work If You Can Get It." Have students describe the music to the class.

 **TEKS 3.10.D** Describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes; **TEKS 3.10.F** Discuss how the author's use of language contributes to voice.

PRESENTING THE READING (15 MIN.)

- Read aloud pages 1–11 of *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History*. Pause at certain points during the reading to clarify key ideas and core vocabulary. Give students opportunities to express comprehension and reflection as they follow along.
- Pause after reading pages 1–3, and ask students what they notice about the punctuation in the text. Where are the periods?
 - » There are no periods in the text, only commas.
- What do the words *pop boom pop boom* make you think of?
 - » Answers will vary but could include a drum.
- Ask students why they think the author uses words like *pop boom pop boom* and *tweet drum chirp tweet drum chirp*.
 - » Answers will vary but could include that the author uses these words because they imitate music or the beat of a drum.
- Explain to students that words like *pop boom pop boom* are examples of onomatopoeia. Write the word *onomatopoeia* on the board and repeat it. Onomatopoeia is when a word sounds like what it means, or the action it describes. For example, *tick-tock* sounds like a clock and describes the action of a clock.
- Ask students if they can identify another example of onomatopoeia on page 3.
 - » ting ping tap ting ping tap
- Tell students that this story is written in the style of a song or a poem, but it still gives us information about Benny Goodman and Teddy Wilson.
- Point to the header on page 1 and ask students where Benny grew up.
 - » Chicago, Illinois
- Point to the header on page 3 and ask where Teddy grew up.
 - » Tuskegee, Alabama
- Continue reading and displaying illustrations for students.
- Pause after reading page 6 (has a picture of Teddy and his family on the front porch), and ask students what Benny and Teddy had in common growing up.
 - » Answers may vary but could include that they both had parents who kept them out of trouble and taught them to appreciate music. They also both learned to play instruments when they were young, along with their brothers.

- Pause after reading page 7 (with the silhouette of Benny playing the clarinet in the window), and ask what Benny and Teddy learned from their tutors. (Note the repetition of the word *tutors* in the text.)
 - » Answers may vary but could include that they received formal instruction from their tutors. (Benny learned German styles of music, and Teddy learned overtures, Chopin, and Bach.)
- On the same page, read the last line of the first paragraph and the last line of the second paragraph. (They are the same.)
- Ask students which style of music both men loved to play the most?
 - » “Black and blues, mellow and loose.”
- Ask students what kind of music that describes.
 - » jazz
- Continue reading and displaying illustrations for students. Pause after reading page 11 and ask students what they imagine when they hear and read the words on this page.
 - » Answers may vary but should include what students imagine a live jazz show in the summertime to be like.
- Have students turn to page 17 of the book *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History*, which portrays Gene Krupa on drums in a recording studio. Read aloud pages 17–21. Give students opportunities to respond and reflect as they follow along.
- Pause after reading page 17, which shows Gene Krupa on drums in a recording studio, and ask students what that page is about. What happens?
 - » Answers will vary but could include that Benny and Teddy meet and discover that they play jazz really well together. They form a trio with a drummer, Gene Krupa, and make records, together becoming the Benny Goodman Trio.
- Pause after reading page 19 and ask students who the members of the original Benny Goodman Trio were.
 - » Benny Goodman, Teddy Wilson, and Gene Krupa
- What happened when Teddy started to play in front of audiences, too?
 - » Answers will vary but could include that the audiences grew and cheered for the trio.
- Pause after reading page 21 (Lionel Hampton playing the vibraphone) and ask students why it was so important that the group played in front of big audiences together.
 - » Answers will vary but could include that it was the first time Black jazz musicians and White jazz musicians played openly together on stage. This was important because Black people were being treated unfairly and the Benny Goodman Trio made a statement for equality.

Support

Read the names of different instruments mentioned in the text. Display photos or illustrations of the different instruments for students.



Reading

Identifying Onomatopoeia,
Repetition and Imagery

Beginning

Have students work with a partner or in a small group.

Have students practice saying action words that sound like what they mean (onomatopoeia):
pop, fizz, chomp, sizzle, zoom, crash, gargle.

Intermediate

Have students work with a partner or in a small group.

Have students practice reading a short piece of the text in a rhythmic way.

Advanced/Advanced High

Have students work with a partner or in a small group. Have students discuss examples of imagery by saying what they imagine or feel when they read certain words in the text. Have students describe what a live jazz performance might be like.

ELPS 3.A; ELPS 3.B

DISCUSSING THE AUTHOR'S VOICE (10 MIN.)

- Demonstrate an author's voice by reading a piece of text from a school letter or textbook. To show contrast, read a piece of text from the book that highlights its musicality.
 - Remind students that the author used language in a unique way to create a certain tone throughout the book. Ask students to describe the tone of the book.
 - » Answers will vary but could include that the tone is musical, jazzy, or rhythmic.
1. **Literal.** Name the instruments mentioned in the text on page 17 (shows Gene Krupa on the drums).
 - » clarinet, piano, drums
 2. **Literal.** Give examples of repetition on page 19 (has an audience listening to the trio).
 - » "Not to be," "and they."
 - Explain to students that the author used onomatopoeia, images of music, and repetition to create a jazzy, rhythmic tone.
 3. **Inferential.** Why do you think Benny and Teddy played together as though they shared each other's thoughts?
 - » Answers will vary but could include that Benny and Teddy had some things in common when they were growing up and liked playing the same style of music.
 4. **Evaluative.** Do you think the Benny Goodman Trio made audiences happy with their music? Why or why not?
 - » Answers will vary but should include students' thoughts and opinions about people's reactions to the trio and their music.



Check for Understanding

Have students give an example of repetition in the text. Have them give an example of onomatopoeia.

PARTNER READING (10 MIN.)

- Have students pair up or get together with their assigned partners. Ensure that each pair of students has space to read aloud and discuss the book together.
- Tell students to turn to page 23 (the page with the illustration that shows Teddy at the piano on stage). Tell students to read this page aloud with their partners. Students may take turns reading lines.
- Have students work together with their partners to identify examples of repetition in the text.
- Ask student pairs to share one example of repetition they found on the page.
 - » Answers may vary but could include repetition of “Blowing loooooong.”
- Tell students to turn to page 27 and read this page aloud with their partners. Students may take turns reading lines.
- Have students work together with their partners to identify and share examples of onomatopoeia in the text.
 - » Answers may vary but could include “tweet drum.”

REFLECTING ON THE READING (10 MIN.)

- Have students return to their individual seats or spaces in the classroom.
- Have students take out their Exit Tickets. Tell students to reflect on the reading and discussion, then write a short response to the following:



Exit Ticket

Describe how the use of language and onomatopoeia contribute to the author’s voice in the book *Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History*. Use evidence from the text to support your response.

Challenge

Have students read the poem “Harlem” by Langston Hughes again. Have students write a few sentences that describe the tone of the author’s voice.

Support

Read a more musical piece of the text aloud in a very serious tone. Ask students to discuss whether or not they think it should be read in that manner and why.



Reading
Analyzing the Author's Voice

Beginning

Have students work with a partner or in small groups. Have students practice reading and saying examples of onomatopoeia in the text. Model for students as needed.

Intermediate

Have students work with a partner. Have them identify examples onomatopoeia and repetition in the text and practice reading them aloud. Model for students as needed.

Advanced/Advanced High

Have students read to themselves and list specific words and phrases from the book that contribute to the tone of the author's voice.

ELPS 4.A; ELPS 4.K



Check for Understanding

Ask students to describe the difference between the tone of a textbook or a letter from school and the tone of a letter or message to a friend.

Lesson 9: Jazz Is About Freedom

Writing



Primary Focus: Students will complete their focused and structured essays, characterized by an engaging central idea and relevant details.


 **TEKS 3.11.C; TEKS 3.12.B; TEKS 3.13.H**

PREPARING TO EDIT (5 MIN.)

- Have students take out their Research Notebook and open it to the Drafts section. Explain to students that they will edit and revise each section of their rough draft to improve their writing. Then they will compose the final draft of their research essay.
- Remind students that they have learned how to 1) paraphrase and avoid plagiarism, 2) vary sentence structure by using simple and compound sentences, and 3) use specific language to convey meaning and voice in their writing.
- Explain to students that these are things to look for and improve as needed when they edit their rough drafts:
 1. The information should be paraphrased, not plagiarized (copied), from a source.
 2. 1–3 quotes in the essay is okay.
 3. Sentence structure should vary a little so the essay is easy to read.
 4. The words used should connect to the topic.

Note: These points can be displayed somewhere in the classroom for students to reference as they edit.

- Have students take out the Peer Review Checklist that their partner filled out in the previous lesson. Explain to students that if any of the 'No' or 'Sometimes' boxes are checked, that means the essay can be improved in those aspects.

 **TEKS 3.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results. .

Support

If students are unsure about what to edit in their essays, show an example of how to rearrange sentence structure for better, more logical flow.

EDITING THE ROUGH DRAFT (25 MIN.)

- Have students read each section of their rough drafts quietly to themselves.
- Have students read their rough draft again, but this time underline parts of the draft that can be improved. Tell students to think about how to improve their writing based on both what they have learned during the unit and their partner’s feedback. Tell students to underline:
 1. Places where information could be paraphrased better.
 2. Places where the sentence structure makes reading difficult.
 3. Places where the words don’t say enough about the topic.
- Have students review their Research Essay Map (Activity Page 7.1). Tell students to make sure that information and text from every piece of the map is included in their essay as they revise.
- Tell students that they may cross out and replace words and phrases, or make notes in the margins, as they edit their essay. Tell students to correct capitalization and punctuation errors as they edit their rough draft. Explain to students that this process is called “marking up” a text.
- Walk around the room and support students as needed.
- When students have finished marking up each section of their rough draft, tell students to write a revised draft for each section. Tell students to write the second draft just below the first draft for each section. If they need more space, they may write it on another notebook page.

PEER FEEDBACK (10 MIN.)

- Have students take out a blank Peer Review Checklist (Activity Page 8.1).
- Have students pair up with a new partner or get together with assigned partners. Tell them to bring their Research Notebooks and a blank Peer Review Checklist.
- Ensure that each pair of students has space to read each other’s work and orally present to one another, ask each other questions, and write down feedback.
- Tell students that they will exchange their revised drafts with their partner and review each other’s work. Explain that each student will be a peer reviewer. They will each read every part of their partner’s revised draft and then fill out the Peer Review Checklist. Tell students to include one compliment about their partner’s writing, and one suggestion to help them to improve.

Challenge

Have students type their essays into a word processing program in paragraph form. Have students run a spell check.

- Walk around the room and support students as needed.
- Tell students to return their partner's Research Notebook, along with a completed Peer Review Checklist.

WRITING THE FINAL DRAFT (30 MIN.)

- Have students review their partner's feedback and comments. Tell students to read their revised draft quietly to themselves. Ask:
 - Is there anything that you could improve in your essay after reading your partner's revised rough draft?
 - Is there anything in your revised rough draft that could be improved based on your partner's comments?
- Before students begin writing the final draft of their research essay, give them the option to ask another peer to review their work. If students would like more feedback, provide a blank Peer Review Checklist (Activity Page 8.1).
- Have students remove two blank sheets of paper from their Research Notebook. Tell students to write their name in the top right corner on both sheets of paper.
- Explain to students that they will compose the final draft of their research essay. Tell students to keep their Research Plan (Activity Page 5.1), Research Essay Map (Activity Page 7.1), and Research Notebook handy.
- Have students write the title of their essay at the top of the first page and then set it aside.
- Have students write 'Works Cited' at the top of the second page, and then write down the complete list of their works cited as they appear on their Research Plan (Activity Page 5.1).
- Have students set their completed Works Cited page aside.
- Instruct students to copy the revised draft of each section in order under the title of the essay: First the introduction, then the 2-3 body paragraphs, then the conclusion.
- Tell students that they may include any additional edits for improvement as they write their final draft.
- Walk around the room and support students as needed.
- Collect Essay 1.

Note: If students need more time, they may finish their essay at home and turn it in before the next lesson.



Writing Using Graphic Organizers

Beginning

Assist research partners in writing a paragraph about their topic using a Key Idea and Details chart.

Intermediate

Have students work with their research partner and use the Peer Review Checklist to review their own written work.

Have them show you the completed Peer Review Checklist and talk about ways they could improve their writing.

Advanced/Advanced High

Have students tell you about the feedback from the Peer Review Checklist. Then have students edit and revise their short essay about a famous jazz musician.

ELPS 5.B; ELPS 5.G



Check for Understanding

Have students check off each section of the Research Essay Map as they complete their final draft. If students are unclear about any section of the map, review it with them. Confirm with students that the Works Cited page is a separate page that accompanies the essay.

End Lesson

10

Latin Jazz Rhythms

PRIMARY FOCUS OF LESSON

Reading

Students will explain the author’s use of illustrations and graphic features to achieve specific purposes.

✦ **TEKS 3.10.C**

Speaking and Listening

Students will listen attentively to Latin jazz music, ask relevant questions, and make pertinent comments.

✦ **TEKS 3.1.A**

Writing

Students will generate questions about a contemporary Texas musician and gather relevant information from a variety of sources.

✦ **TEKS 3.6.H; TEKS 3.13.A; TEKS 3.13.C**

FORMATIVE ASSESSMENT

Exit Ticket

Choose two pages in the book *Tito Puente: Mambo King* and describe how the illustrations support the text on the page.

✦ **TEKS 3.10.C**

✦ **TEKS 3.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.10.C** Explain the author’s use of print and graphic features to achieve specific purposes; **TEKS 3.13.A** Generate questions on a topic for formal and informal inquiry; **TEKS 3.13.C** Identify and gather relevant information from a variety of sources.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> <i>Tito Puente, Mambo King</i> , by Monica Brown <input type="checkbox"/> World Map (Digital Projections) <input type="checkbox"/> Exit Ticket
Presenting the Reading	Whole Group	10 min.	
Partner Reading	Partner	10 min.	
Responding to the Reading	Individual	5 min.	
Speaking and Listening (20 min.)			
Listening to Jazz	Small Group	15 min.	<input type="checkbox"/> PBS video "The Legends: Tito Puente" <input type="checkbox"/> Video clip of Tito Puente's performance in the film <i>Calle 54</i>
Sharing with the Group	Whole Group	5 min.	
Writing (70 min.)			
Inquiry	Whole Group	15 min.	<input type="checkbox"/> Works Cited Guidelines (Digital Projections) <input type="checkbox"/> Research Plan (Digital Projections) <input type="checkbox"/> Presentation Rubric (Digital Projections) <input type="checkbox"/> Activity Pages 5.1, 7.1 <input type="checkbox"/> Research Notebook
Independent Research	Independent	40 min.	
Citing your Sources	Independent	5 min.	
Peer Feedback	Small Group	10 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Tito Puente, Mambo King* by Monica Brown. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of a performer singing on a stage, and number each page in order after that.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.
- Ensure that all students can view the illustrations in the text.
- Prepare to project or display Image Cards 1A-1 through 1A-7.

Speaking and Listening

- Prepare for students to watch the video or listen to the audio for the PBS clip “Legends: Tito Puente.” The video can be found through the PBS website or on the PBS video-streaming platform. (If video cannot be displayed, prepare to play audio.)
- Prepare for students to watch and listen to part of a performance by Tito Puente from the film *Calle 54*. (If video cannot be displayed, prepare to play audio.) You can find the video on YouTube or on other teacher-approved platforms.
- Prepare to divide students into small groups of three or four by listing the groups before the lesson.
- Prepare art supplies for each small group of students:
 1. a large blank space for drawing (butcher paper works well)
 2. crayons, markers, or colored pencils of various colors

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.

- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their Research Notebooks.
- Identify and prepare to display Digital Projections DP.U11.L3.1, DP.U11.L5.1, and DP.U11.L10.1.
- Identify Activity Pages 5.1 and 7.1
- Prepare for students to research with a partner, if needed.

Universal Access

Reading

- Provide photos and other visual aids that represent the artistry of Tito Puente and other famous Latin jazz musicians. Ask students to draw and illustrate stories related to Latin Jazz.

Speaking and Listening

- Gather some biographical information about a few different Latin jazz musicians to share with students. Prompt students to listen to other examples of Latin jazz music to deepen their understanding of the genre.

Writing

- Prepare to support students' independent research by making a list of reliable sources for biographical information about various musicians from Texas that can be accessed online or at the library. Point students to specific sources of information about their topic as needed.
- Prepare to support students' independent research by developing some guiding research questions about a few famous musicians from Texas, to be used as examples or as research prompts if needed.

- Selena:
 - How was Selena influenced by jazz music?
 - How did Selena change Tejano music?
- Beyoncé:
 - How did Beyoncé get her start as a performer?
- Willie Nelson:
 - How was Willie Nelson influenced by jazz?

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

album, n. a collection of musical recordings

cha-cha-cha, n. a Latin American dance with a quick rhythm

mambo, n. a Latin American dance similar to rumba

rumba, n. a Cuban dance with a drawn-out beat

salsa, n. popular Latin American music and dance that incorporates the rhythms of jazz and rock and roll

timbales, n. a set of two shallow drums played with sticks, usually part of a Latin music ensemble

Vocabulary Chart for <i>Tito Puente, Mambo King</i>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	cha-cha-cha mambo rumba salsa timbales	album
Multiple-Meaning Core Vocabulary Words	mambo salsa	album
Sayings and Phrases		

Lesson 10: Latin Jazz Rhythms

Reading



Primary Focus: Students will explain the author's use of illustrations and graphic features to achieve specific purposes. **TEKS 3.10.C**

INTRODUCING THE READING (5 MIN.)

- Ensure that each student can read the text and view the illustrations in the book *Tito Puente, Mambo King* by Monica Brown.
- Tell students that they will listen and follow along as you read the book *Tito Puente, Mambo King* by Monica Brown.
- Explain to students that jazz music has influenced many other forms of music in the United States and in other parts of the world. Jazz music has also been influenced by other cultures and forms of music to evolve into new styles. The music of Tito Puente and the rich world of Latin jazz music is an example of this.
- Show Digital Projection DP.U11.L1.2.

➤ World Map

- Point to the island of Puerto Rico.
- Explain to students that Tito Puente's parents were originally from Puerto Rico, but they moved to New York City, where Tito was born and raised. Tito was raised in Spanish Harlem in the 1920s and 1930s. Many Puerto Ricans and people of other Spanish-speaking ethnic groups lived in Spanish Harlem. Tito was greatly influenced by jazz and the Harlem Renaissance movement.
- Tito Puente blended forms of traditional Latin American music and dance with jazz, including solos and improvisation, to create a style of Latin jazz.
- Pause and ask students if they have ever heard salsa music.
- Explain that salsa music blends Latin American sounds with the rhythms of blues, jazz, and rock n' roll.

Support

Display Image Cards 1A-1 through 1A-7 again for students and confirm that the images provide additional information about jazz.

➤ **TEKS 3.10.C** Explain the author's use of print and graphic features to achieve specific purposes.

PRESENTING THE READING (10 MIN.)

- Begin reading *Tito Puente, Mambo King* aloud to the class.
- Pause at certain points during the reading to clarify key ideas and core vocabulary. Give students opportunities to respond and reflect as they follow along.
- After reading the first page, pause and ask students what the mambo, the rumba, and the cha-cha-cha are.
 - » traditional Latin American dances
- Pause after reading about the church talent show on page 9, and ask students how they think Tito won the contest.
 - » Answers will vary but should include students' thoughts and opinions about how people win talent shows, and perhaps suggest that Tito's music and dancing impressed people and made them feel happy.
- Pause after reading page 11, and ask students what playing baseball and playing drums have in common.
 - » Answers may vary but could include that they both involve hitting something with a stick.
- Pause after reading about Tito going to study at Julliard and ask students why they think it was important for Tito to learn to write music.
 - » Answers will vary but could include that Tito wanted to lead his own band so he needed to be able to write music that other people could play.
- Finish reading the book, then ask the following questions:
 - *What happened when Tito Puente's dream came true and he was able to lead his own orchestra?*
 - » Answers will vary but could include that his orchestra made many albums and had great success.
 - *Which instrument did Tito Puente love to play the most. How do you know?*
 - » Answers will vary but should include that Tito Puente loved to play the timbales. We know this because he played the timbales with his orchestra.
 - *Why do you think Tito Puente was given five Grammy Awards?*
 - » Answers will vary but should include students' thoughts and opinions about why successful musicians are recognized with awards. Tito Puente's wonderful music touched the lives and hearts of many people.

PARTNER READING (10 MIN.)

- Have students partner up or get together with their assigned partners. Tell students that they will need a copy of the book *Tito Puente, Mambo King*.
- Have students look carefully at the illustrations on the first two pages of the book as you read them aloud again. Explain to students that illustrations can enrich a text and deepen our understanding of the words on the page.
- Tell students to point to details in the illustrations and discuss how they connect to the text.
- Tell students to choose two more pages and take turns reading the text aloud. Tell students to point to details in the illustrations and discuss how they support or connect to the text they just read.



Check for Understanding

Have students give a thumbs up if they understand the assignment or a thumbs down if they do not. If students are unclear about the Partner Reading activity, give them specific directions and model the activity for them.

RESPONDING TO THE READING (5 MIN.)

- Have students return to their individual seats or spaces in the classroom.
- Have students take out their Exit Tickets and write a short response to the following prompt:



Exit Ticket

Choose two pages in *Tito Puente, Mambo King*, and describe how the illustrations support the text on the page.

Challenge

Have students choose their favorite illustrations in the book and then make new illustrations for the text on those pages.



**ENGLISH
LANGUAGE
LEARNERS**

Reading Using Illustrative Support

Beginning

Have students work with a partner to draw small illustrations for two verbs they identify in the text.

Intermediate

Have students work with a partner to make a new illustration for the text on one page of the book.

Advanced/Advanced High

Have students work with a partner to write new text for one of the illustrations in the book.

ELPS 1.C; ELPS 4.C;

ELPS 5.G

Lesson 10: Latin Jazz Rhythms

Speaking and Listening



Primary Focus: Students will listen attentively to Latin jazz music, ask relevant questions, and make pertinent comments. **TEKS 3.1.A**

LISTENING TO JAZZ (15 MIN.)

- Divide students into small groups of three or four. Ensure that each group has enough space to discuss their ideas.
- Provide each group with a large space to draw and write on, such as white board space or a large piece of butcher paper. Provide crayons, markers, or colored pencils for each group.
- Tell students that they will watch and listen to a short PBS video about the life of Tito Puente called “The Legends: Tito Puente.” The video can be found on the PBS video-streaming platform. (If video cannot be displayed, prepare to play audio.)
- Play “The Legends: Tito Puente” for the students. When the video is finished, ask each group to discuss and respond to the following question:
 - *What or who inspired Tito Puente the most when he was a young musician?*
 - » Answers from each group will vary but could include swing music and the style of Gene Krupa, the drummer.
- Tell students that they will watch and listen to part of a performance by Tito Puente from the film *Calle 54*. (If video cannot be displayed, prepare to play audio.) You can find the video on YouTube or on other teacher-approved platforms.
- Play 5 or 6 minutes of the video clip. During and after the video, have each group work together to draw an illustration inspired by the performance.

Challenge

Have students find more examples of Latin jazz instruments, songs, and musicians. Have students write short descriptions of what they discover and share them with the class.

Support

Help students write simple notes about their illustration to use when they share their work.

TEKS 3.1.A Listen actively, ask relevant questions to clarify information, and make pertinent comments.

SHARING WITH THE GROUP (5 MIN.)

- Have one or two groups share and briefly describe their illustration.



Check for Understanding

What are some examples of Latin rhythms?

- » Answers may vary, but could include cha-cha, rumba, mambo, or a general description.



ENGLISH
LANGUAGE
LEARNERS

Speaking and Listening Collaborating

Beginning

Have students work in a small group to talk about Tito Puente's music and what they want to draw.

Intermediate

Have students work in a small group to make an illustration that reflects the sounds of Latin jazz from the video or audio clip. Have students write down some descriptive words to accompany the illustration.

Advanced/Advanced High

Have students work in a small group to make an illustration that reflects the sounds of Latin jazz from the video or audio clip. Have students write a complete sentence that describes their illustration.

ELPS 2.E; ELPS 2.F

Lesson 10: Latin Jazz Rhythms

Writing



Primary Focus: Students will generate questions about a contemporary Texas musician and gather relevant information from a variety of sources.

TEKS 3.6.H; TEKS 3.13.A; TEKS 3.13.C

INQUIRY (15 MIN.)

- Display Digital Projection DPU11.L5.1, and have students take out Activity Page 5.1.

➤ Research Plan

Research Plan	
Topic 1: (Famous Jazz Musician)	Topic 2: (Musician from Texas)
1. Ask big questions to guide your research. _____ _____	1. Ask big questions to guide your research. _____ _____
2. Gather information. Primary sources (1 or 2): _____ _____	2. Gather information. Primary sources (1 or 2): _____ _____
3. Ask questions for more information. Secondary sources (1 or 2): _____ _____	3. Ask questions for more information. Secondary sources (1 or 2): _____ _____
4. Write an informative paper using key ideas and details.	4. Write an informative paper using key ideas and details.
5. Presentation: How does jazz connect these two musicians? What makes their musical style unique or special?	

TEKS 3.6.H Synthesize information to create new understanding; **TEKS 3.13.A** Generate questions on a topic for formal and informal inquiry; **TEKS 3.13.C** Identify and gather relevant information from a variety of sources.

Activity Page 5.1



Challenge

Have students come up with a big question that includes both musicians.


Have students write it down for future reference, as additional information to be gathered for their presentation.

- Tell students that they are ready to begin researching a musician from Texas.
- Point to the second column in the Research Plan, where it says Topic 2. Remind students that they may research any famous musician from Texas, including a musician who plays jazz, or pop, folk music, hip hop, or another form of music. Remind students that jazz has influenced many other genres of music.
- Point to the last section on the Research Plan, where it says Presentation. Remind students that the culminating task for this unit is to create a presentation about how jazz connects the two musicians they research.
- Display Digital Projection DP.U11.L10.1.

Note: Ensure that each student has a copy of the Presentation Rubric to take home and then keep in their Research Notebooks.

➤ Presentation Rubric

Third Grade Presentation Rubric			
a. Synthesize information about two different topics to create new understanding. TEKS 3.6.H b. Prepare a brief presentation that conveys information clearly, using a clear central idea that is supported by key ideas and details. TEKS 3.12.B c. Present written research coherently using a visual aid, such as a poster or a PowerPoint presentation. TEKS 3.1.C; TEKS 3.13.H			
	Advanced	Proficient	Basic
Ideas	The presentation: <ul style="list-style-type: none"> • explores a theme or examines a clear central idea • develops key ideas which are supported by relevant facts and accurate details • makes connections between ideas • demonstrates awareness of purpose 	The presentation: <ul style="list-style-type: none"> • explores a theme or examines a clear central idea • develops key ideas which are supported by relevant facts and accurate details 	The presentation does not do one or more of the following: <ul style="list-style-type: none"> • explore a theme or examine a clear central idea • develop key ideas which are supported by relevant facts and accurate details

 **TEKS 3.1.C** Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

Organization	<p>The presentation:</p> <ul style="list-style-type: none"> introduces a theme or a topic clearly and in an engaging way groups related information together and explains connections uses visual aids effectively provides a concluding statement that connects the topic to a big question or the purpose for writing 	<p>The presentation:</p> <ul style="list-style-type: none"> introduces a theme or a topic groups related information together uses visual aids provides a concluding statement or section 	<p>The presentation does not do one or more of the following:</p> <ul style="list-style-type: none"> introduce a theme or a topic group related information together use visual aids provide a concluding statement or section
Language and Oral Skills	<p>The presenter:</p> <ul style="list-style-type: none"> communicates ideas effectively uses language purposefully to convey meaning uses appropriate and correct language conventions 	<p>The presenter:</p> <ul style="list-style-type: none"> communicates ideas clearly uses language to convey meaning uses language conventions appropriately 	<p>The presenter does not do one or more of the following:</p> <ul style="list-style-type: none"> communicate ideas clearly use language to convey meaning use language conventions appropriately

- Explain to students that the Presentation Rubric is very similar to the Writing Rubric.
- Briefly go over the information in the rubric and tell students that this information will be reviewed again before they begin working on their presentations.
- Go back to Digital Projection DPU11.L5.1. Point to the top of the second column and tell students to keep their presentation in mind when they are thinking of big questions to ask about their chosen Texan musician.
- Tell students they can also think about ways jazz connects their Texas musician to the famous jazz musician as they are researching.
- Tell students they can write down those connections in their Research Notebook for when they begin working on their presentation.

- *Think-Pair-Share* Have students pair up and talk for 1 or 2 minutes about the contemporary musician from Texas they are going to research.
- Ask for a few volunteers to share their research topics with the rest of the class.
- You may write students' new research topics on the board or somewhere in the classroom.
- Ask for student volunteers to share one big question they have about their musician from Texas.
- Pause and acknowledge student responses. Give students feedback about their big questions. Be sure to clarify whether or not the question requires more than one or two details to fully answer.
- Give students time to write down one or two big questions they can ask about their Texas musician of choice. Explain to students that they may want to change their question when they gather more information, and that is alright. They will have time to research and update their Research Plan as needed.

INDEPENDENT RESEARCH (40 MIN.)

- Before giving students time to research, review the rules for searching for information on the Internet.
- Display Digital Projection DP.U11.L3.1.
- **➤ Works Cited Guidelines**
 - Remind students that they will find one or two reliable primary sources and record their information using the Works Cited format.
 - Explain that source information may be recorded in the Notes section of their Research Notebooks first. They will transfer the source information correctly into their Research Plans when they are sure about which sources they will use.
 - Remind students that secondary sources are used to expand on or clarify information about their topic.
 - Tell students they may write the information for secondary sources in their Research Notebook as well. They may transfer it correctly into their Research Plans (Activity Page 5.1) when they are ready.
 - Provide blank copies of Activity Page 3.2 to students who need support using the Works Cited format.

Support

Supply students with a list of suggested reliable sources if needed.

- Remind students to identify reliable sources of information. Tell students to write down information they gather under the name of the source where they found it. Remind students to avoid plagiarism by paraphrasing and using quotation marks for quotes as they take notes.
- Have students go to their research stations. Give them time to independently research and gather information about their musician from Texas.
- Walk around the space and support students as needed, guiding students to reliable sources when appropriate.

CITING YOUR SOURCES (5 MIN.)

- Ask students to pause and take out their Research Plan (Activity Page 5.1). Have students review their notes in their Research Notebook. If they have found primary and secondary sources of information about their topic, tell them to write the information about the sources in their Research Plan.
- Tell students to write the source information in the appropriate space and format.
- Display Digital Projection DP.U11.L3.1 and check that students are recording their sources of information correctly in both their Research Notebook and their Research Plan.

PEER FEEDBACK (10 MIN.)

- Divide students into small groups of three or four.
- Tell students to bring their Research Notebook to the group work space.
- Give students time to share their topics, their big questions, and some of the information they have gathered with their peers.
- Have one student at a time talk about their topic. The other members of the group will respond to the following prompt for discussion:
 - *Can you think of anything you know or would like to know about the musicians your peer chose to research? Share your ideas and questions. Your thoughts might help make their research more interesting.*
- Tell students to write down any helpful notes from the group discussion on a fresh page with the date in the Notes sections of their Research Notebook.



Check for Understanding

Ask students what kinds of details they are going to look for that will help answer their big questions about Texan musicians.

- » If students cannot mention specific details, review some details that are found in biographical texts.

End Lesson



**ENGLISH
LANGUAGE
LEARNERS**

Writing Gathering and Organizing Information

Beginning

Have students work with their research partner to gather additional information about their musician. Ask students to think about and share questions they could ask about the new information.

Intermediate

Have students work with their research partner and review the information they have collected. Ask students to underline or highlight the details that connect and can be grouped together.

Advanced/Advanced High

Have students review the Notes section in their Research Notebook and ask them to explain what they find most interesting about the musicians they have researched and why.

ELPS 5.B; ELPS 5.G

11

Dreaming with Music

PRIMARY FOCUS OF LESSON

Reading

Students will synthesize information to create new understanding by comparing and contrasting the stories of Millo Castro Zaldarriaga and Tito Puente.

 **TEKS 3.6.H**

Writing

Students will follow their research plan and write a rough draft of their second essay.


 **TEKS 3.11.B.i; TEKS 3.11.B.ii**

FORMATIVE ASSESSMENT

Activity Page 11.1

Students will synthesize information to create new understanding by comparing and contrasting the stories of Millo Castro Zaldarriaga and Tito Puente.

 **TEKS 3.6.H**

 **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.11.B.i** Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure including an introduction and conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introducing the Reading	Whole Group	10 min.	<ul style="list-style-type: none"> ❑ <i>Drum Dream Girl: How One Girl's Courage Changed Music</i> by Margarita Engle ❑ World Map (Digital Projections) ❑ <i>Tito Puente, Mambo King</i> by Monica Brown ❑ Activity Page 11.1
Presenting the Reading	Whole Group	15 min.	
Discussing the Reading	Whole Group	5 min.	
Making Connections	Partner	5 min.	
Partner Reading	Partner	15 min.	
Writing (70 min.)			
Reviewing the Research Plan	Whole Group	5 min.	<ul style="list-style-type: none"> ❑ Research Plan (Digital Projections) ❑ Research Essay Map (Digital Projections) ❑ Activity Pages 5.1, 7.1 ❑ Research Notebook
Prewriting	Whole Group	25 min.	
Drafting	Independent	40 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Drum Dream Girl: How One Girl's Courage Changed Music* by Margarita Engle. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of the night sky with city buildings in the foreground, and number each page in order after that.
- Identify and prepare to display Digital Projection DPU11.L1.2.
- Identify Activity Page 11.1.
- Prepare for students to read and reference the trade book *Tito Puente, Mambo King* by Monica Brown during the lesson.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles and sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their Research Notebooks.
- Identify and prepare to display Digital Projections DPU11.L5.1 and DPU11.L7.2.
- Identify Activity Page 5.1, and Activity Page 7.1.

Universal Access

Reading

- Have one or two large Venn diagrams displayed in the classroom for students to reference and use as cooperative learning tools as they compare and contrast Millo Castro Zaldarriaga and Tito Puente.

Writing

- Put a chart up with the following sections: Introduction, Body Paragraphs, Conclusion. As a group, write at least one sample sentence for each paragraph (use a student topic or Willie Nelson).

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

bongo drums, n. (bongó in Spanish) a pair of small drums of different sizes played with the hands

conga drums, n. tall Afro-Cuban drums played with the hands

courage, adj. strength to persevere in the face of difficulty

carnival, n. a time and place for fun and merrymaking

whir, n. the sound of something moving quickly or vibrating

Vocabulary Chart for *Drum Dream Girl*

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	bongo drums conga drums carnival	courage whir
Multiple-Meaning Core Vocabulary Words	carnival	whir
Sayings and Phrases	wind-wavy flower-bright dream-bright	

Lesson 11: Dreaming with Music

Reading



Primary Focus: Students will synthesize information to create new understanding by comparing and contrasting the stories of Millo Castro Zaldarriaga and

✦ Tito Puente. **TEKS 3.6.H**

INTRODUCING THE READING (10 MIN.)

- Ensure that each student is able to read the text and view the illustrations in the book *Dream Drum Girl, How One Girl's Courage Changed Music* by Margarita Engle. Tell students that they will listen and follow along as you read.
- Explain to students that this book is written in a poetic form, like others they have read in the unit. Explain to students that this book tells the story of Millo Castro Zaldarriaga, a woman of Cuban, Chinese, and African descent, who became a famous drummer. She was raised on the island of Cuba in the 1920s and 1930s, during the height of the Harlem Renaissance in the United States. Jazz sounds were alive on her island home, too.
- Display Digital Projection DP.U11.L1.2.

➤ Map of the World

- Point to Cuba on the map. Then point to Havana, Cuba, and explain to students that this is where Millo Castro Zaldarriaga and her ten sisters started their famous all-girl orchestra, Anacaona.
- Remind students that jazz music has influenced many other forms of music in the United States and in other parts of the world. Jazz music has also been influenced by other cultures and forms of music, like Afro-Cuban music. Afro-Cuban musical traditions include rhythms on bongó drums, the conga drums, and the timbales. Musicians have blended Afro-Cuban styles with American blues and jazz to create new sounds. Millo Castro Zaldarriaga and her sisters were some of the first musicians to do this. Tito Puente was, as well.
- Ask for a student volunteer to point to the region of West Africa on the map. Ask students what they remember about West Africa and jazz music.
 - » Jazz evolved from West African music.
- Point to Havana, Cuba again, and explain to students that West African music also evolved into both Afro-Cuban music and the music of Millo Castro Zaldarriaga and her sisters.

✦ **TEKS 3.6.H** Synthesize information to create new understanding.

- Ask for a student volunteer to locate the Mississippi River on the map and follow it down to the location of New Orleans. Ask students if it makes sense that jazz and Afro-Cuban music connect through West African sounds.
 - » Yes, because enslaved people from West Africa continued to make music in Cuba and in the United States. Also, New Orleans and Cuba are fairly close geographically.
- Pause and ask students if they can remember a time when they knew they could do something, but were told they couldn't. After acknowledging student responses, explain that Millo Castro Zaldarriaga was told that she couldn't play drums because she was a girl. But Millo knew that not only could she play the drums, she could play them well.
- Ask students to imagine what it was like for Millo to dream of playing the drums, as they listen to the story.

PRESENTING THE READING (15 MIN.)

- Read the trade book *Drum Dream Girl: How One Girl's Courage Changed Music* by Margarita Engle aloud to the class.
- Pause at certain points during the reading to clarify key ideas and core vocabulary. Give students opportunities to respond and reflect as they follow along.
- Pause after reading page 4, which has a smiling moon in the illustration, and ask students which island is the “island of music” in the story.
 - » Cuba
- Pause after reading page 10, which has a big green parrot in the illustration, and ask students what the author means when she says that the little girl could hear her own music.
 - » Answers may vary but could include that the little girl heard the sounds of drums in her imagination, as though she was making music too.
- Pause after reading page 16, which has a red dragon in the illustration, and ask students if they think that drums and drummers played a big part in the carnival.
 - » Yes, because the book talks about dancers and drummers in costumes.

Challenge

Have students draw pictures to illustrate the phrases *wind-wavvy*, *flower-bright*, and *dream-bright*.

Support

Identify and name the different instruments in the illustrations.

ENGLISH
LANGUAGE
LEARNERS



Reading
Summarizing

Beginning

Have students work in partners or small groups to make an illustration that reflects their understanding of the story.

Intermediate

Have students work in partners or small groups to write one sentence about Millo Zaldarriaga to accompany an illustration in the text.

Advanced/Advanced High

Have students work with a partner to write a short paragraph that summarizes the story.

ELPS 4.G

- Pause after reading page 21, which shows the girl playing drums with the moon, and ask students why they think the author compares the timbales to the moon.
 - » Answers may vary but could include that timbales are round and white like the moon, or that the moon comes out at night when the little girl is dreaming of playing drums.
- Pause after reading page 28, which shows the girl and her sister looking disappointed, and ask students how they think Millo felt when her father said she couldn't play, even though she'd been practicing on her own and her sisters wanted her to join the band.
 - » Answers may vary but could include students' thoughts and feelings about it being unfair for her father to say she couldn't play because she was a girl.
- Pause after finishing the book and ask students what happened when Millo's father finally decides to support her dream.
 - » Answers may vary but could include that she becomes an excellent drummer and the people on the island decide that girls should be able to play drums, too.
- Give students time to look through the illustrations and the photos in the book.

DISCUSSING THE READING (5 MIN.)

1. **Evaluative.** What would it be like to be a drummer in a carnival parade?
 - » Answers may vary but should include students' thoughts about what a carnival is like and what performing at a carnival would be like.
- Tell students that the Latin jazz band Anacaona became world famous and Millo and her sisters performed in many countries.
2. **Evaluative.** Do you think Millo inspired people? Why or why not?
 - » Answers may vary but should include students' thoughts about how Millo inspired people, perhaps especially women and girls, and other drummers, in general.



Check for Understanding

- Did Millo practice drums on her own even though she was a girl?
- » thumbs up/thumbs down

MAKING CONNECTIONS (5 MIN.)

- Have a copy of the book *Drum Dream Girl* and a copy of the book *Tito Puente, Mambo King* on hand.
- Explain to students that one way to identify connections between two people, their stories, or their music, is to think about what they have in common. We know that Tito Puente and Millo Castro Zaldarriaga connect in a way because they were both Latin jazz drummers. What else did they have in common?
- Open *Drum Dream Girl* and turn to page 2. Read the last two lines of text.
- From the text, we know that Millo dreamed of playing the drums.
- Open *Tito Puente, Mambo King*, turn to the page that begins with “After the war . . .” and read the last line of the text.
- From the text, we know that Tito dreamed of leading his own band.
- Explain to students that both of the musicians had dreams. So they were both dreamers and drummers.
- Explain to students that Millo and Tito’s stories are different in many ways as well. Understanding how these musicians are different, or how their music is different, helps us understand more about their stories. For example, when Tito was young he could play the drums if he wanted to, but Millo was told she could not because she was a girl.



Check for Understanding

Have students pair up and talk about one thing they share in common with their partner and one thing they do not share in common with their partner.

PARTNER READING (15 MIN.)

- Have students take out Activity Page 11.1. Explain to students that they will work with a partner to fill out the Venn diagram.
- Tell students that they will compare and contrast the stories of Millo Castro Zaldarriaga and Tito Puente by analyzing details from the texts.
- Have students pair up or get together with their assigned partners. Ensure that each pair of students has enough space to read, discuss the text, and write together.

Challenge

Have students research to find another star of Latin jazz. Have students compare that person’s story to Tito’s or Millo’s.

Activity Page 11.1



Support

Display a Venn diagram and write the name *Tito* above one circle and *Millo* above the other. Have three student volunteers add items to the diagram.

ENGLISH
LANGUAGE
LEARNERS



Speaking and Listening
Comparing and Contrasting

Beginning

Have students work in small groups to fill out a Venn diagram about Tito and Millo using the books' illustrations for support.

Intermediate

Have students work in partners to fill out a Venn diagram about Tito and Millo using vocabulary from the texts.

Advanced/Advanced High

Have students discuss their completed Venn diagram with a partner.

ELPS 1.C; ELPS 1.F

Activity Page 5.1



Activity Page 7.1



- Tell students to work together with their partners to write down what the stories of Millo and Tito have in common in the middle section of the Venn diagram.
- Tell students to write down things that are unique to each musician—details or characteristics that they do not have in common—in the outer sections of the Venn diagram.
- Walk around the room and help students as needed.
- When students are finished, collect Activity Page 11.1.

Lesson 11: Dreaming with Music

Writing



Primary Focus: Students will follow their research plan and write a rough draft of their second essay. **TEKS 3.11.B.i; TEKS 3.11.B.ii**

REVIEWING THE RESEARCH PLAN (5 MIN.)

- Display Digital Projection DP.U11.L5.1. Have students take out Activity Page 5.1. Explain to students that in this lesson they will begin step 4 of the plan. Announce to students that it is time to start writing.
- Confirm with students that they recorded their primary and secondary sources of information in their Research Plan (Activity Page 5.1).
- Confirm with students that they have gathered enough information about their musician from Texas to begin prewriting. If students need to gather more information to be able to begin their prewriting activity, give them some additional time at their research stations.

PREWRITING (25 MIN.)

- Display Digital Projection DP.U11.L7.2, and have students take out a blank Activity Page 7.1. Have students write their name at the top of the page and the name of their Texas musician in the “Essay Title” section of the map, if they don’t yet have a title.
- Review with students what should be included in each section of the map for their second essay.
- Have students explain the parts of an introductory paragraph.
- Have students explain how key ideas support the central idea of a text.

TEKS 3.11.B.i Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure including an introduction and conclusion; **TEKS 3.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

- Have students explain how evaluating details determines a key idea.
- Have students describe ways to write a concluding paragraph.
- Have students fill out the Research Essay Map for their second essay using the information they gathered about their Texas musician. Tell students to find the information, including details and key ideas, in the Notes section of their Research Notebook.
- If students need to gather additional information before they can complete the prewriting activity, give them some additional time at their research stations.
- Walk around the room and help students as needed.

DRAFTING (40 MIN.)

- Have students turn to the Drafts section in their Research Notebook. Explain to students they write, edit, and revise their second essay in this section of their Research Notebook. Have students label a fresh page with “Essay 2,” and keep all drafts of their second essay in that section.
- Have students write “Introduction: Rough Draft” at the top of a fresh page in the Drafts section of their Research Notebook.
- Have students write “Body Paragraphs: Rough Draft” at the top of the next fresh page in the Drafts section of their Research Notebook.
- Have students write “Conclusion: Rough Draft” at the top of the following fresh page in the Drafts section of their Research Notebook.
- Have students use what they wrote in their Research Essay Plan to compose each part of their rough draft. Remind students to vary their sentence structure by using conjunctions and linking words, like *also* and *so*. Remind students to use specific and accurate vocabulary that is appropriate for their topic.
- Walk around the room and support students as needed.

Note: If students need more time to complete their rough draft, they may complete it at home and bring it back to class before the next lesson.



Check for Understanding

Have students give a thumbs up if the Drafts section of their Research Notebook is organized. Assist students as needed with organizing their draft work.

End Lesson

Support

Model how to organize the draft in a Research Notebook.

Challenge

If students finish their rough draft early, give them time to do some additional research about both of their topics. Have them look for particularly fun and interesting facts about both to include a “Did you know?” section in their presentation.



ENGLISH
LANGUAGE
LEARNERS

Writing Organizing An Essay

Beginning

Have students work with their research partner to use a Key Idea and Details chart to write a short paragraph about their topic. Assist students as needed.

Intermediate

Review students’ Research Essay Maps and provide specific feedback. Have students edit their work and show it to you when they are done.

Advanced/Advanced High

Review students’ drafts and provide specific feedback. Have students edit their draft and show it to you when they are done.

ELPS 5.B; ELPS 5.G

12

Living with Music

PRIMARY FOCUS OF LESSON

Reading

Students will deepen their understanding of the text by making connections to personal experiences and ideas in other texts.

 **TEKS 3.6.E**

Writing

Students will finish their second essay, which conveys information about a musician from Texas, including key ideas and supporting details.

 **TEKS 3.11.C; TEKS 3.12.B; TEKS 3.13.H**

FORMATIVE ASSESSMENT

Exit Ticket


Duke Ellington had his own style, or way of doing things. Of the jazz musicians we have learned about in the unit, whose style do you like most and why?

 **TEKS 3.6.E**

Essay 2

Students will complete their essay about a musician from Texas.

 **TEKS 3.11.C; TEKS 3.12.B**

 **TEKS 3.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 3.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Introducing the Reading	Whole Group	5 min.	<input type="checkbox"/> <i>Duke Ellington: The Piano Prince and His Orchestra</i> by Andrea Pinkney <input type="checkbox"/> Exit Ticket
Presenting the Reading	Whole Group	20 min.	
Discussing the Reading	Whole Group	5 min.	
Partner Reading	Partner	10 min.	
Reflecting on the Reading	Independent	10 min.	
Writing (70 min.)			
Preparing to Edit	Whole Group	5 min.	<input type="checkbox"/> Activity Pages 7.1, 8.1 <input type="checkbox"/> Research Notebook
Editing the Rough Draft	Independent	25 min.	
Peer Review	Partner	10 min.	
Writing the Final Draft	Independent	30 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Duke Ellington: The Piano Prince and His Orchestra* by Andrea Pinkney. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of Duke Ellington as a child holding a baseball, and number each page in order after that.
- Preview lesson and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.
- Prepare these sentence frames for scaffolded support:
I thought that I didn't like _____ because _____.
I changed my mind because _____.
I understand how Duke felt when he _____ because once I _____.
The part about _____ reminds me of _____.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles or sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their individual Research Notebooks.
- Identify Activity Page 7.1 and Activity Page 8.1.

Universal Access

Reading

- You may want to use the following sentence frames to support student participation:

I thought that I didn't like _____ because _____. But I changed my mind because _____.

I like _____ because _____.

Duke's story reminds me of _____ .

The part about _____ reminds me of _____ .

Writing

- Display a large chart with sections for Introduction, Body Paragraphs, and Conclusion somewhere in the classroom. Student volunteers may write in sentences or entire paragraphs to model for other students.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

airwave, n. a radio frequency

broadcast, v. to transmit to an audience by radio or television

crude, adj. not refined

flair, n. a special ability

gutbucket, adj. rough and unsophisticated, but lively

notion, n. a wishful idea or belief

stride, n. a way of walking

swankiest, adj. the most stylish and impressive

Vocabulary Chart for <i>Duke Ellington: The Piano Prince and His Orchestra</i>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	airwave broadcast gutbucket stride swankiest	crude flair notion
Multiple-Meaning Core Vocabulary Words	broadcast gutbucket stride	crude notion
Sayings and Phrases	Daddy-O honky-tonks hot-battered bop cuttin' the rug sassy-cool tones slick-steppin' soul-rousing smooth-talkin'	

Lesson 12: Living with Music

Reading



Primary Focus: Students will deepen their understanding of the text by making connections to personal experiences and ideas in other texts. **TEKS 3.6.E**

INTRODUCING THE READING (5 MIN.)

- Ensure that each student can read the text and view the illustrations in the trade book *Duke Ellington: The Prince and His Orchestra* by Andrea Davis Pinkney.
- Tell students that they will listen and follow along as you read the book *Duke Ellington: The Prince and His Orchestra* by Andrea Davis Pinkney.
- Explain to students that in this lesson they will learn about Duke Ellington, another jazz great.
- Tell students that Duke Ellington was born in 1899. As we have learned in this unit, the Jazz Age and the time of the Harlem Renaissance were not easy times for folks, especially not for the Black community. A Black author named Ralph Ellison wrote a book called *Living with Music*, which talks a lot about the importance of jazz during those years. There is a famous quote by Ralph Ellison that says, “In those days it was either live with music or die with noise, and we chose rather desperately to live.” Ralph Ellison loved Duke Ellington’s music because it was lively and kept people going.
- Ask students if they have ever heard the phrases *cuttin’ the rug*, *slick-steppin’*, or *smooth talkin’*. *Can you explain what they mean?*
- Pause and acknowledge student responses. Repeat the phrases one more time for students.
 - » *cuttin’ the rug*: dancing across the floor
 - » *slick-steppin’*: smooth and cool on the dance floor
 - » *smooth-talkin’*: having a way with words that keeps people calm
- Explain to students that there is lively language in the book that they might not understand right away. Affirm for students that they may raise their hands if they have questions about words or phrases in the text.

Support

Display illustrations as you read and allow students to reference details in the illustrations to support their discussion.

TEKS 3.6.E Make connections to personal experiences, ideas in other texts, and society.

Challenge

Write a short story about a time when you changed your mind about something you thought you did not like.

PRESENTING THE READING (20 MIN.)

- Read pages 1–6 of the book *Duke Ellington: The Prince and His Orchestra* aloud to the class.
- If options for audio or video presentation are available, you may play the Read-Aloud by the PBS Learning Media clip called “Duke,” found on their website. If not, read pages 1–6 aloud to students, then pause and ask the following questions:
 - *What made Duke Ellington change his mind about learning to play the piano?*
 - » Answers may vary but could include that Duke heard ragtime and realized that music wasn’t boring after all.
 - *Have you ever changed your mind about something that you didn’t like at first? What made you change your mind?*
 - » Answers should include students’ reflections on a time when they changed their mind about something they thought they didn’t like.
- Read pages 7–22 of the book *Duke Ellington: The Prince and His Orchestra* aloud to the class.
- Read with expression and pause at certain points during the reading to clarify key ideas and core vocabulary. Give students opportunities to respond and reflect as they follow along.
- Pause after reading page 11, and ask students why Duke and the Washingtonians were so lucky to be asked to play at the Cotton Club.
 - » Answers may vary but could include that the Cotton Club was very popular and the music played there was also played on the radio for everyone to hear.
- Pause after reading page 14, and ask students what the author means by “each cat took the floor.”
 - » Each jazz musician in the group played in their own way.
- Pause after reading page 21, and ask students what the “Black Bottom, the Fish-Tail and the Susy-Q” are.
 - » dance moves

DISCUSSING THE READING (5 MIN.)

- Ask students if they have any questions about the vocabulary in the text or about the story in general. Pause to acknowledge and respond to students.

- Closing questions:

1. **Literal.** *Did Duke Ellington and his orchestra play the same way every night?*
 - » No. They often improvised.
2. **Inferential.** *Why does the author describe the individual styles of some of the musicians who played for Duke Ellington and his orchestra?*
 - » Answers may vary but could include that the descriptions of the different styles give the reader a sense of how the music at the Cotton Club sounded.
3. **Evaluative.** *Do you think dancing was important during the Jazz Age? Use evidence from the text to support your answer.*
 - » Answers may vary but should include students' opinions about why people loved to dance at the jazz clubs.



Check for Understanding

Do we use “airwaves” today? What things do we have today that Duke Ellington had when he was young? What things do we have today that he did not?

- » Student responses should reflect their new and prior knowledge of the time periods.

PARTNER READING (10 MIN.)

- Have students pair up or get together with their assigned partners. Tell students that they will read parts of the book *Duke Ellington: The Prince and His Orchestra* with their partner. Ensure that each pair of students has enough space to read aloud together and discuss the text.
- Have students read pages 10 and 11 aloud to each other. Have them start on page 10, which begins “Then, on an autumn . . .” and take turns reading paragraphs.
- When students are done reading, have them discuss the following questions:
- *Which other jazz musicians that you have learned about in the unit needed important opportunities to become great in the world of jazz?*
 - » Answers may vary but could include that all of them needed opportunities and help from others, including Louis Armstrong, Billie Holiday, Miles Davis, and Millo Castro Zaldarriaga.



ENGLISH
LANGUAGE
LEARNERS

Speaking and Listening Making Connections

Beginning

Have students work with a partner and describe a time when they changed their mind about something. Use these sentence frames:
I thought that I didn't like _____ because _____.
But I changed my mind because _____.

Intermediate

Have students work with a partner and describe a time when they changed their mind about something.

Advanced/Advanced High

Have students write about a time when they changed their mind about something. Have students talk about their experiences with a partner.

ELPS 3.D; ELPS 3.E

Support

Display a short list of challenging vocabulary words from the book with definitions.

Challenge

Have students write about a lesson they learned from one of the biographies in this unit.

**ENGLISH
LANGUAGE
LEARNERS**



Reading
Reflecting and
Sharing Opinions

Beginning

Have students pick the book they liked the most from the unit and express orally why it is their favorite.

Intermediate

Have students pick their favorite book from the unit and write one sentence about why they like it the most. Have students use the word *because* in their sentences.

Advanced/Advanced High

Have students pick their book from the unit and write a few sentences saying what they like most about it and why.

ELPS 4.F; ELPS 4.K

- *Can you think of a time when your favorite music lifted your spirits, or made your day better? Describe it.*
 - » Answers may vary but should include students' thoughts about when they heard a particular song or type of music and it made their day better.

REFLECTING ON THE READING (10 MIN.)

- Have students return to their individual seats or places in the classroom. Have students take out their Exit Tickets.
- Give students time to write a response to the following prompt:



Exit Ticket

Duke Ellington had his own style, or way of doing things. Of the jazz musicians we have learned about in the unit, whose style do you like most and why?



Check for Understanding

How did Duke Ellington help jazz evolve?

Lesson 12: Living with Music

Writing



Primary Focus: Students will finish their second essay, which conveys information about a musician from Texas, including key ideas and supporting details.

 **TEKS 3.11.C; TEKS 3.12.B; TEKS 3.13.H**


PREPARING TO EDIT (5 MIN.)

- Tell students that they will edit and revise each section of their rough draft to improve their writing.
- Remind students that they have learned how to 1) paraphrase and avoid plagiarism, 2) vary sentence structure by using simple and compound sentences, and 3) use specific language to convey meaning and voice in their writing.
- Explain to students that these are things to look for and improve as needed when they edit their rough drafts:
 1. The information should be paraphrased or summarized and cited on the Works Cited page, and not plagiarized (copied) from a source.
 2. One to three quotes in the essay is okay.
 3. Sentence structure should vary a little so that the essay is easy to read.
 4. The words used should be appropriate for the topic.

Note: These points can be displayed somewhere in the classroom for students to reference as they edit.

EDITING THE ROUGH DRAFT (25 MIN.)

- Have students read each section of their rough drafts quietly to themselves. Have them underline or highlight parts of the draft that can be improved. Tell students to think about how to improve their writing based on what they have

 **TEKS 3.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

Support

Model how to correct capitalization and punctuation errors as mark-ups by crossing out the error and putting the correction above it.

learned during the unit and their partner's feedback. Tell students to underline places where:

1. information could be paraphrased better
 2. the sentence structure makes reading difficult
 3. the words do not say enough about the topic
- Have students review their Research Essay Map (Activity Page 7.1) for Essay 2. Tell students to make sure that information and text from every piece of the map is included in their essay as they revise.
 - Tell students to mark up their rough drafts where they see things that need to be fixed.
 - Walk around the room and support students as needed.
 - When students have finished marking up their rough draft, tell them to write a revised draft. Students should write the second draft just below the first draft for each section. If they need more space, they may write it on another notebook page.
 - Walk around the room and support students as needed.

PEER REVIEW (10 MIN.)

- Have students take out a blank Peer Review Checklist (Activity Page 8.1).
- Have students pair up with a new partner or get together with assigned partners. Tell them to bring their Research Notebooks and a blank Peer Review Checklist.
- Ensure that each pair of students has space to read each other's work and orally present to one another, ask each other questions, and write down feedback.
- Tell students that they will exchange their revised drafts of Essay 2 with their partner and review each other's work. Explain that each student will be a peer reviewer. They will read each part of their partner's revised draft and then fill out the Peer Review Checklist.
- Remind students to include one compliment about their partner's writing and one suggestion to help them to improve.
- Walk around the room and support students as needed.
- When they finish, tell students to return their partner's Research Notebook, along with a completed Peer Review Checklist.

Challenge

Have students come up with creative titles for both of their essays.

WRITING THE FINAL DRAFT (30 MIN.)

- Have students review their partner’s feedback and comments. Tell students to read their revised draft quietly to themselves. Have them think about the following questions:
 - *Is there anything that you want to improve in your essay after reading your partner’s revised rough draft?*
 - *Is there anything in your revised rough draft that could be improved based on your partner’s comments?*
- Before students begin writing the final draft of their research essay, give them the option to ask another peer to review their work. If students would like more feedback, provide a Peer Review Checklist.
- Have students remove two fresh sheets of paper from their Research Notebook. Tell students to write their name in the top right corner of both sheets of paper.
- Explain to students that they will compose the final draft of their research essay.
- Tell students to keep their Research Plan (Activity Page 5.1), Research Essay Map (Activity Page 7.1), and Research Notebook handy.
- Have students write the title of their essay at the top of the first page and set it aside.
- Have students write “Works Cited” at the top of the second page and write down the complete list of their sources as they appear on their Research Plan (Activity Page 5.1). Have students set their completed Works Cited page aside.
- Instruct students to copy the revised draft of each section in order, under the title of the essay: first the introduction, then the two to three body paragraphs, then the conclusion. Tell students that they may include any additional edits for improvement as they write their final draft.
- Walk around the room and support students as needed.
- Collect Essay 2.



Check for Understanding

If your peer marked “No” in the Ideas section of the Peer Review Checklist, what can you do to improve your work?

- » Students can reorganize the information in their essay to make it clearer or add more information in their own words.

End Lesson



ENGLISH
LANGUAGE
LEARNERS

Writing
Progress Check in Partners

Beginning

Work with students to review and discuss their progress with the Research Plan. Have students go over the Research Plan with a partner and check off the things they have accomplished.

Intermediate

Have students review each section of the Peer Review Checklist with their research partner.

Advanced/Advanced High

Have students work in pairs to edit and revise their short essays using the Peer Review Checklist.

ELPS 1.H; ELPS 5.D;

ELPS 5.G

13

Jazz in the World

PRIMARY FOCUS OF LESSON

Reading

Students will ask questions, take notes while reading, and evaluate details in the text to determine key ideas.

✦ **TEKS 3.6.I; TEKS 3.6.G**

Writing

Students will synthesize information by making a multimedia presentation about their research.

✦ **TEKS 3.6.H; TEKS 3.12.B; TEKS 3.13.H**

FORMATIVE ASSESSMENT

Activity Page 13.1 Students will evaluate the details in the text to determine the key idea.

✦ **TEKS 3.6.G**

✦ **TEKS 3.6.G** Evaluate details read to determine key ideas; **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results..

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (40 min.)			
Independent Reading	Independent	15 min.	<ul style="list-style-type: none"> ❑ <i>Duke Ellington: The Piano Prince and His Orchestra</i> by Andrea Pinkney ❑ Activity Page 13.1
Discussing the Reading	Whole Group	10 min.	
Evaluating Details to Determine the Key Idea	Independent	15 min.	
Writing (80 min.)			
Putting Together a Presentation	Whole Group	15 min.	<ul style="list-style-type: none"> ❑ Research Plan (Digital Projections) ❑ Presentation Rubric (Digital Projections) ❑ Activity Pages 5.1, 13.2 ❑ Presentation Rubric ❑ Research Notebook
Making Connections	Partners	20 min.	
Writing an Introductory Topic Statement	Independent	15 min.	
Visual Aids	Independent	30 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the trade book *Duke Ellington: The Piano Prince and His Orchestra* by Andrea Pinkney. As you preview the book, you may wish to add page numbers and reference the guided reading for this lesson. This trade book does not have numbered pages, but for ease of use, we have referred to page numbers in our materials. We begin with page 1, which has an illustration of Duke Ellington as a child holding a baseball, and number each page in order after that.
- Identify Activity Page 13.1.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each pair of students or small group will have space to read, discuss, and write.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print articles and sources located during their search or digitally bookmark articles to review later for writing.
- Students will need their individual Research Notebooks.
- Identify and prepare to display Digital Projection DP.U11.L5.1.
- Identify and prepare to distribute copies of the Presentation Rubric if you have not done so already.
- Identify Activity Page 13.2.
- Students should have Activity Page 5.1 in the folder portion of their Research Notebook, unless they have been collected.

Universal Access

Reading

- Display the Key Idea and Details chart somewhere in the classroom for students to reference and for cooperative learning purposes.

Key Idea and Details		Name: _____
Key Idea: Duke Ellington expressed _____ by making _____ with his orchestra.		
Detail:	Detail:	Detail:

Writing

- Display a large Venn diagram somewhere in the classroom and label one circle “Jazz musician” and the other circle “Texan musician.” Students may use this as a reference and for cooperative learning purposes.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

blip, n. a quick high-pitched sound

dash, n. an amount of something added

genius, n. a striking natural ability or creative capacity

heritage, n. part of something valued that has been passed down by generations

suite, n. a set of musical compositions meant to be played one after the other

triumph, n. a great achievement

Vocabulary Chart for <i>Duke Ellington: The Piano Prince and His Orchestra</i>		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	blip dash suite	genius heritage triumph
Multiple-Meaning Core Vocabulary Words	blip dash suite	genius heritage
Sayings and Phrases	greatest hits red-hot soul-sweet symphony hall	

Lesson 13: Jazz in the World

Reading



Primary Focus: Students will ask questions, take notes while reading, and evaluate details in the text to determine key ideas. **TEKS 3.6.I; TEKS 3.6.G**

INDEPENDENT READING (15 MIN.)

- Have students finish reading the trade book *Duke Ellington: The Prince and His Orchestra* by reading pages 23–28 quietly to themselves.
- Tell students to write down any questions they have about the text and language they do not understand on a sheet of notebook paper.
- Walk around the room and support students as needed.

DISCUSSING THE READING (10 MIN.)

- Ask students if they have any questions about the reading. Pause to acknowledge and address students' questions about the text.
- Remind students that the best way to understand the key ideas in the text is to identify and evaluate the details. Turn to page 24. Read it aloud to the students.
- Ask students what details they can find in this paragraph.
 - » Answers may vary but could include that Duke hired Billy Strayhorn in 1939, and that the song "Take the A Train" was a big success.
- Ask students to share what they think is the key idea of the text on this page.
 - » Possible response: Duke and Billy made a great team.
- Tell students that they will reread the last few pages of the book with you as you read them aloud. Have students turn to page 26. Ensure student comprehension of the text by reading pages 26–28 aloud to them.
- Explain to students that musicians like Duke Ellington, Louis Armstrong, Melba Liston, and many others made jazz a world renowned musical art form. Authors and artists continue to study the music and work of musicians from the Jazz Age because these artists created something so innovative and genius. Explain to students that jazz continues to evolve as people all over the world continue to celebrate it.

Challenge

Have students research to learn more about Duke Ellington and his orchestra. Ask students to share any interesting details they find with the rest of the class.

Support

Display the words and definitions for *genius*, *heritage*, and *triumph* somewhere in the classroom for students to reference.

TEKS 3.6.G Evaluate details read to determine key ideas; **TEKS 3.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

Activity Page 13.1



ENGLISH LANGUAGE LEARNERS



Reading Identifying Key Ideas and Details

Beginning

Have students work with a partner to identify key details in the illustration on page 26.

Intermediate

Have students work with a partner to identify details in the illustration and text on page 26, and then describe the key idea of the text orally before writing it down.

Advanced/Advanced High

Have students orally summarize what is happening on page 26 before completing Activity Page 13.1.

ELPS 4.F; ELPS 4.G

- Ask students what it would be like to see the Duke play at Carnegie Hall in New York City.
 - » Answers may vary but should include what students imagine it would be like to be in a big concert hall in New York City listening to Duke Ellington and his orchestra.

EVALUATING DETAILS TO DETERMINE THE KEY IDEA (15 MIN.)

- Have students take out Activity Page 13.1.
- Remind students that identifying and evaluating the details in a text helps us determine the key idea of the text. Remind students that a key idea is supported by details.
- Have students turn to page 26 of the book, which begins “With the tunes . . .”
- Tell students to identify and write down three supporting details from the text in the appropriate spaces on Activity Page 13.1.
- Tell students to think about the three details they wrote down. Ask them to think about the following:
 - *How do the details connect?*
 - *What conclusion do we reach when we think about all three details?*
- Explain that these questions help us determine the key idea of text.
- Tell students to fill in the blanks to complete a statement about the key idea of the text.
- Collect Activity Page 13.1 when students are finished.



Check for Understanding

- What does the author think of Duke Ellington and his music?
- » The author thinks highly of Duke’s music.

Lesson 13: Jazz in the World

Writing



Primary Focus: Students will synthesize information by making a multimedia presentation about their research. **TEKS 3.6.H; TEKS 3.12.B; TEKS 3.13.H**

PUTTING TOGETHER A PRESENTATION (15 MIN.)

- Return student essays with grades or comments based on the writing rubric.
- Display Digital Projection DP.U11.L5.1, and have students take out Activity Page 5.1.
- Acknowledge students' success with completing both their research and their essays. Tell students that they are ready to complete the last step of their Research Plan, the presentation.
- Point to the two questions in the Presentation section of Digital Projection DP.U11.L5.1 and read them aloud:
 - *How does jazz connect these two musicians?*
 - *What makes their musical style unique or special?*
- Explain to students that for their presentations they will focus on a connection between the two musicians they researched and share important ideas and details about each one.

Note: Due to the progression of the unit and teacher guidance, it is very likely that jazz connects the two musicians in some way. If not, they have music in common.

- Tell students that there are three steps to completing their presentations:
 1. Understand how jazz connects the two musicians.
 - Look at how they influenced or were influenced by jazz.
 - Look at what they have in common and how they are different.
 2. Put together a short presentation about your research. The information should be presented clearly and supported by visual aids. (Audio is optional.)
 3. Present your work to others.

Activity Page 5.1



TEKS 3.6.H Synthesize information to create new understanding; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.


- Tell students that they will work on steps one and two of this process during this lesson.

Note: If—based on one or both essays—students need additional feedback or support with building their presentations, work with those particular students during the time others are working with partners or independently.

- Display Digital Projection DP.U11.L10.1. Read the qualifications in the first column, “Advanced,” to students. Address any student questions.

➤ Presentation Rubric

Third Grade Presentation Rubric			
a. Synthesize information about two different topics to create new understanding. TEKS 3.6.H b. Prepare a brief presentation that conveys information clearly, using a clear central idea that is supported by key ideas and details. TEKS 3.12.B c. Present written research coherently using a visual aid, such as a poster or a PowerPoint presentation. TEKS 3.1.C; TEKS 3.13.H			
	Advanced	Proficient	Basic
Ideas	The presentation: <ul style="list-style-type: none"> • has a clear central idea • develops key ideas that are supported by relevant facts and accurate details • makes connections between ideas • demonstrates awareness of purpose 	The presentation: <ul style="list-style-type: none"> • has a clear central idea • develops key ideas that are supported by relevant facts and accurate details 	The presentation does not do one or more of the following: <ul style="list-style-type: none"> • have a clear central idea • develop key ideas that are supported by relevant facts and accurate details

 **TEKS 3.1.C** Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

Organization	<p>The presentation:</p> <ul style="list-style-type: none"> introduces a theme or a topic clearly and in an engaging way groups related information together and explains connections uses visual aids effectively provides a concluding statement that connects the topic to a big question or the purpose for writing 	<p>The presentation:</p> <ul style="list-style-type: none"> introduces a theme or a topic groups related information together uses visual aids provides a concluding statement or section 	<p>The presentation does not do one or more of the following:</p> <ul style="list-style-type: none"> introduce a theme or a topic group related information together use visual aids provide a concluding statement or section
Language and Oral Skills	<p>The presenter:</p> <ul style="list-style-type: none"> communicates ideas effectively uses language purposefully to convey meaning uses appropriate and correct language conventions 	<p>The presenter:</p> <ul style="list-style-type: none"> communicates ideas clearly uses language to convey meaning uses language conventions appropriately 	<p>The presenter does not do one or more of the following:</p> <ul style="list-style-type: none"> communicate ideas clearly use language to convey meaning use language conventions appropriately

MAKING CONNECTIONS (20 MIN.)

- Tell students that they will begin step one by determining what their jazz musician and Texan musician have in common. Tell students that they will work with a partner to help each other with this task.
- Have students take out Activity Page 13.2.
- Show students where to put the names of each musician. Explain to students that the qualities and characteristics the musicians have in common should go in the middle, overlapping, section of the diagram. The qualities and characteristics that are unique to each one should go in the outer sections of the diagram.
- Display the questions *How are they alike?* and *How are they different?* somewhere in the classroom.

Activity Page 13.2



- Tell students to use the information in their essays to complete the Venn diagram. Tell students that they may use information in their Research Notebooks as well.
- Have students pair up or get together with their assigned partners. Tell students to help each other with this assignment. One way to do this is to have one student read the information in their partner's essays aloud while the other writes down the information in the correct section of their Venn Diagram.
- Walk around the room and support students as needed.

WRITING AN INTRODUCTORY TOPIC STATEMENT (15 MIN.)

- Have students take their Venn diagrams and Research Notebooks back to their individual seats or places in the classroom.
- Tell students that they will use the information in the middle of the Venn diagram to compose an introductory topic statement for their presentation. The introductory topic statement will communicate the central idea or focus of the presentation, which should be how jazz, or music, connects the two musicians.
- Go back to the two guiding questions in the Research Plan. Explain to students that their topic statement should answer one of these questions:
 - *How does jazz connect these two musicians?*
 - *What makes their musical style unique or special?*
- Write, say, or display the following example for students:
 - » Bessie Smith influenced jazz by making iconic blues records. Willie Nelson was influenced by blues and jazz because he made music with blues and jazz musicians. So, these two musicians have a jazz connection.
- Give students time to work on their introductory topic statement. Have students write it down in the Drafts section of their Research Notebook.
- Walk around the room and check students' work. Support students as needed.

Support

Have students think about both the lives and the music of the two musicians. If students struggle with this, have them make two separate Venn diagrams.

Challenge

Have students reference the big question encompassing both musicians that they wrote about during Lesson 10. Have students attempt to answer that question using the information in the Venn diagram. If they need more information to answer the questions, have them do additional research.

VISUAL AIDS (30 MIN.)

- Tell students that they will need visual aids for their presentations. Visual aids engage the audience by grabbing their attention and supplying additional information about the topic.
- Have students bring their essays and Research Notebooks to their research stations. Tell students to look for interesting photos or illustrations that support the information in their research essays. Remind students to find reliable sources. Tell students that visual aids must be approved by the teacher before they are included in student presentations. Provide and support students with the options of printing photos, making illustrations, or incorporating visual aids digitally.
- Walk around the space and support students as needed.



Check for Understanding

Do Billie Holiday and Millo Castro Zaldarriaga have a jazz connection?
What other things do they have in common?

- » Answers may vary, but should include that they are both women, they both had to fight unfair circumstances, and they both traveled.

End Lesson



**ENGLISH
LANGUAGE
LEARNERS**

Writing Making Connections

Beginning

Have students work with their research partners and discuss the meaning of the word *connection*. Ask students to think about and then orally describe the ways that things connect.

Intermediate

Have students work with a partner to identify and explain ways that two different musicians connect. Ideally, students should discuss the two musicians they have researched.

Advanced/Advanced High

Have students write a few sentences about how the musicians they researched connect. They may also write about how they are different or distinct.

ELPS 5.G

14

Jazz Then and Now

PRIMARY FOCUS OF LESSON

Reading

Students will use evidence from the text to make inferences and draw conclusions about how jazz evolved from ragtime.

✦ **TEKS 3.6.F**

Speaking and Listening

Students will watch or listen to a jazz performance and make pertinent comments using newly acquired vocabulary.

✦ **TEKS 3.7.F**

Writing

Students will synthesize information by making a multimedia presentation about their research.

✦ **TEKS 3.6.H; TEKS 3.12.B; TEKS 3.13.H**

FORMATIVE ASSESSMENT

Exit Ticket

Why do you think jazz musicians continue to improvise and scat? **TEKS 3.6.F; TEKS 3.7.F**

Multimedia Presentation

Students will complete their presentations and prepare to present them for the next lesson.
✦ **TEKS 3.6.H; TEKS 3.12.B; TEKS 3.13.H**

✦ **TEKS 3.6.F** Make inferences and use evidence to support understanding; **TEKS 3.6.H** Synthesize information to create new understanding; **TEKS 3.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (35 min.)			
Introducing the Reading	Whole Group	10 min.	<input type="checkbox"/> ReadWorks passage "Scott Joplin" <input type="checkbox"/> Activity Page 14.1
Partner Reading	Partner	15 min.	
Discussing the Reading	Whole Group	10 min.	
Speaking and Listening (15 min.)			
Listening to Jazz	Small Group	10 min.	<input type="checkbox"/> audio or video clip of a modern jazz performance <input type="checkbox"/> Exit Ticket
Reflecting on Jazz	Whole Group	5 min.	
Writing (70 min.)			
Visual Aids	Independent	15 min.	<input type="checkbox"/> Research Notebook <input type="checkbox"/> presentation materials <input type="checkbox"/> Presentation Map (Digital Projections) <input type="checkbox"/> Activity Page 14.2
Putting Together a Presentation	Whole Group Independent	40 min.	
Rehearsing	Partner	15 min.	

ADVANCE PREPARATION

Reading

- Prepare to read the passage “Scott Joplin” by ReadWorks.
- Identify Activity Page 14.1.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each small group or pair of students will have space to read, discuss, and write.
- Prepare to display Image Cards 1A-1 through 1A-7.
- Gather additional images of the early Jazz Age and images of modern jazz to display in the classroom and share with students.
- Identify Activity Page 1.1.

Speaking and Listening

- Prepare to listen to an audio or video clip of a modern jazz performance that features scatting. One such performance can be found on the Jazz Academy website. Other options are available on teacher-approved digital platforms.
- Identify the Lesson 1 Read-Aloud, “What Is Jazz?”
- Identify the Exit Ticket to distribute to students.

Writing

- Plan for 1:1 computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Prepare to review the following Internet research guidelines and to monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 1. the words in their research questions.
 2. ideas or topics related to their research questions.
 3. names of people, places, and things related to the research questions, ideas, or topics.
- Ensure students can either print or locate the visual and audiovisual aids they will include in the presentation.

- Prepare to assist students with saving, printing, or digitally bookmarking aids as needed.
- Students will need their individual Research Notebooks.
- Identify and prepare to display Digital Projection DP.U11.L14.1.

Universal Access

Reading

- Display contrasting images of jazz from the early Jazz Age in the 1920s and 1930s and images of modern jazz somewhere in the classroom.

Writing

- Put at least one blank poster board or large piece of butcher paper on a wall in the classroom. Provide crayons, colored pencils, or markers. Students may work in pairs and use the blank space to brainstorm ways to organize and display their presentations. Put up additional blank spaces as needed.

- Use the following sentence frames for student support:

Jazz connects _____ and _____ because _____.

_____ and _____ have _____ in common.

_____ shows how jazz (or music) can evolve.

CORE VOCABULARY

Preview vocabulary words with the students before the lesson and refer back to them at appropriate times. Students are not expected to be able to use these words immediately, but with repeated exposure throughout the lessons they will acquire a good understanding of most of them.

convince, v. persuade

organize, v. put together and guide

posthumous, adj. after death

symphony, n. a large and complex musical composition played by a full orchestra

Vocabulary Chart for “Scott Joplin”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	symphony	convince organize posthumous
Multiple-Meaning Core Vocabulary Words		organize
Sayings and Phrases	Midwest ragtime operas ragtime symphony	

Lesson 14: Jazz Then and Now

Reading



Primary Focus: Students will use evidence from the text to make inferences and draw conclusions about how jazz evolved from ragtime. **TEKS 3.6.F**

INTRODUCING THE READING (10 MIN.)

- Tell students that in this lesson they will read about Scott Joplin, who is known as the King of Ragtime. Remind students that they have heard the name Scott Joplin before, during the first lesson of the unit. Ask if anyone can recall something they remember about Scott Joplin.
- Pause and give students the opportunity to respond. Students may respond that Scott Joplin was one of the first people to play ragtime, an early form of jazz music.
- Affirm for students that Scott Joplin was the first person to make ragtime popular. Remind students that ragtime was an early form of jazz music. It was also the first kind of jazz music that Duke Ellington learned how to play.
- Explain to students that jazz has evolved a lot since Scott Joplin wrote his ragtime compositions. Explain that it is important to reflect on where jazz came from in order to appreciate it today.
- Have students take out Activity Page 14.1. Ask students to write down what they know about Scott Joplin in the first column. Notes may include:
 - » first popular ragtime musician
 - » wrote music

PARTNER READING (15 MIN.)

- Ensure that students have access to the passage “Scott Joplin” by ReadWorks.
- Have students pair off or get together with their assigned partners. Tell students that they will need the text “Scott Joplin” and Activity Page 14.1.
- Tell students to discuss what they are wondering about Scott Joplin with their partner. Have students write the questions they discuss in the second column of their KWL chart.
- Walk around the room and support students as needed.

TEKS 3.6.F Make inferences and use evidence to support understanding.

Activity Page 14.1



Challenge

Have students research ragtime music and famous ragtime songs and musicians. Have them share what they find with the rest of the class.

Support

Read or display the section of the Lesson 1 Read-Aloud that discusses Scott Joplin.

**ENGLISH
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Review
Synthesize New Learning

Beginning

Have students work in partners or small groups to make an illustration that reflects their understanding of the history of jazz. Provide copies of Image Cards 1A-1 through 1A-7 or Activity Page 1.1 for support.

Intermediate

Have students work in partners or small groups to make an illustration that reflects their understanding of the history of jazz. Provide copies of Image Card 1A-5 for support. Have students use core vocabulary to write one sentence that describes their illustration.

Advanced/Advanced High

Have students work individually or in partners to make an illustration that reflects their understanding of the history of jazz. Provide copies of Image Card 1A-5 for support. Have students use core vocabulary to write a short description of their illustration.

ELPS 4.F

- Have students read the passage with their partners. Students may take turns reading paragraphs or sentences.
- Have student pairs identify details in the passage. Tell students to write down what they learned about Scott Joplin from the text in the third column of the KWL chart.

DISCUSSING THE READING (10 MIN.)

- Have students return to their individual seats or places in the classroom.
- Ask students what they learned about Scott Joplin from the text.
- Have students refer to their KWL charts. Pause to acknowledge and respond to student answers.
 - » Answers may vary but could include details from the text, such as: He was born in Texarkana, Arkansas; he was 17 when he moved to St. Louis; he organized a band in 1893; etc.
- Ask students to imagine what Scott Joplin did, based on evidence from the text, to make ragtime music popular and kick off the Jazz Age. Then ask them to think about how jazz evolved from ragtime, based on the texts and stories they have read in the unit.
- Tell students to think about what they have learned about jazz in this unit. Ask them how jazz evolved after Scott Joplin wrote the first popular ragtime songs.
- Explain that Scott Joplin played ragtime on the piano and wrote songs. Other musicians, like Louis Armstrong and Duke Ellington, learned how to play ragtime, too, and then added their own style to the music. Soon, there were many jazz musicians, and each had their own style. Ragtime became jazz, and the jazz sound reached places like New York City and Cuba.



Check for Understanding

Where in the United States did jazz begin to evolve?

- » in the South, near and around the Mississippi River

Lesson 14: Jazz Then and Now

Speaking and Listening



Primary Focus: Students will watch or listen to a jazz performance and make pertinent comments using newly acquired vocabulary. **TEKS 3.7.F**

LISTENING TO JAZZ (10 MIN.)

- Tell students that they will watch or listen to a modern jazz performance. You may choose the Jazz Academy website performance that features scatting, or you can find a different modern jazz performance on other teacher-approved streaming platforms.
- Play about 4 minutes of a more recent jazz performance for the students. Have students identify characteristics of jazz as they listen.
- Ask students what characteristics of jazz they were able to identify.
 - » Answers may vary but could include solos, improvisation, scatting, or swing rhythms.
- *Think-Pair-Share:* Have students share what they liked most about the performance with a peer.

REFLECTING ON JAZZ (5 MIN.)

- Have students take out their Exit Tickets and respond to the following prompt:



Exit Ticket

Why do you think jazz musicians continue to improvise and scat?

Support

Read the first two paragraphs of the Lesson 1 Read-Aloud to students. Have students recall the characteristics of jazz described in the text.

Challenge

Have students compose their own jazzy poem or song. Students may share their poem or song with the rest of the class.

TEKS 3.7.F Respond using newly acquired vocabulary as appropriate.



Speaking and Listening
Sharing Responses

Beginning

Have students identify and name the instruments played in the audio track or video.

Intermediate

Have students pair up and name the instruments played in the audio track, and then share one thing they liked about the music.

Advanced/Advanced High

Have students pair up and talk about what they liked most about the music. Then have students write about it.

ELPS 2.F



Check for Understanding

Ask students how to identify jazz music.

- » The music may include solos, improvisation, scatting, or swing rhythms.

Lesson 14: Jazz Then and Now

Writing



Primary Focus: Students will synthesize information by making a multimedia presentation about their research. **TEKS 3.6.H; TEKS 3.12.B; TEKS 3.13.H**

VISUAL AIDS (15 MIN.)

- Tell students they may continue to work on finding visual aids for their presentation.
- Have students bring their essays and Research Notebooks to their research stations. Tell students to look for interesting photos or illustrations that support the information in their research essays. Remind students to find reliable sources. Tell students that visual aids must be approved by the teacher before they are included in their presentations.

Note: Audio or video clips are optional aids upon teacher approval. Provide and support students with the options of printing photos, making illustrations, or incorporating visual aids digitally.

- Walk around the space and support students as needed.
- When they are ready, have students begin arranging their visual aids alongside text for their presentations. They may do so at their research or work stations.

PUTTING TOGETHER A PRESENTATION (40 MIN.)

- Have students return to their individual seats or places in the classroom.
- Tell students they can be creative about how they choose to organize their information and present it. However, clarify that their presentations need to include certain elements.

TEKS 3.6.H Synthesize information to create new understanding; **TEKS 3.12.B** Compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

- Display Digital Projection DP.U11.L14.1. Have students take out Activity Page 14.2.
- Tell students that they already have all the information they need to make their presentations. This map is just a guide to help them put things together.

➤ **Presentation Map**

Presentation Map		Name: _____
Introductory Topic Statement: _____ _____		
Details: _____ _____		
Musician #1: Idea/Details: Visual Aid: Idea/Details: Visual Aid: Idea/Details: Visual Aid:	Musician #2: Idea/Details: Visual Aid: Idea/Details: Visual Aid: Idea/Details: Visual Aid:	
Concluding statement about the topic: 		



- Go over the sections of the Presentation Map and answer any student questions. Tell students that making a concluding statement for a presentation is a lot like making a concluding statement for an essay. Ask students to name some good ways to conclude a presentation.
 - » Answers may vary but could include the following:
 1. End with why you chose your two musicians or what you think makes their music special.
 2. End with questions you still have about the musicians.

Support

Provide constructive feedback on student presentations as they are working.

Challenge

Have students add a “Did you know?” or “Fun Facts” section to their presentation, which includes additional facts they find fun and interesting.

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Speaking and Listening Giving Descriptions

Beginning

Help students orally describe each of the visual aids in their presentation.

Intermediate

Have students describe the visual aids in their presentation and write a sentence about each one.

Advanced/Advanced High

Have students work in pairs to discuss what the musicians they researched have in common, or how they connect. Have each student write one sentence that describes what the two musicians have in common, and then have them each give feedback to their partner

ELPS 5.G

- Explain to students that filling out the map is optional. It is only a guide.
- Give students time to put together their 3–5 minute multimedia presentations.
- Walk around the room and support students as needed. If students need more time to complete their presentations, they may finish them at home and bring them to class before the next lesson.

REHEARSING (15 MIN.)

- Explain to students that during their oral presentation, they will read and talk about the text. Tell students that they may also talk about their visual aids. Remind students that it is important to speak clearly and make eye contact while presenting. Also, tell students that focusing on the presentation they put together will make it easier for them to speak in front of others.
- Encourage students to dress up for their presentations. Explain that when researchers give formal presentations, they look professional.
- Have students partner up and practice presenting.
- Remind students to practice more at home and come prepared to present for the next lesson.



Check for Understanding

Ask students what they are going to do when it's time to share their presentations. Tell students to read their presentations clearly and talk about the things they find most interesting about their research.

End Lesson

15

Students Take the Stage!

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will share their research and multimedia presentation with their classmates.

✚ **TEKS 3.1.C; TEKS 3.13.H**

Writing

Students will write a response to demonstrate their understanding of the presentations.

✚ **TEKS 3.7.B**

FORMATIVE ASSESSMENT

Multimedia Presentation

Students will share their multimedia presentation and research with their classmates.

✚ **TEKS 3.1.C; TEKS 3.13.H**

Exit Ticket

Describe at least two things you learned and one question you have after today's presentations.

✚ **TEKS 3.7.B**

✚ **TEKS 3.1.C** Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 3.7.B** Write a response to a literary or informational text that demonstrates an understanding of a text; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (105 min.)			
Student Presentations	Whole Group Small Group	90 min.	<input type="checkbox"/> Research Notebook <input type="checkbox"/> Activity Page 15.1
Making Connections	Small Group	15 min.	
Writing (15 min.)			
Responding to the Presentations	Independent	15 min.	<input type="checkbox"/> Exit Ticket

ADVANCE PREPARATION

Speaking and Listening

- Prepare for students to take the stage.
- Prepare adequate spacing and technical accommodations for student presentations.
- Prepare to display student posters as they present. Posters may be displayed on the walls in different places around the classroom prior to beginning the presentations. Students can give their oral presentations standing next to their posters.
- Prepare to display or share audiovisual aids including pre-approved video and audio clips.
- Prepare to project if students will be sharing slide presentations.
- Identify Activity Page 15.1 for the Challenge Activity.
- Preview the lesson and predetermine partners or small groups.
- Ensure that each small group or pair of students will have adequate space for cooperative learning.

Writing

- Prepare to calm the space after the presentations have finished. Predetermine reorganization for the classroom space and students as needed.

Universal Access

Speaking and Listening

- Display contrasting images of jazz from the early Jazz Age in the 1920s and 1930s and images of modern jazz somewhere in the classroom.

Writing

- Have a copy of this list of questions for students to reference as they discuss the presentations:

- Questions for student presenters:

Who did _____ most enjoy playing music for or with?

What did _____ have to learn in order to succeed as a musician?

When did _____ realize they wanted to become a musician?

Where did _____ grow up or learn to play _____?

Why did _____ decide to _____?

How did _____ know _____?

- Have a copy of this list of questions for students to reference during reflection:

How did you feel while presenting your research?

What did you like the most about giving a presentation? What did you like the least?

What was the most challenging part of putting together a presentation?

What did you like the most about listening to other student presentations?

- Prepare sentence frames to guide student participation, such as:

I liked _____ because _____.

I liked _____ the most because _____.

I learned that _____.

I think that _____ is _____.

Lesson 15: Students Take the Stage!

Speaking and Listening



Primary Focus: Students will share their research and multimedia presentation with their classmates. **TEKS 3.1.C; TEKS 3.13.H**

STUDENT PRESENTATIONS (90 MIN.)

- Depending on the class size and the needs of the group, there are different options for how to run the student presentations.
- The first option is to have students present one by one, in front of the entire group. This option can work in smaller classes.
- The second option is to divide the class into groups of presenters. Create different presentation spaces around the classroom. Assign each member of the presenting group to a space. Then have the rest of the class rotate to listen to each presenter. Depending on the number of students, each presenter would present two or three times to smaller groups of students. This option allows every student to hear every presentation, and is slightly less intimidating for presenters.
- The third option is to divide the class into smaller groups and have each presenter give their presentation to the other members of their group, without rotation. Depending on the needs of the class, this can be a less intimidating option for student presenters.
- Before students take the stage, ensure that they have what they need to successfully share their work. Ensure that adequate space is available for presenting. Ensure that any necessary equipment is in place.
- Each student presentation should have a 3–5 minute duration. Though presentation times can vary widely, plan for each presentation to last 5 minutes, which should allow for some flexibility as presentation time progresses.
- Ensure that positive feedback is happening throughout the presentation session. Give time for audience questions after each presentation. Prompt student questions if necessary, and ask teacher questions intermittently during the presentations. Put the question-words on display for students to inspire deep thinking and curiosity as they listen to the presentations.

Support

Allow students to use notecards or read directly from their presentations.

TEKS 3.1.C Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 3.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

- Questions for student presenters:

Who did _____ most enjoy playing music for or with?

What did _____ have to learn in order to succeed as a musician?

When did _____ realize they wanted to become a musician?

Where did _____ grow up, or learn to play _____ ?

Why did _____ decide to _____ ?

How did _____ know _____ ?



Check for Understanding

Have students give a thumbs up if they know how to be respectful audience members and attentive listeners.

MAKING CONNECTIONS (15 MIN.)

- After students have finished presenting their work, divide the class into smaller groups for discussion. Each group will need one place to write down their collective thoughts. Board space or a large sheet of butcher paper both work well.
- Have students discuss the following post-presentation questions in their small groups. Ensure that each student has an opportunity to respond to each question.
- Post-presentation questions:
 - How did you feel while presenting your research?
 - What did you like the most about giving a presentation? What did you like the least?
 - What was the most challenging part of putting together a presentation?
 - What did you like the most about listening to other student presentations?
- Say and display the following questions:

How does music connect people? How has jazz connected people?
- Give student groups 5 minutes to brainstorm and write down one answer for each question. Prompt students to be as specific as they can in their answers.
- Have one member of each group share their group's answers with the rest of the class.

Challenge

Have students review two or three presentations using Activity Page 15.1.



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Speaking and Listening Presenting

Beginning

Have students read or show their presentation to a small group. Have students share something they like about their own presentation. Use sentence frames for support.

Intermediate

Have students read or show their presentation to a small group. Have students describe what they learned from another student's presentation. Students may use visual aids from the presentation for support.

Advanced/Advanced High

Have students give their presentation in front of a small group. Have students ask and answer questions about their presentation and other student presentations.

ELPS 3.I; ELPS 3.J

Support

Display question words with sample question stems somewhere in the classroom.

Challenge

Have students write a short topic proposal for their next research project.

**ENGLISH
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Speaking and Listening
Reflecting on
Student Presentations

Beginning

In small groups, have students share aloud what they liked most about other people's presentations.

Use this sentence frame:
I liked _____ the most
because _____.

Intermediate

In small groups, have students share aloud what they learned from the presentations and ask one question they have.

Advanced/Advanced High

Have students write down and ask questions they have about other students' presentations.

ELPS 3.E

Lesson 15: Students Take the Stage!

Writing



Primary Focus: Students will write a response to demonstrate their understanding of the presentations. **TEKS 3.7.B**

RESPONDING TO THE PRESENTATIONS (15 MIN.)

- Have students return to their individual seats or places in the classroom and take out their Exit Tickets.
- Give students time to write a response to the following prompt:



Exit Ticket

Write two things you learned and one question you have after today's presentations.

- Collect Exit Tickets.



Check for Understanding

Give a thumbs up if you learned something new from today's presentations.

End Lesson

TEKS 3.7.B Write a response to a literary or informational text that demonstrates an understanding of a text.

End-of-Year Assessment

Assessment Day 1



ADVANCE PREPARATION

Assessment

- Prepare for **End-of-Year Silent Reading Assessment** (Activity Page A.1).
- The written assessment of silent reading comprehension is meant to be completed in one 50-minute block of time. This should help approximate the extended end-of-year assessments that Grade 3 students may take. There are three passages for students to read and 10 questions after each passage for students to answer.
- Students should remain seated and be encouraged to work diligently throughout the time allotted for the assessment. You should circulate throughout the room, giving encouragement to students; you should not, however, provide any assistance in reading or explaining any part of the assessment. If students ask for help, simply say in a kind and encouraging voice, “I just want you to do your very best. If you can’t figure something out, then come back to it later.”
- After administering the End-of-Year Silent Reading Comprehension Assessment, you will complete an analysis summary of individual student performance using the EOY Assessment Summary (Activity Page A.2), found in the Activity Book. This summary should be passed on, along with the completed assessments, to students’ teachers for the following school year. If reading folders are kept for each student, this would be an ideal place to file the assessment and EOY Assessment Summary (Activity Page A.2).
- Record the results of the assessment on the EOY Assessment Summary (Activity Page A.2) and staple student assessment sheets to it.

SILENT READING ASSESSMENT

Activity Pages A.1 and A.2



- Have students take out Activity Page A.1. Remind students of the format for the assessment.
- Point out that some questions ask students to answer with information or evidence that is in the text. Other questions ask students to answer by thinking about the information provided in text and using it to arrive at their own ideas. Explain that an inference is an assumption you can make with the help of what you read in the text. Inferences help us move beyond simple facts and think about bigger meanings.
- Tell students that if they feel tired, it's a good idea to take a short, personal break. Explain to students that they need to respect the others in the classroom and stay seated, while quietly looking up to the ceiling, stretching their shoulders, and taking a deep breath or two.
- Tell students they should go right on to the next selection once they finish a selection.
- Encourage students to do their best.
- Once students finish the assessment, encourage them to review their papers, rereading and looking over their answers carefully.
- Again, explain the necessity of respecting that not all classmates will finish at the same time, and, if they finish and have checked their papers, they should remain quiet for others to finish.

Note: See the following guidelines for Silent Reading Comprehension Assessment Analysis. After you have entered all student scores into the Assessment Scoring Sheet, record them on the EOY Assessment Summary (Activity Page A.2) for each student.

Silent Reading Comprehension Assessment Analysis

The following chart is an overview of how to interpret students' scores with a detailed description included below.

Number of Questions Answered on the Silent Reading Comprehension Assessment		
	"The Cat"	"The Wolf, the Elk, and the Aspen Tree"; "Invasive Species"
Minimal preparation for Grade 4	6 or less	13 or less
Adequate preparation for Grade 4	7–8	14–16
Outstanding preparation for Grade 4	9–10	17–20

Students who answered less than 6 questions correctly on "The Cat" and/or less than 13 questions correctly for "The Wolf, the Elk, and the Aspen Tree" and "Invasive Species" combined have **minimal preparation** for Grade 4. Administer the Word Reading in Isolation Assessment and the Fluency Assessment found in Lesson 3 to these students. These students likely have fairly significant skills deficits and may not be ready for Grade 4. They will likely need to be regrouped to an earlier point of instruction in the grade level materials.

Students who answered 7–8 questions correctly on "The Cat" and/or 14–16 questions correctly for "The Wolf, the Elk, and the Aspen Tree" and "Invasive Species" combined have **adequate preparation** for Grade 4. Administer the Word Reading in Isolation Assessment and the Fluency Assessment found in Lesson 3 to these students. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings to provide information to Grade 4 teachers.

Students who answered 9–10 questions correctly on "The Cat" and/or 17–20 questions correctly for "The Wolf, the Elk, and the Aspen Tree" and "Invasive Species" combined have **outstanding preparation** for Grade 4. You do not need to administer the Word Reading in Isolation Assessment or the Fluency Assessment to these students.

Silent Reading Comprehension Assessment Analysis		
Skill	Question	Score
Student	Author's Purpose	1
	Author's Purpose	14
	Author's Purpose	27
	Inference	6
	Inference	9
	Inference	10
	Inference	11
	Inference	17
	Inference	20
	Inference	23
	Literal	5
	Literal	12
	Literal	15
	Literal	19
	Literal	22
	Literal	24
	Literal	25
	Literal	26
	Literal	28
	Main Idea	18
	Sequencing	3
	Sequencing	13
	Summary	7
	Summary	30
	Words in Context	2
	Words in Context	4
	Words in Context	8
	Words in Context	16
	Words in Context	21
Words in Context	29	
Benchmarks (number correct out of number given)	1 of 1	
	8 of 9	
	5 of 6	
Overall Benchmark 80%		

Borderline Scores

It is most **challenging to analyze results for students** with ambiguous or borderline scores. In particular, you may have some students who are right on the border between being strong enough readers to benefit from Grade 4 instruction and not having adequate preparation.

This might include students who read the first story on the **Silent Reading Comprehension Assessment** and answered most of the questions correctly but struggled with the second and third story, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the **Silent Reading Comprehension Assessment**, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have borderline students read the selection(s) aloud to you and then discuss it with you so that you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the Word Reading in Isolation Assessment, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation beyond what can likely be provided in a Grade 4 classroom.

Students who have difficulty reading multi-syllable words may have trouble with a small set of letter-sound correspondences or a less than adequate knowledge of syllabication. This sort of problem can often be remediated in supplemental, small group sessions and may not require flagging a student for a lack of readiness for Grade 4.

Remember that one possibility is to suggest to Grade 4 teachers that students need to be placed back at an earlier point in grade level materials, but a second possibility is to place them in Grade 4 and suggest they receive remedial tutoring to correct specific problems. For example, identifying specific letter-sound correspondences causing difficulty can signal to the Grade 4 teacher that the student may be able to practice these in extra sessions while getting Grade 4 instruction with the rest of the class.

Assessment Day 2



ADVANCE PREPARATION

Assessment

- Prepare for **End-of-Year Grammar Assessment** (Activity Page A.3).
- The written assessment of grammar is meant to be completed in one 30-minute block of time. This should help approximate the extended end-of-year assessments that Grade 3 students may take.

GRAMMAR ASSESSMENT

- Have students tear out take out Activity Page A.3 and complete it independently.
- Using your established procedures, have students work without disturbing others, taking personal breaks as needed, and doing their best.

Note: After you have entered all student scores into the Assessment Scoring Sheet, record them on the EOY Assessment Summary (Activity Page A.2) for each student.

Activity Pages
A.3 and A.2



Grammar Assessment Scoring Sheet

Student	Question	Skill
	1	Parts of a paragraph
	2	Parts of a paragraph
	3	Parts of a paragraph
	4	Parts of a paragraph
	5	Parts of a paragraph
	6	Parts of Speech
	7	Parts of Speech
	8	Parts of Speech
	9	Parts of Speech
	10	Identify Subject/Predicate
	11	Conjunctions
	12	Conjunctions
	13	Conjunctions
	14	Capitalization/Punctuation
	15	Punctuation
	16	Verbs
	17	Verbs
	18	Linking Words
	19	Linking Words
	20	Linking Words
	21	Linking Words
	22	Linking Words
	23	Possessives
	24	Possessives
	25	Possessives
	26	Possessives
	27	Comparative/Superlative Adjectives
	28	Comparative/Superlative Adjectives
	29	Comparative/Superlative Adverbs
	30	Comparative/Superlative Adverbs

4 of 5
4 of 4
1 of 1
3 of 3
1 of 1
1 of 1
2 of 2
4 of 5
4 of 4
4 of 4

End-of-Year Assessment

Optional Assessments

OPTIONAL ASSESSMENT OF WORD READING IN ISOLATION

There are two optional assessments for the end of the year. You will find directions for administering a word reading assessment as well as a fluency assessment. You may decide to administer one, both, or neither, depending on the needs of students. Each of the assessments should be administered one-on-one with a student.

- Prepare a copy of the following page for use during the Word Reading in Isolation Assessment to use in administering the assessment. This assessment is also printed in the Activity Book, Activity Page A.5
- Have students take out all of the pages for Activity Page A.5 and collect them before beginning. These Activity Pages will be used in conjunction with the Word Reading in Isolation Assessment (for you to mark students' answers on, and for analysis of the Word Reading in Isolation Assessment; as a Scoring Sheet; as an analysis sheet; and as a Remediation Guide).

Word Reading in Isolation Assessment

1.	steady	asphalt	oxygen	dovetail	birthplace
2.	bravo	washtub	consume	delight	council
3.	accuse	riddle	trolley	scoreboard	cruise
4.	marvelous	betrayal	freighter	floored	guarantee
5.	blizzard	prairie	concrete	crescent	bowful
6.	breakwater	peachy	spiffier	gherkin	qualify
7.	yearning	exercise	loathe	ivory	disprove
8.	audit	baboon	continue	taught	overdue
9.	chasm	human	pulled	warning	worthless
10.	scowl	avoidance	paperboy	courses	woodchuck
11.	switch	crumb	whopper	sprinkle	knitting
12.	calculate	mustache	partridge	singe	assign
13.	wriggle	bizarre	recommit	youthful	mistletoe

Activity Page A.4



Directions for Optional Word Reading in Isolation Assessment

- Turn to the copy of the Word Reading in Isolation Assessment that you prepared in advance. Students will read to you from this copy of the Word Reading in Isolation Assessment.
- Cover all of the words before working with a student .
- Tell the student you are assessing that today he or she will read words aloud to you.
- Tell the student that it is important to do his or her very best reading.
- Uncover the first row of words by moving the paper down one space.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the first page of the Word Reading in Isolation Activity Page A.4 that students brought to you earlier. (You will use the rest of Activity Page A.4 to analyze scores at a later time.) Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, simply place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an X above the word on the recording sheet.
- Continue to call students to read as time permits. Refer to the end of this lesson for analysis direction.
- When the student has finished reading the list, you may send the student back to his or her desk or administer the fluency assessment.
- At a later time, you will want to examine the scoring sheet for patterns of errors using the guidelines provided on Activity Page A.4.
- Record the results on the EOY Assessment Summary (Activity Page A.2) and staple the assessment recording sheets to it.

	a	b	c	d	e
8	audit	baboon	continue	taught	overdue
	/aw/ • /d/ /i/ /t/	/b/ /a/ /b/ • /oo/ /n/	/k/ /u/ /n/ • /t/ /i/ /n/ • /ue/	/t/ /aw/ /t/	/oe/ • /v/ /er/ • /d/ /oo/
	digraph • closed	closed • digraph	closed • closed • open		open • r-cont. • digraph
9	chasm	human	pulled	warning	worthless
	/k/ /a/ /z/ • /ə/ /m/	/h/ /ue/ • /m/ /ə/ /n/	/p/ /oo/ /l/ /d/	/w/ /or/ /n/ • /i/ /ng/	/w/ /er/ /th/ • /l/ /e/ /s/
	closed • ə	open • ə		r-controlled • closed	r-controlled • closed
10	scowl	avoidance	paperboy	courses	woodchuck
	/s/ /k/ /ou/ /l/	/ə/ • /v/ /oi/ /d/ • /ə/ /n/ /s/	/p/ /ae/ • /p/ /er/ • /b/ /oi/ /n/ /s/	/k/ /or/ /s/ • /e/ /z/	/w/ /oo/ /d/ • /ch/ /u/ /k/
		ə • digraph • ə	open • r-cont. • digraph	r-controlled • closed	digraph • closed
11	switch	crumb	whopper	sprinkle	knitting
	/s/ /w/ /i/ /ch/	/k/ /r/ /u/ /m/	/w/ /o/ /p/ • /p/ /er/	/s/ /p/ /r/ /i/ /ng/ • /k/ /ə/ /l/	/n/ /i/ /t/ • /t/ /i/ /ng/
			closed • r-controlled	closed • -le	closed • closed
12	calculate	mustache	partridge	singe	assign
	/k/ /a/ /l/ • /k/ /ue/ • /l/ /ae/ /t/	/m/ /u/ /s/ • /t/ /a/ /sh/	/p/ /ar/ • /t/ /r/ /i/ /j/	/s/ /i/ /n/ /j/	/ə/ /s/ • /s/ /ie/ /n/
	closed • open • digraph	closed • closed	r-controlled • closed		ə • digraph
13	wriggle	bizarre	recommit	youthful	mistletoe
	/r/ /i/ /g/ • /g/ /ə/ /l/	/b/ /i/ /z/ • /z/ /ar/	/r/ /ee/ • /k/ /u/ /m/ • /m/ /i/ /t/	/y/ /oo/ /th/ • /f/ /ə/ /l/	/m/ /i/ /s/ • /ə/ /l/ • /t/ /oe/
	closed • -le	closed • r-controlled	open • closed • closed	digraph • ə	closed • -le • open

Word Reading in Isolation Analysis

- The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger his or her preparation is for Grade 4.
- The number of words read correctly indicates the following:
- Students who score 30 or fewer words out of 45 correctly have **minimal preparation** for Grade 4.
- Students who score 31–35 out of 45 words correctly have **adequate preparation** for Grade 4.
- Students show score 36–45 out of 45 words correctly have **outstanding preparation** for Grade 4.
- After scoring the assessment, you might find it helpful to determine which phonemes students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

Score required to meet benchmark of 80%	
Phonemes	
Consonants	164/204
/b/ /d/ /f/ /g/ /h/ /j/ /k/ /l/ /m/ /n/ /p/ /r/ /s/ /t/ /v/ /w/ /x/ /y/ /z/ /ch/ /sh/ /th/ /th/ /ng/	
Vowels (totals)	107/133
/a/ /e/ /i/ /o/ /u/ /ae/ /ee/ /ie/ /oe/ /ue/ /ə/ /oo/ /oo/ /aw/ /ou/ /oi/ /ar/ /er/ /or/ /air/ /ə+/l/	36/46 24/30 21/26 25/31
Syllabication (words with two or more syllables)	
Closed Syllable/short	38/47
Open Syllable/long	13/16
Magic E and Digraph Syllable	20/25
R-controlled Syllable	19/21
ə Syllable	9/11
-le Syllable	4/4

The following sheets are provided for your use in directing remediation.

Write the names of students who missed questions under each header. This will help you determine what kind of remediation is needed.

WORD READING IN ISOLATION REMEDIATION GUIDE

This sheet is also printed in Activity Book, Activity Page A.4.

Phonemes—Consonants

/b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b)	/d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e)	/f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d)
/g/ (4e, 6d, 13a)	/h/ (9b)	/j/ (1c, 12c, 12d)
/k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 6e, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)	/l/ (1b, 1d, 1e, 2d, 2e, 3c, 4a, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a)	/m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e)
/n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e)	/p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c)	/r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7e, 11b, 11d, 12c, 13a, 13c)
/s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e)	/t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e)	/v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b)
/w/ (2b, 6a, 6e, 9d, 9e, 10e, 11a, 11c)	/x/ (1c, 7b)	/y/ (7a, 13d)
/z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b)	/ch/ (6b, 10e, 11a)	/sh/ (2b, 12b)
/th/ (1e, 9e, 13d)	/th/ (7c)	/ng/ (7a, 9d, 11d, 11e)

Phonemes—Vowels

/a/ (1b, 8b, 9a, 12a, 12b)	/e/ (1a, 5d, 7b, 9e, 10d)	/i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e)
/o/ (1c, 2a, 3c, 5c, 6a, 6e, 11c)	/u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c)	/ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a)
/ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c)	/ie/ (2d, 6e, 7b, 7d, 12e)	/oe/ (2a, 5e, 7c, 8e, 13e)
/ue/ (3a, 8c, 9b, 12a)	/ə/ (1c, 2d, 3a, 4a, 4b, 4e, 9a, 9b, 10b, 12e)	/oo/ (2c, 3e, 7e, 8b, 8e, 13d)
/oo/ (9c, 10e)	/aw/ (1b, 2b, 8a, 8d)	/ou/ (2e, 10a)
/oi/ (10b, 10c)	/ar/ (4a, 12c, 13b)	/er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c)
/or/ (3d, 3d, 4d, 7d, 9d, 10d)	/air/ (4e, 5b)	/ə/ + /l/ (2e, 3b, 4b, 5e, 11d, 13a, 13d, 13e)

Syllabication (words with two more syllables)

Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4a, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9d, 9e, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)	Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)	Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d)
R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 7d, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)	ə Syllable (1c, 2d, 2e, 3a, 4b, 5e, 9a, 9b, 10b, 12e, 13d)	-le Syllable (3b, 11d, 13a, 13e)

OPTIONAL ASSESSMENT OF FLUENCY

Activity Page A.5 and A.2



- Turn to the selection, “The Elephant and the Ape,” found at the end of this lesson. The student will read from this copy of the selection.
- Ask the student to take out Activity Page A.5 from his/her Activity Book. You will use Activity Page A.5 to mark as a running record as you listen to the student read orally. Record the results on the EOY Assessment Summary (Activity Page A.2) and staple the running record to the EOY Assessment Summary (Activity Page A.2).
- Tell the student that you are going to ask him or her to read the selection aloud. Explain that you are going to keep a record of the amount of time it takes for the student to read the chapter. Please also explain that the student shouldn’t rush but rather read at his or her own regular pace.
- Begin timing when the student reads the first word of the selection. If you are using a watch, write the exact Start Time, in minutes and seconds, on your record page. If you are using a stopwatch, you do not need to write down the start time since the stopwatch will calculate Elapsed Time. As the student reads the chapter, make a running record on the copy with the student’s name using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an 'X' above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an 'SC.'
Teacher-supplied words	Write a 'T' above the word (counts as an error).

- When the student finishes reading the selection, write the exact Finish Time in minutes and seconds on your record sheet. Alternatively, if you are using a stopwatch, simply write down the Elapsed Time in minutes and seconds. If the student does not read to the end, draw a vertical line on the record sheet to indicate how far the student read before you stopped him or her. Also write down either the Finish Time or the Elapsed Time.
- After the student finishes reading orally, you may direct the student to finish reading the remainder of the selection silently; you may also assess comprehension by having the student complete the comprehension questions orally.

ORAL COMPREHENSION QUESTIONS

1. **Literal.** What were the two animals in the story?
 - » elephant and ape
2. **Literal.** What did they disagree about?
 - » whether it was better to be big and strong or quick and clever
3. **Literal.** Who did they visit to decide the matter?
 - » Sage, the wise old owl
4. **Literal.** What task did the owl give them?
 - » cross the river and pick some mangoes for him

5. **Inference.** What lesson did they learn in the end?

- » Sometimes it is better to be big and strong and sometimes it is better to be quick and clever. Each thing in its place is best.
- Repeat this process for additional students. Scoring can be done later, provided you have kept running records and jotted down either the Elapsed Time or the Start Time and the Finish Time.

GUIDELINES FOR CALCULATING W.C.P.M. SCORES

- If the reading was fairly accurate (10 uncorrected errors), you can get a rough (and easy) estimate of a student's Words Correct Per Minute (W.C.P.M.) score simply by noting the time and looking at the chart on Activity Page A.2.
- To calculate a student's exact W.C.P.M. score, use the information you wrote down on the recording sheet and follow the steps described below. The steps are also shown in graphic form on Activity Page A.2. You will probably find it helpful to have a calculator available.

1. First, complete the Words section of the W.C.P.M. Calculation Sheet.
2. Count Words Read. This is the total number of words that the student read or attempted to read, up to the point where he or she stopped. It includes words that the student read correctly as well as words that the student read incorrectly or skipped over. If the student attempted to read the whole selection, use 464 words total.
3. If the student did not finish the selection, you will need to count the number of words that the student actually attempted to read. Write the count for Words Read in the matching box on the W.C.P.M. Calculation Activity Page.
4. Count the Uncorrected Mistakes noted in your running record. This includes words read incorrectly, omissions, substitutions, and words that you had to supply.
5. Write the total in the box labeled Uncorrected Mistakes. (A mistake that is corrected by the student is not counted as a mistake; the student is penalized for the time he or she lost making the correction, but not for the initial mistake.)
6. Subtract Uncorrected Mistakes from Words Read to get Words Correct.
7. Next, complete the Time section of the Activity Page.

Activity Page A.2



8. Calculate Elapsed Time in minutes and seconds. (If you used a stopwatch, this should already be done for you. Skip to the next step.) If you used a watch and recorded start and stop times, you will need to subtract the Start Time from the Finish Time to calculate the Elapsed Time. Subtract seconds from seconds and then minutes from minutes. Calculate Time in Seconds. Multiply the number of minutes by 60 to convert minutes to seconds, and then add the number of seconds.
9. Next, complete the W.C.P.M. section of the Activity Page.
10. Divide Words Correct by Time in Seconds. Then multiply by 60 to get W.C.P.M.
11. As you evaluate W.C.P.M. scores, here are some factors to consider:
12. It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal for Grade 3 students is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in subsequent grades.
13. A student's W.C.P.M. score can be compared with the score of other students in the classroom (or grade level) and also with the national fluency norms for Spring of Grade 3 obtained by Hasbrouck and Tindal. Students whose scores are below the 25th percentile are experiencing serious problems in reading fluently.

The Elephant and the Ape

“Look at me!” cried Tusk the elephant. “See how big and strong I am!”

“Look at me!” cried his friend Nim the ape. “See how quick and clever I am!”

“It is better to be big and strong than quick and clever!” said Tusk.

“Not so,” answered Nim. “It is better to be quick and clever than big and strong.”

So the two friends began to argue.

“Let’s not argue,” said Nim. “Let’s go to Sage and ask him to settle the matter.”

“Agreed!” said Tusk and off they ran.

Sage was a wise old owl who lived in the darkest corner of an old tower.

Sage listened to what Tusk and Nim had to say.

“I see,” he said. “There is way to settle this. You must do just as I say. Then, I shall tell you which is better.”

“Agreed!” said Tusk.

“Agreed!” said Nim.

“Cross the river,” said Sage, “and pick me some of the mangoes that grow on the great tree.”

Tusk and Nim set off on their mission.

Soon, they came to the river, which was very wide and deep. Nim was afraid.

“I can’t cross that river!” he cried. “Let’s go back.”

Tusk laughed. “Didn’t I tell you it is better to be big and strong than to be quick and clever? It is an easy thing for me to cross the river.”

Tusk lifted Nim up with his trunk and put him on his broad back. Then, he swam across the river.

Soon, they came to the mango tree. It was so tall that Tusk could not reach the mangoes, even with his long trunk. He tried to knock the tree over but could not do it.

“I can’t reach the mangoes,” he said. “The tree is too high. We shall have to go back without the mangoes.”

Nim laughed. “Didn’t I tell you it is better to be quick and clever than big and strong? It is an easy thing for me to climb this tree.”

Nim scampered up the tree and tossed down a whole basketful of ripe mangoes. Tusk picked them up. Then, the two of them the crossed the river as before.

When they came again to Sage’s tower, Tusk said, “Here are your mangoes. Now tell us which is better—to be big and strong or to be quick and clever?”

Sage answered, “I should think you would know that yourself. You crossed the river, and Nim gathered the fruit. Sometimes it is better to be big and strong and sometimes it is better to be quick and clever. Each thing in its place is best.”

“That is true,” answered Tusk.

“Indeed it is,” said Nim.

Then, away they went, and from that day on, they were better friends than ever before.

End-of-Year Assessment

Assessment Day 3



ADVANCE PREPARATION

- Prepare for students to complete Activity Page A.6.
- The written assessment of morphology is meant to be completed in one 30-minute block of time. This should help approximate the extended end-of-year assessments that Grade 3 students may take.

MORPHOLOGY ASSESSMENT (30 MIN.)

- Have students take out Activity Page A.6 and complete it independently.
- Using your established procedures, have students work without disturbing others, taking personal breaks as needed, and doing their best.

Note: After you have entered all student scores into the Assessment Scoring Sheet, record them on the EOY Assessment Summary (Activity Page A.2) for each student.

Activity Pages
A.6 and A.2



Morphology Assessment Scoring Sheet

Skill	Question	Name														
Prefix un-	1															
Prefix non-	2															
Prefix re-	3															
Prefix pre-	4															
Prefix dis-	5															
Prefix mis-	6															
Suffixes -er and -or	7															
Suffix -or	8															
Suffix -ist	9															
Suffix -ian	10															
Suffix -y	11															
Suffix -al	12															
Suffix -ous	13															
Suffixes -ous and -ly	14															
Suffixes -ive and -ly	15															
Suffix -ful	16															
Suffix -less	17															
Suffix -ish	18															
Suffix -ness	19															
Suffix -able	20															
Suffix -ible	21															
Prefix pro-	22															
Prefix anti-	23															
Prefix uni-	24															
Prefix bi-	25															
Prefix tri-	26															
Prefix multi-	27															
Prefix over-	28															
Prefix mid-	29															
Prefix under-	30															

Teacher Resources

Grade 3	Unit 11
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Teacher Guide

Teacher Resources

In this section you will find:

- Digital Exit Ticket Suggested Answers
- Activity Book Answer Key
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart

Digital Exit Ticket Suggested Answers

QUESTION	ANSWER
Lesson 1	
Write one or two research questions based on information from the Read-Aloud or the clips of jazz music.	Answers will vary.
Lesson 2	
What did you learn about the Harlem Renaissance? Use your notes to write a paragraph with a central idea and supporting details.	Answers will vary but the paragraph may include that the Harlem Renaissance was a social movement led by African American writers, artists and musicians, as well as other details from the passages.
Lesson 3	
Share a connection you had to an event or a key idea in the text you read today.	Answers will vary.
Lesson 5	
What do you imagine it was like to play or listen to jazz music along the Mississippi River? Write a paragraph describing what you imagine.	Answers will vary.
Lesson 7	
How would you describe Little Melba? What kind of student do you think she was? Use evidence from the text to support your answer.	Answers will vary but may include details from the text like her dedication to learning how to play the trombone and doing well in classes at a new school.
Lesson 9	
Describe how the use of language and onomatopoeia contribute to the author's voice in the book <i>Benny Goodman and Teddy Wilson: Taking the Stage as the first Black and White Jazz Band in History</i> . Use evidence from the text to support your response.	Answers will vary but may include how phrases like "pop boom pop boom" and the author's use of repetition give the text a musical quality.
Lesson 10	
Choose two pages in the book <i>Tito Puente: Mambo King</i> and describe how the illustrations support the text on the page.	Answers will vary depending on the two pages the student selects.
Lesson 12	
Duke Ellington had his own style, or way of doing things. Of the jazz musicians we have learned about in the unit, whose style do you like the most and why?	Answers will vary.
Lesson 14	
Why do you think jazz musicians continue to improvise and scat?	Answers will vary but may include that jazz has evolved over time, but it also keeps jazz traditions alive, like improvisation and scatting.
Lesson 15	
Describe at least two things you learned and one question you have after today's presentations.	Answers will vary.




ACTIVITY BOOK ANSWER KEY

NAME: _____ DATE: _____ **1.1** ACTIVITY PAGE





What Is Jazz?

Use this handout as you view the images of jazz and jazz history. Write your answers to the questions below in the My Thoughts box for each image. Think about answers to these questions while looking at each image.

- What objects, people, or places do you see in this image?
- What questions do you have about the image?
- What is the one thing that you will remember most about this image?

My Thoughts	Images	Read-Aloud Notes
Answers may vary.		
Answers may vary.		
Answers may vary.		

Grade 3 Activity Book | Unit 11 1

My Thoughts	Images	Read-Aloud Notes
Answers may vary.		
Answers may vary.		
Answers may vary.		
		

What or who I want to learn more about:

My research questions:

2 Unit 11 | Activity Book Grade 3

NAME: _____ DATE: _____ **1.2** ACTIVITY PAGE

Vocabulary Review

Vocabulary Word	My definition or example
evolve	The class discussion might evolve into a group research project.
genre	Country is my favorite genre of music.
improvise	She improvised new lyrics on stage.
standard	"The Girl from Ipanema" is a jazz standard.

Grade 3 Activity Book | Unit 11 3

NAME: _____ DATE: _____ **2.1** ACTIVITY PAGE

"Jazz"

Title/Topic: Central Idea: Jazz is a famous form of music that African American musicians innovated and that features improvisation.		
Key Idea: Jazz came to life during the Harlem Renaissance.	Key Idea: An important characteristic of jazz is improvisation.	Key Idea: There are many famous jazz musicians.
Supporting Details: Jazz was unique and was originally created by African Americans.	Supporting Details: Jazz musicians can make up music in the moment, even during a performance.	Supporting Details: Louis Armstrong sang the song, "What a Wonderful World". Billy Holiday sang with emotion.

Grade 3 Activity Book | Unit 11 5

NAME: _____ 2.2 ACTIVITY PAGE
DATE: _____

“The Harlem Renaissance”

Central Idea: **The Harlem Renaissance was a poetic national movement led by African American writers, musicians, and artists with diverse styles.**

Key Idea: Harlem was the center of an African American cultural movement in the 1920s and 1930s.	Key Idea: The Harlem Renaissance involved African American artists and writers who had all sorts of different artistic styles.	Key Idea: Langston Hughes and Claude McCay had different poetic styles.
Supporting Details: Many artists and writers lived in Harlem.	Supporting Details: Fire!! was a diverse literary magazine.	Supporting Details: Langston Hughes wrote poetry similar to blues music.

Grade 3 Activity Book | Unit 11 7

NAME: _____ 3.1 ACTIVITY PAGE
DATE: _____

“Louis Armstrong”

Central Idea: **Louis Armstrong was one of the greatest jazz musicians of all time and became well-loved and respected for much more than just his amazing musical performances.**

Key Idea: Louis Armstrong became famous because he was innovative.	Key Idea: He became popular in many places because of his unique sound.	Key Idea: Louis Armstrong was multitalented and performed all over the world
Supporting Details: 1. He played the trumpet and sang solos. 2. He played rhythms that were new and different.	Supporting Details: 1. He played in New Orleans, Chicago, and New York. 2. He played in different musical groups.	Supporting Details: 1. He traveled to different countries. 2. He was given the nickname “Ambassador Satch.”

Grade 3 Activity Book | Unit 11 9

NAME: _____ 4.1 ACTIVITY PAGE
DATE: _____

KWL

Billie Holiday, also known as Lady Day

What I Know Billy Holiday was a famous jazz singer.	What I Wonder How did she become famous?	What I Learned
---	--	----------------

Grade 3 Activity Book | Unit 11 13

NAME: _____ 6.1 ACTIVITY PAGE
DATE: _____

Using Evidence From The Text

Use evidence from the text to answer the following question:
How did Miles Davis come to invent new ways to play jazz?

Evidence on page 4: When he was a child, he listened to the music around him and imagined making his own.

Evidence on page 7 :
“**He plays long tones over and over.**”

Evidence on page 12 :
Miles studied other musical inventors.

Evidence on page 23 :
He practiced holding certain notes.

Your response:
Miles Davis was able to create a new style of jazz music because he learned from the way masters played and found certain notes that he would hold for a long time, which was different from others.

Grade 3 Activity Book | Unit 11 19

NAME: _____ DATE: _____ **11.1** ACTIVITY PAGE

Venn Diagram

Tito

Tito's parents were from Puerto Rico.

• Share Caribbean heritage
• Both play the drums

Millo

Millo was born and raised in Cuba.

Millo Castro Zaldarriaga and Tito Puente both loved to play the drums. Also, both their families were from islands and spoke Spanish, but their lives were different. For example, when Millo was a child she was not allowed to play the drums because she was a girl. Tito could play the drums all the time because he was a boy.

Grade 3 Activity Book | Unit 11 25

NAME: _____ DATE: _____ **13.1** ACTIVITY PAGE

Key Idea and Details

Key Idea:
Duke Ellington expressed the music of his people by making magical music with his orchestra.

<p>Details: He created a blend of sounds with different instruments.</p>	<p>Details: He create a special suite of jazz music called <i>Black, Brown, and Beige</i>.</p>	<p>Details: He wrote music about African heritage.</p>
--	--	--

Grade 3 Activity Book | Unit 11 27

NAME: _____ DATE: _____ **A.1** ASSESSMENT
CONTINUED

- Why did the author write this selection?
 - to tell the reader how kind trolls are
 - to tell the reader that cats are ferocious
 - to tell the reader that using your wits can make for a happy ending
 - to tell the reader that people from Denmark are clever
- What is the meaning of the word **ferocious** in the following sentence?

"Have you still got that huge, **ferocious** cat?"

 - hungry
 - dangerous
 - enormous
 - furry
- Using the numbers 1–5, put the following events in order as they occurred in the selection.
 - 5 Franz told the voices in the forest that his cat had seven kittens.
 - 1 On the exact same night each year, trolls drove Franz from his house and took over the place.
 - 3 A troll threw a piece of sausage to the cat lying under the stove.
 - 2 A hunter asked if he could stay at Franz's house on his way to take the bear he had captured to the King of Denmark.
 - 4 The bear roared ferociously and scared the trolls away.

Grade 3 Activity Book | Unit 11 39

- What is the meaning of the word **raucous** in the following sentence?

They stormed into the house and began a **raucous** celebration.

 - soft
 - friendly
 - loud
 - unfriendly
- Which of the following describes an event that takes place in the story?
 - A troll feeds a bear because he likes bears.
 - A cat feeds a troll because the troll is hungry.
 - A troll feeds a bear because he thinks it is a cat.
 - A troll feeds a cat because he thinks it is a bear.
- Why did the trolls leave and never return?

Answers may vary but could include that the trolls were afraid of what they thought was a ferocious cat and her seven kittens.
- Write a summary of this selection.

Trolls run Franz out of his house each year on the same night. A hunter stays at his house with what the trolls think is a cat. The cat is a bear who, when provoked, wrecks the house and scares the trolls away. The next year on the exact same night, Franz tells the trolls that not only does he still have a "cat," she has seven ferocious kittens. The trolls never return.

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A.1 ASSESSMENT
CONTINUED

8. What is the meaning of the word **horrific** in the following sentence?

He cleaned up the **horrific** mess the trolls had made.

- A. huge
B. shocking
C. orderly
D. silly
9. At the end of the story, Franz talked to some creatures that were hiding in the woods. Who do you think these creatures were?

The creatures were the trolls.

10. Why did Franz tell the mysterious creatures that his cat had seven kittens?

Franz realized he could trick the trolls into leaving him alone.

Grade 3

Activity Book | Unit 11 41

11. Why is the wolf seen as good in this selection?

The aspen trees were dying out because elk were eating the seedlings. Reintroducing wolves into Yellowstone stopped the elk from eating the seedlings because wolves eat elk.

12. Why was the scientists' idea about bringing in wolves controversial?

Many farmers and ranchers still viewed wolves as a threat to people and livestock.

13. Choose the food chain found in Yellowstone National Park that is described in the selection.

- A. Aspen tree → Elk → Wolf
B. Elk → Aspen tree → Wolf
C. Wolf → Aspen tree → Elk
D. Wolf → Elk → Aspen Tree

14. Why did the author write this selection?

- A. to inform readers about how the wolf helped in Yellowstone
B. to warn readers about wild animals when visiting Yellowstone
C. to entertain readers with a story about a wolf, an elk, and an aspen tree
D. to describe the author's visit to Yellowstone on vacation

15. What evidence did scientists find that their plan was working?

Aspen trees were surviving and growing too large for elk to eat them.

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A.1 ASSESSMENT
CONTINUED

16. What does **civic duty** mean in the following sentence from the selection?

The kings of Sweden viewed wolf hunting as a **civic duty**. They expected every able-bodied man to help out with wolf hunts.

- A. a responsibility that citizens are expected to avoid
B. an act that citizens should try once in their life
C. a responsibility that citizens are expected to take part in
D. an act that people must do in order to become citizens
17. What could have happened if the scientists had not put their plan in place?
Answers may vary, but students could include that aspen trees would disappear.

18. What is the main idea of this selection?
People must be careful when they make decisions that harm whole species of animals.

19. Why did most European settlers dislike wolves so much?

- A. Wolves were kept as pets in Europe.
B. People were scared of wolves.
C. The wolf population grew too fast.
D. Europeans brought wolves with them for trading.

20. Why did elk have to be a bit more careful once the scientists' plan was in place?

Wolves eat elk, so elk needed to be careful to avoid wolves.

Grade 3

Activity Book | Unit 11 45

21. What does the word **exotic** mean in the following sentence from the selection?

Sometimes people bring **exotic** animals back from their trips.

- A. tame
B. intended as a pet in the home
C. not living or growing naturally in a certain area
D. not found in nature

22. How did Burmese pythons come to make their home in the swamps of southern Florida?

People used to be able to buy Burmese pythons for pets, but once they got too big, some people would release them. Some snakes may have also escaped during a hurricane in 1996.

23. What might happen if Asian carp get into the Great Lakes?

Fish that are native to the Great Lakes will not have enough food. Jumping fish may put people in danger.

24. List the ways that animals are on the move according to the selection.

- Some people bring exotic animals back from trips.
- Some people buy exotic animals in pet shops.
- Some animals sneak into crates or onto ships that end up in new lands.

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A.1 ASSESSMENT
(CONTINUED)

25. Circle the correct answer to fill in the blank in the following sentence:

Invasive species disrupt the _____ by eating up or crowding out the native animals.

carnivores wildfire ecosystem travelers

26. How are Asian carp dangerous to humans?

Asian carp jump 8-10 feet in the air and can injure people in boats.

27. Why did the author write this selection?

- A. to describe the habitat of pythons
- B. to entertain with a story about animals
- C. to create panic about visiting Florida and areas near the Mississippi River
- D. to inform about how invasive species can be harmful

28. How have officials in Florida tried to keep the python problem under control?

Officials have passed laws to make it illegal for pet shops in the United States to sell Burmese pythons and legal for hunters to hunt Burmese pythons.

Grade 3

Activity Book | Unit 11 49

29. What does the phrase spreading like wildfire mean in the following sentence from the selection?

They got loose in the Mississippi River. Now, they are spreading like wildfire.

- A. acts or moves quickly and intensely
- B. slows down so it is almost not noticeable
- C. moves at a steady pace
- D. acts as if in shock and stays in one place

30. Write a summary of this selection.

Invasive species can be harmful. Burmese pythons and Asian carp threaten food sources, plants, and animals with their presence.

People can also be in danger.

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Grade 3

NAME: _____
DATE: _____

A.3 ASSESSMENT

End-of-Year Grammar Assessment

Read the following paragraph carefully, and then answer questions 1–4.

Summer is the very best time of year! Our family always goes to the beach, and we play in the sand and surf for days. We love to build sandcastles and watch the waves creep in and flatten them. The next day we just build them again. If we're lucky, we will see the dolphins swimming offshore. Tulips bloom in the spring. I can't wait for summer to arrive, so we can head toward the ocean again!

1. Which of the following is the topic sentence of the paragraph?
 - A. Our family always goes to the beach and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive so we can head toward the ocean again!
 - D. Summer is the very best time of year!
2. Which of the following is the concluding sentence of the paragraph?
 - A. Our family always goes to the beach and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive, so we can head toward the ocean again!
 - D. Summer is the very best time of year!

Grade 3

Activity Book | Unit 11 55

3. Which of the following is an irrelevant sentence in the paragraph?
 - A. Our family always goes to the beach, and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive, so we can head toward the ocean again!
 - D. Summer is the very best time of year!

4. Which of the following would be the best title for the paragraph?

- A. Tulips are Beautiful
- B. Summer Fun
- C. Summer, Fall, Winter, and Spring
- D. Dolphins Swim in the Surf

5. Number the following sentences in order as they should appear in a paragraph about making scrambled eggs:

- A. 2 Mix the eggs with a splash of milk and a dash of salt and pepper.
- B. 1 Get the eggs out of the refrigerator.
- C. 4 Enjoy your warm scrambled eggs with toast and jam!
- D. 3 Cook the eggs over a low heat so they don't burn.

Read the following sentences carefully and then answer questions 6–9.

The weekly basketball game excited and thrilled all of us greatly. The two teams played enthusiastically in the large gym at Scottsdale Elementary School. We arrived early to get the best seats and stayed until the final, climactic seconds.

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NAME: _____
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A.3 ASSESSMENT
CONTINUED

6. Choose the answer with words that are nouns.
- A. played, gym, early
 - B. game, seats, seconds
 - C. game, excited, gets
 - D. thrilled, gym, final
7. Choose the answer with words that are verbs.
- A. thrilled, arrived, stayed
 - B. excited, early, best
 - C. thrilled, greatly, final
 - D. excited, gym, get
8. Choose the answer with words that are adjectives.
- A. thrilled, large, best
 - B. game, early, final
 - C. large, best, climactic
 - D. all, large, until
9. Choose the answer with words that are adverbs.
- A. excited, early, climactic
 - B. Elementary, early, stayed
 - C. greatly, enthusiastically, early
 - D. Scottsville, best, final

Grade 3

Activity Book | Unit 11 57

10. Draw a vertical line to separate subject and predicate in the following sentence.
The striped hot air balloon drifted high in the puffy clouds.

11. Which sentence uses the conjunction **but** correctly?
- A. Mrs. Wells said we could have both recess but extra time to read after the spelling test.
 - B. The child's picture was painted green, purple, but yellow.
 - C. Bob likes to read nonfiction, but Bill would rather read fiction.
 - D. The babysitter said, "You may stay up until 9:00 tonight but you finished your supper!"
12. Choose the sentence that uses the conjunction **because** correctly.
- A. Because we left the picnic early the thunderstorm drenched everyone's lunch.
 - B. Mom is baking a three layer birthday cake because Dad turns 30 years old today.
 - C. Because we spelled all of our spelling words correctly we practiced the words carefully.
 - D. We blew out all the candles in the room because it got very dark.
13. Which sentence uses the conjunction **so** correctly?
- A. My sister knocked over her glass of milk, so she helped clean it up.
 - B. We watched television inside, so the storm came up suddenly.
 - C. My friend was very excited, so he won the game.
 - D. We arrived at the movie on time, so we left the house early.

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DATE: _____

A.3 ASSESSMENT
CONTINUED

14. Write the sentence using correct capitalization and punctuation.

your disguise is so creative that I hardly recognized you said Donny

"Your disguise is so creative that I hardly recognized you," said Donny.

15. Write the sentence adding commas where needed.

Mary invited Fran Molly and Nancy to her house for an afternoon of movies and popcorn.

Mary invited Fran, Molly, and Nancy to her house for an afternoon of movies and popcorn.

16. Circle the letter of the sentence that uses the past tense of the verb correctly.
- A. Reggie eats more ice cream than all of his brothers.
 - B. The threatening clouds will scare away the children.
 - C. My trip to the ocean last weekend calmed and renewed my spirit.
 - D. The department store is having a half price sale.

17. Write the correct verb on the blank.
The fussy baby will have lots of attention from her grandparents.
(have, has)

Grade 3

Activity Book | Unit 11 59

18. Choose the sentence that uses the linking words **for example** correctly.

- A. The girl loves to cook, for example, for her family grilled cheese sandwiches, tomato soup, and apple pie.
- B. Lamps come in all shapes and sizes, for example, table lamps, floor lamps, and hanging lamps.
- C. The shopper finds wonderful bargains at the store, for example.
- D. Birds fly overhead, for example, singing their songs, moving from place to place and looking for food.

19. Choose the sentence that is true.

- A. To compare two things and to contrast two things is the same activity.
- B. Comparing means to find what is different among things.
- C. Contrasting means to find what is the same among things.
- D. To compare two things and to contrast two things are opposite activities.

20. Which sentence uses the linking words **in the same way** correctly?

- A. We live on a farm in the country. In the same way, you live in downtown New York City.
- B. The third grade class is on a field trip today. In the same way, the fourth grade class is on a trip, too.
- C. Hannah is a very pleasant person. In the same way, Hank is a mean person.
- D. Wanda grew three inches last year. In the same way, her brother has been the same height for years.

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DATE: _____

A.3 ASSESSMENT
CONTINUED

21. The words **in conclusion** signal _____.
- A. two things are the same.
 - B. a summary is coming up next.
 - C. two things are different.
 - D. a cause and effect are coming up next.
22. Choose the sentence that uses the words **in contrast** correctly.
- A. The clowns make us laugh. In contrast, the funny movie makes us laugh, too.
 - B. Fairy tale giants are make-believe. In contrast, flying elephants are found in fiction.
 - C. The desks in our classroom are all lined up. In contrast, the desks across the hall are all out of order.
 - D. Spelling is an easy subject for me. In contrast, grammar isn't difficult either.
23. Write the correct singular possessive noun on the blank.
We are all invited to our teacher's house for a party.
(the house of our teacher)
24. Which sentence uses the apostrophe correctly?
- A. The freshly baked cookies' were delicious.
 - B. The cookie frosting's was gooey and yummy.
 - C. Chocolate chip and peanut butter cookie's are my favorite!
 - D. Can you see all of the cookies' burned edges?

Grade 3

Activity Book | Unit 11 61

25. Choose the sentence that is correct.

- A. Lions, tigers, and bears are coming this way!
- B. The lions roars could be heard all over the zoo.
- C. The stripes on the tigers fur are orange and yellow.
- D. Do you see the bears claws scratching the tree?

26. Write the correct possessive pronoun on the blank.

Can the rushing river overflow its banks?
(its, it's)

Write the correct form of the comparative or superlative adjective or adverb in the blank.

27. (thin) The apple slices on your plate are cut in thinner slices than the apple slices on my plate.
28. (unusual) The paintings in that museum are the most unusual I've ever seen!
29. (close) Our grandmother lives closer to the mall than we do.
30. (correctly) Our class recited multiplication tables more correctly than the other class.

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A.6 ASSESSMENT

End-of-Year Morphology Assessment

1. Which of the following words has the prefix **un-**, meaning "not," as in the word **unsafe**?
- A. understand
 - B. unable
 - C. uncle
 - D. under
2. If someone is giving **nonverbal** signals, how are they giving signals?
- without speaking
3. If you want to **rewrite** something, what do you want to do?
- A. write it above
 - B. write it below
 - C. write it again
 - D. write it big
4. Which of the following words correctly fits in the sentence below?
- The recipe said to _____ the oven to 350° while prepping the food for baking.
- A. preheat
 - B. preschool
 - C. preview
 - D. preselect

Grade 3

Activity Book | Unit 11 75

5. Choose the phrase that is an example of what the word **disobey** means.

- A. unplugging the printer from the computer
- B. saying no thank you to a vegetable you don't like
- C. sharing your toys with a younger sibling
- D. not cleaning your room after your mom says you have to

6. When you add the prefix **mis-** to the verb **behave**, the new word is **misbehave**. What part of speech is **misbehave**?

verb

7. Which of the following words have suffixes that both mean "a person who"?

- A. *dirty* and *coastal*
- B. *farmer* and *actor*
- C. *dangerous* and *decorative*
- D. *stylish* and *loneliness*

8. What is the root word and part of speech of the underlined word in the following sentence?

Sometimes, the counselor at school comes to our class to teach lessons about being a good person and helping others.

Root Word: counsel

Part of Speech of **counselor**: noun

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DATE: _____

A.6 ASSESSMENT
CONTINUED

9. An **artist** is a person who _____.
- A. erases art
 - B. makes or creates art
 - C. is full of art
 - D. lacks art
10. If you are skilled in pediatrics, or the branch of medicine dealing with babies and children, what are you?
- A. a cosmetician
 - B. a politician
 - C. a pediatrician
 - D. a musician
11. Circle the word that has the suffix **-y**, which means "full of or covered with," correctly added to the root word?
- rusty sorry happy story
12. Which of the following choices is a **nutritional** food choice?
- A. potato chips
 - B. ice cream
 - C. a lollipop
 - D. asparagus

Grade 3

Activity Book | Unit 11 77

13. What word means "full of danger?"

dangerous

14. Add the correct suffix or suffixes to the root word by writing on the blank to complete the sentence.

She humor ously presented the results of her study and kept the audience interested and entertained.

-ous -ive -ly -y -al

15. If you are **creatively** decorating a room, how are you decorating a room?

in a creative way

16. The _____ cut on my hand hurt even more when Mom started to clean it.

- A. painful
- B. careless
- C. hopeful
- D. fearless

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A.6 ASSESSMENT
CONTINUED

17. Which of the following words correctly fits in the sentence below?

I gave my mother a _____ look when she told me I had to finish my science project before I could go to the soccer game; I knew I still had a lot of work and would not be able to go to the game.

- A. fearless
 - B. careless
 - C. painless
 - D. hopeless
18. Complete this sentence:
My brother acted in a **selfish** way when he Answers may vary.
19. Which of the following might cause loneliness to set in?
- A. All of your friends left.
 - B. You took the dog for a walk.
 - C. Your neighbor invited you to join a book club.
 - D. The baseball game went into extra innings.
20. If something is **chewable**, that means it is able to be chewed.
21. When adding the suffix **-ible** to the verb **flex**, you create **flexible**. What part of speech is the root word and the new word?
- flex** Part of Speech: verb
- flexible** Part of Speech: adjective

Grade 3

Activity Book | Unit 11 79

22. Which of the following words with the prefix **pro-** means "to move forward?"

- A. proceed
- B. project
- C. proposal
- D. provide

23. If you need an **antidote**, what might have happened?

- A. You might have eaten a salad for lunch.
- B. You might have cut your finger on a thorn from a rosebush.
- C. You might have fallen asleep on the couch.
- D. You might have been bitten by a poisonous snake.

24. How many wheels does a **unicycle** have? one

25. My father is **bilingual** so that means he can speak two languages.

26. Rachel's favorite author just published a **trilogy**, which is a series of three books.

27. What type of literature includes selections that reflect many cultures?

- A. multicultural
- B. agricultural
- C. subcultural
- D. cultural

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Grade 3

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 3

Unit 11

Correlation—Teacher’s Guide

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:

TEKS 3.1.A	listen actively, ask relevant questions to clarify information, and make pertinent comments	U11: p. 8, U11: p. 12, U11: p. 14, U11: p. 144, U11: p. 152
TEKS 3.1.B	follow, restate, and give oral instructions that involve a series of related sequences of action	
TEKS 3.1.C	speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively	U11: p. 155, U11: p. 190, U11: p. 206, U11: p. 210
TEKS 3.1.D	work collaboratively with others by following agreed-upon rules, norms, and protocols	
TEKS 3.1.E	develop social communication such as conversing politely in all situations	U11: p. 40, U11: p. 47

(2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to:

(A) demonstrate and apply phonetic knowledge by:

TEKS 3.2.A.i	decoding multisyllabic words with multiple sound-spelling patterns, such as eigh, ough, and en	
TEKS 3.2.A.ii	decoding multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables	
TEKS 3.2.A.iii	decoding compound words, contractions, and abbreviations	
TEKS 3.2.A.iv	decoding words using knowledge of syllable division such as VCCV, VCV, and VCCCV with accent shifts	
TEKS 3.2.A.v	decoding words using knowledge of prefixes	
TEKS 3.2.A.vi	decoding words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants	
TEKS 3.2.A.vii	identifying and reading high-frequency words from a research-based list	

(B) demonstrate and apply spelling knowledge by:

TEKS 3.2.B.i	spelling multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables	
TEKS 3.2.B.ii	spelling homophones	
TEKS 3.2.B.iii	spelling compound words, contractions, and abbreviations	
TEKS 3.2.B.iv	spelling multisyllabic words with multiple sound-spelling patterns	
TEKS 3.2.B.v	spelling words using knowledge of syllable division such as VCCV, VCV, and VCCCV	
TEKS 3.2.B.vi	spelling words using knowledge of prefixes	
TEKS 3.2.B.vii	spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants	

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 3

Unit 11

Correlation—Teacher’s Guide

TEKS 3.2.C	alphabetize a series of words to the third letter	
TEKS 3.2.D	write complete words, thoughts, and answers legibly in cursive leaving appropriate spaces between words.	
(3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:		
TEKS 3.3.A	use print or digital resources to determine meaning, syllabication, and pronunciation	
TEKS 3.3.B	use context within and beyond a sentence to determine the meaning of unfamiliar words and multiple-meaning words	U11: p. 8, U11: p. 21, U11: p. 114, U11: p. 122
TEKS 3.3.C	identify the meaning of and use words with affixes such as <i>im-</i> (into), <i>non-</i> , <i>dis-</i> , <i>in-</i> (not, non), <i>pre-</i> , <i>-ness</i> , <i>-y</i> , and <i>-ful</i>	
TEKS 3.3.D	identify and explain the meaning of antonyms, synonyms, idioms, homophones, and homographs in a text	
(4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text.		
TEKS 3.4	use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text	
(5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.		
TEKS 3.5	self-select text and read independently for a sustained period of time	
(6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:		
TEKS 3.6.A	establish purpose for reading assigned and self-selected texts	
TEKS 3.6.B	generate questions about text before, during, and after reading to deepen understanding and gain information	U11: p. 54, U11: p. 58
TEKS 3.6.C	make, correct, or confirm predictions using text features, characteristics of genre, and structures	
TEKS 3.6.D	create mental images to deepen understanding	U11: p. 70, U11: p. 74
TEKS 3.6.E	make connections to personal experiences, ideas in other texts, and society	U11: p. 40, U11: p. 170, U11: p. 175
TEKS 3.6.F	make inferences and use evidence to support understanding	U11: p. 96, U11: p. 101, U11: p. 194, U11: p. 199
TEKS 3.6.G	evaluate details read to determine key ideas	U11: p. 40, U11: p. 45, U11: p. 82, U11: p. 90 U11: p. 96, U11: p. 101, U11: p. 182, U11: p. 187
TEKS 3.6.H	synthesize information to create new understanding	U11: p. 144, U11: p. 154, U11: p. 155, U11: p. 160, U11: p. 164, U11: p. 182, U11: p. 189, U11: p. 190, U11: p. 194, U11: p. 202
TEKS 3.6.I	monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down	U11: p. 182, U11: p. 187

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 3

Unit 11

Correlation—Teacher’s Guide

(7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

TEKS 3.7.A	describe personal connections to a variety of sources including self-selected texts	
TEKS 3.7.B	write a response to a literary or informational text that demonstrates an understanding of a text	U11: p. 206, U11: p. 212
TEKS 3.7.C	use text evidence to support an appropriate response	
TEKS 3.7.D	retell and paraphrase texts in ways that maintain meaning and logical order	U11: p. 82, U11: p. 87
TEKS 3.7.E	interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating	U11: p. 26, U11: p. 38
TEKS 3.7.F	respond using newly acquired vocabulary as appropriate	U11: p. 194, U11: p. 201
TEKS 3.7.G	discuss specific ideas in the text that are important to the meaning	U11: p. 26, U11: p. 34, U11: p. 48

(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:

TEKS 3.8.A	infer the theme of a work, distinguishing theme from topic	
TEKS 3.8.B	explain the relationships among the major and minor characters	
TEKS 3.8.C	analyze plot elements, including the sequence of events, the conflict, and the resolution	
TEKS 3.8.D	explain the influence of the setting on the plot	

(9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

TEKS 3.9.A	demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, fairy tales, legends, and myths	
TEKS 3.9.B	explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems	
TEKS 3.9.C	discuss the elements in drama such as characters, dialogue, setting, and acts	

(D) recognize characteristics and structures of informational text, including:

TEKS 3.9.D.i	the central idea with supporting evidence	U11: p. 26, U11: p. 31
TEKS 3.9.D.ii	features such as sections, tables, graphs, timelines, bullets, numbers, bold and italicized font to support understanding	
TEKS 3.9.D.iii	organizational patterns such as cause and effect and problem and solution	

(E) recognize characteristics and structures of argumentative text by:

TEKS 3.9.E.i	identifying the claim	
TEKS 3.9.E.ii	distinguishing facts from opinion	
TEKS 3.9.E.iii	identifying the intended audience or reader	
TEKS 3.9.F	recognize characteristics of multimodal and digital texts	

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 3

Unit 11

Correlation—Teacher’s Guide

(10) Author’s purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors’ choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop his or her own products and performances. The student is expected to:

TEKS 3.10.A	explain the author's purpose and message within a text	U11: p. 114, U11: p. 119
TEKS 3.10.B	explain how the use of text structure contributes to the author’s purpose	
TEKS 3.10.C	explain the author's use of print and graphic features to achieve specific purposes	U11: p. 144, U11: p. 149
TEKS 3.10.D	describe how the author's use of imagery, literal and figurative language such as simile, and sound devices such as onomatopoeia achieves specific purposes	U11: p. 128, U11: p. 133
TEKS 3.10.E	identify the use of literary devices, including first- or third-person point of view	
TEKS 3.10.F	discuss how the author's use of language contributes to voice	U11: p. 128, U11: p. 133
TEKS 3.10.G	identify and explain the use of hyperbole	

(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:

TEKS 3.11.A	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping	U11: p. 96, U11: p. 107
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(B) develop drafts into a focused, structured, and coherent piece of writing by:

TEKS 3.11.B.i	organizing with purposeful structure including an introduction and conclusion	U11: p. 96, U11: p.107, U11: p. 108, U11: p. 114, U11: p. 123, U11: p. 160, U11: p. 168
TEKS 3.11.B.ii	developing an engaging idea with relevant details	U11: p. 96, U11: p.107, U11: p. 108, U11: p. 114, U11: p. 123, U11: p. 160, U11: p. 168
TEKS 3.11.C	revise drafts by adding, revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity, deleting, or rearranging words, phrases or sentences	U11: p. 108, U11: p. 128, U11: p. 139, U11: p. 170, U11: p. 179

(D) edit drafts using standard English conventions, including:

TEKS 3.11.D	edit drafts using standard English conventions	
TEKS 3.11.D.i	complete simple and compound sentences with subject-verb agreement	U11: p. 54, U11: p. 67
TEKS 3.11.D.ii	past, present, and future verb tense	
TEKS 3.11.D.iii	singular, plural, common, and proper nouns	
TEKS 3.11.D.iv	adjectives, including their comparative and superlative forms	U11: p. 96, U11: p. 105
TEKS 3.11.D.v	adverbs that convey time and adverbs that convey manner	
TEKS 3.11.D.vi	prepositions and prepositional phrases	
TEKS 3.11.D.vii	pronouns, including subjective, objective, and possessive cases	

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 3

Unit 11		Correlation—Teacher’s Guide
TEKS 3.11.D.viii	coordinating conjunctions to form compound subjects, predicates, and sentences	
TEKS 3.11.D.ix	capitalization of official titles of people, holidays, and geographical names and places	U11: p. 82, U11: p. 91
TEKS 3.11.D.x	punctuation marks including apostrophes in contractions and possessives and commas in compound sentences and items in a series	
TEKS 3.11.D.xi	correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words	
TEKS 3.11.E	publish written work for appropriate audiences	
(12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:		
TEKS 3.12.A	compose literary texts, including personal narratives and poetry, using genre characteristics and craft	
TEKS 3.12.B	compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft	U11: p. 54, U11: p. 64, U11: p. 96, U11: p.107, U11: p. 108, U11: p. 128, U11: p. 139, U11: p. 155, U11: p. 170, U11: p. 179, U11: p. 182, U11: p. 189, U11: p. 190, U11: p. 194, U11: p. 202
TEKS 3.12.C	compose argumentative texts, including opinion essays, using genre characteristics and craft	
TEKS 3.12.D	compose correspondence such as thank you notes or letters	
(13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:		
TEKS 3.13.A	generate questions on a topic for formal and informal inquiry	U11: p. 8, U11: p. 22, U11: p. 144, U11: p. 154
TEKS 3.13.B	develop and follow a research plan with adult assistance	U11: p. 70, U11: p. 77
TEKS 3.13.C	identify and gather relevant information from a variety of sources	U11: p. 40, U11: p. 51, U11: p. 144, U11: p. 154
TEKS 3.13.D	identify primary and secondary sources	U11: p. 82, U11: p. 92
TEKS 3.13.E	demonstrate understanding of information gathered	U11: p. 114, U11: p. 123
TEKS 3.13.F	recognize the difference between paraphrasing and plagiarism when using source materials	U11: p. 82
TEKS 3.13.G	create a works cited page	U11: p. 40, U11: p. 51
TEKS 3.13.H	use an appropriate mode of delivery, whether written, oral, or multimodal, to present results	U11: p. 108, U11: p. 128, U11: p. 139, U11: p. 155, U11: p. 170, U11: p. 179, U11: p. 182, U11: p. 189, U11: p. 190, U11: p. 194, U11: p. 202, U11: p. 206, U11: p. 210

Unit 11

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(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of his or her own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:

ELPS 1.A	use prior knowledge and experiences to understand meanings in English	U11: p. 53, U11: p. 76, U11: p. 88
ELPS 1.B	monitor oral and written language production and employ self-corrective techniques or other resources	U11: p. 88
ELPS 1.C	use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary	U11: p. 150, U11: p. 168
ELPS 1.D	speak using learning strategies such as requesting assistance, employing non-verbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)	
ELPS 1.E	internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment	U11: p. 13, U11: p. 20, U11: p. 21, U11: p. 22, U11: p. 24, U11: p. 32, U11: p. 53, U11: p. 76, U11: p. 106
ELPS 1.F	use accessible language and learn new and essential language in the process	U11: p. 13, U11: p. 20, U11: p.21, U11: p. 22, U11: p. 46, U11: p. 50, U11: p. 106, U11: p. 168
ELPS 1.G	demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations	
ELPS 1.H	develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations	U11: p. 181

(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:

ELPS 2.A	distinguish sounds and intonation patterns of English with increasing ease	
ELPS 2.B	recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters	
ELPS 2.C	learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions	U11: p. 36
ELPS 2.D	monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed	

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 3

Unit 11		Correlation—Teacher’s Guide
ELPS 2.E	use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language	U11: p. 104, U11: p. 153
ELPS 2.F	listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD-ROM to build and reinforce concept and language attainment	U11: p. 48, U11: p. 153, U11: p. 202
ELPS 2.G	understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar	U11: p. 46
ELPS 2.H	understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations	
ELPS 2.I	demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs	
<p>(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p>		
ELPS 3.A	practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible	U11: p. 136
ELPS 3.B	expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication	U11: p. 136
ELPS 3.C	speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired	
ELPS 3.D	speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency	U11: p. 36, U11: p. 177
ELPS 3.E	share information in cooperative learning interactions	U11: p. 121, U11: p. 177, U11: p. 212
ELPS 3.F	ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments	U11: p. 121
ELPS 3.G	express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and grade-appropriate academic topics	U11: p. 64

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 3

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ELPS 3.H	narrate, describe, and explain with increasing specificity and detail as more English is acquired	U11: p. 30, U11: p. 34, U11: p. 62
ELPS 3.I	adapt spoken language appropriately for formal and informal purposes	U11: p. 209
ELPS 3.J	respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment	U11: p. 37, U11: p. 209
<p>(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read aloud for students not yet at the stage of decoding written text. The student is expected to:</p>		
ELPS 4.A	learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words	U11: p. 138
ELPS 4.B	recognize directionality of English reading such as left to right and top to bottom	
ELPS 4.C	develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials	U11: p. 151
ELPS 4.D	use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text	U11: p. 91
ELPS 4.E	read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned	
ELPS 4.F	use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language	U11: p. 50, U11: p. 178, U11: p. 188, U11: p. 200
ELPS 4.G	demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs	U11: p. 32, U11: p. 91, U11: p. 166, U11: p. 188
ELPS 4.H	read silently with increasing ease and comprehension for longer periods	
ELPS 4.I	demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs	

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 3

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ELPS 4.J	demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs	U11: p. 104
ELPS 4.K	demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs	U11: p. 138, U11: p. 178
<p>(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:</p>		
ELPS 5.A	learn relationships between sounds and letters of the English language to represent sounds when writing in English	
ELPS 5.B	write using newly acquired basic vocabulary and content-based grade-level vocabulary	U11: p. 24, U11: p. 67, U11: p. 69, U11: p. 80, U11: p. 95, U11: p. 112, U11: p. 122, U11: p. 126, U11: p. 142, U11: p. 159, U11: p. 169
ELPS 5.C	spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired	U11: p. 69, U11: p. 92
ELPS 5.D	edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired	U11: p. 92, U11: p. 122, U11: p. 181
ELPS 5.E	employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly	
ELPS 5.F	write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired	U11: p. 69, U11: p. 95
ELPS 5.G	narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired	U11: p. 39, U11: p. 67, U11: p. 80, U11: p. 112, U11: p. 126, U11: p. 142, U11: p. 150, U11: p. 159, U11: p. 169, U11: p. 181, U11: p. 192, U11: p. 204

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Grade 3

Unit 11 | Activity Book

All That Jazz

Grade 3

Unit 11

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Activity Book

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Unit 11

All That Jazz

Activity Book

This Activity Book contains activity pages that accompany the lessons from the Unit 11 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.




NAME: _____





DATE: _____

What Is Jazz?

Use this handout as you view the images of jazz and jazz history. Write your answers to the questions below in the My Thoughts box for each image. Think about answers to these questions while looking at each image.

- What objects, people, or places do you see in this image?
- What questions do you have about the image?
- What is the one thing that you will remember most about this image?

My Thoughts	Images	Read-Aloud Notes
		
		
		

My Thoughts	Images	Read-Aloud Notes
		
		
		
		

What or who I want to learn more about:

My research questions:

NAME: _____

DATE: _____

Vocabulary Review

Vocabulary Word	My definition or example
evolve	
genre	
improvise	
standard	

NAME: _____

DATE: _____

“Jazz”

Title/Topic: Central Idea:		
Key Idea:	Key Idea:	Key Idea:
Supporting Details:	Supporting Details:	Supporting Details:

NAME: _____

DATE: _____

“The Harlem Renaissance”

Central Idea:		
Key Idea:	Key Idea:	Key Idea:
Supporting Details:	Supporting Details:	Supporting Details:

NAME: _____

DATE: _____

“Louis Armstrong”

Central Idea: Louis Armstrong was one of the greatest jazz musicians of all time and became well-loved and respected for much more than just his amazing musical performances.

Key Idea:

Key Idea:

Key Idea:

Supporting Details:

1.

Supporting Details:

1.

Supporting Details:

1.

2.

2.

2.

NAME: _____

DATE: _____

Works Cited Practice

Works Cited

_____ . _____ . _____ .

_____ . _____ .

_____ . _____ . _____ .

_____ . _____ .

NAME: _____

DATE: _____

KWL

Billie Holiday, also known as Lady Day		
What I Know	What I Wonder	What I Learned

NAME: _____

DATE: _____

Writing an Introductory Paragraph

Opening statement or hook:

Introductory topic sentence:

Details:

Introductory paragraph:

NAME: _____

DATE: _____

My Research Plan

Topic 1:	Topic 2:
1. Ask big questions to guide your research.	1. Ask big questions to guide your research.
2. Gather information. Primary sources (1 or 2)	2. Gather information. Primary sources (1 or 2)

<p>3. Ask questions for more information. Secondary sources (1 or 2):</p>	<p>3. Ask questions for more information. Secondary sources (1 or 2):</p>
<p>4. Write an informative paper using key ideas and details.</p>	<p>4. Write an informative paper using key ideas and details.</p>
<p>5. Presentation: How does jazz connect these two musicians? What makes their musical style unique or special?</p>	

NAME: _____

DATE: _____

Using Evidence From The Text

Use evidence from the text to answer the following question:

How did Miles Davis come to invent new ways to play jazz?

Evidence on page 4: When he was a child, he listened to the music around him and imagined making his own.

Evidence on page _____:

Evidence on page _____:

Evidence on page _____:

Your response:

NAME: _____

DATE: _____

Research Essay Map

Essay Title:

Introduction

Opening Statement or Hook:

Introductory Topic Sentence:

Details:

Body Paragraph 1	Body Paragraph 2	Body Paragraph 3 (optional)
<p>Key Idea:</p> <p>Details:</p>	<p>Key Idea:</p> <p>Details:</p>	<p>Key Idea:</p> <p>Details:</p>
<p style="text-align: center;">Conclusion</p> <p>Why did you choose this topic?</p> <hr/> <hr/> <p>What do you still wonder about your topic?</p> <hr/> <hr/>		

NAME: _____

DATE: _____

Peer Review Checklist

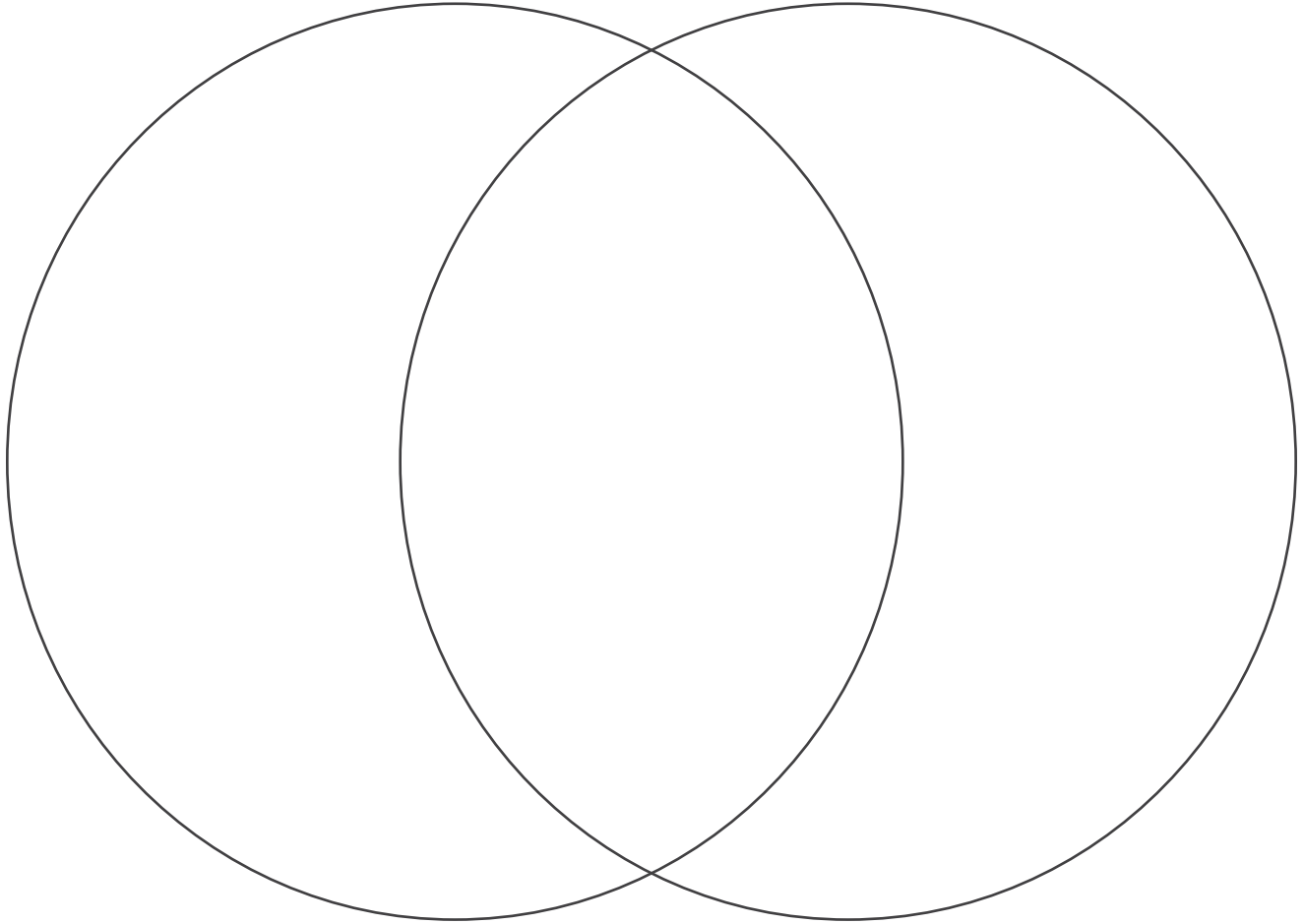
Writer: _____ Reviewer: _____

Ideas	Does the writing explain the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No	Does the writing include key ideas about the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No	Does the writing include concrete facts and specific details? <input type="checkbox"/> Yes <input type="checkbox"/> No
Organization	Is there an introduction, body paragraphs, and conclusion? <input type="checkbox"/> Yes <input type="checkbox"/> No	Are the details grouped together in ways that make sense? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes	
Language	Are the words used appropriate for the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes	Are the sentences complete and easy to read? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes	Is there correct capitalization and punctuation? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes
Compliment:			
Suggestion:			

NAME: _____

DATE: _____

Venn Diagram



NAME: _____

DATE: _____

Key Idea and Details

Key Idea:

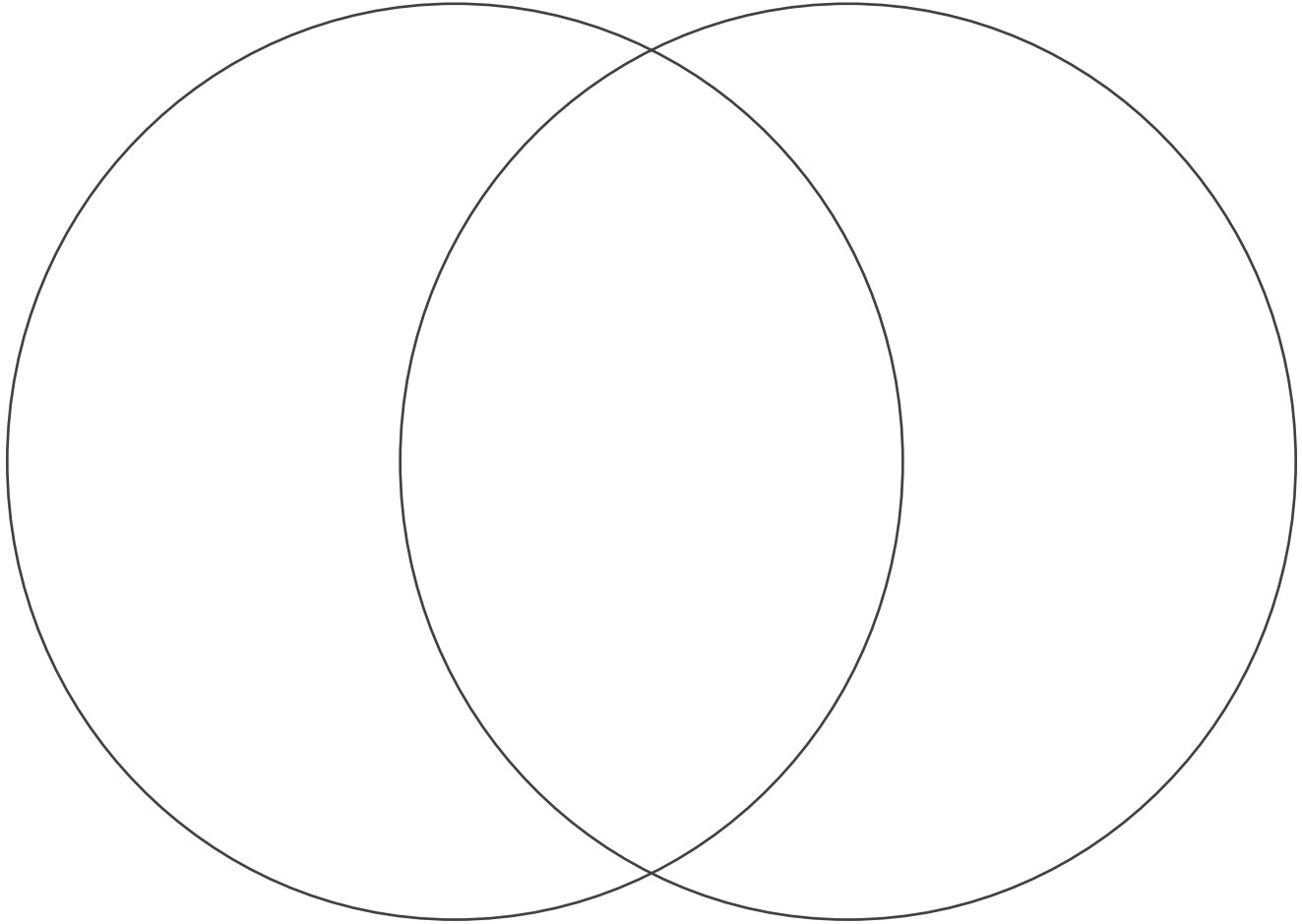
Duke Ellington expressed _____ by
making _____ with his orchestra.

Details:	Details:	Details:
----------	----------	----------

NAME: _____

DATE: _____

Venn Diagram



NAME: _____

DATE: _____

KWL

Scott Joplin		
What I Know	What I Wonder	What I Learned

NAME: _____

DATE: _____

Presentation Map

Introductory Topic Statement:

Details:

Musician #1:	Musician #2:
Idea/Details:	Idea/Details:
Visual Aid:	Visual Aid:
Idea/Details:	Idea/Details:
Visual Aid:	Visual Aid:
Idea/Details:	Idea/Details:
Visual Aid:	Visual Aid:

Concluding Statement About the Topic:

NAME: _____

DATE: _____

Peer Review for Presentations

Presenter: _____ Peer Reviewer: _____

Ideas	Does the presentation explain the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No	Does the presentation include key ideas about the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No	Does the presentation include facts and specific details? <input type="checkbox"/> Yes <input type="checkbox"/> No
Organization	Are the details grouped together in ways that make sense? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes	Do the visual aids support the content of the presentation? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes	
Language	Are the words used appropriate for the topic? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Sometimes		
Compliment:			
Suggestion:			

End-of-Year Silent Reading Assessment

The Cat

Once upon a time in Denmark, there was a man named Franz. Franz lived a good life all year long, until one night. That evening, a pack of horrible, badly-behaved trolls descended on him. The trolls drove poor Franz from his house and took over the place.

This went on for many years on the exact same night every year, until, one year, a famous hunter visited the house the morning of the dreaded night. The hunter had just captured a large, white bear and planned to present it to the King of Denmark. The hunter had a long journey ahead of him and asked Franz if he and the bear could spend the night.

“I would let you stay,” said Franz, “but I can’t, for every year at this time I am visited by trolls at night who drive me out of the house. They will be here tonight and you do not want to be here when they arrive!”

“Oh,” said the hunter, “I am not afraid of trolls. If that is all you are worried about, let me stay in the house. The bear can sleep under the stove there. I will sleep in the back, in the comfortable bedroom.”

“Very well,” said Franz. “You may stay, at your own risk, but I must get the house ready for the trolls. If I don’t, they will be furious.”

Franz worked diligently to get his house ready for the trolls. He chopped wood and built a fire. He set the table with his best dishes and loaded them with porridge, assorted fruit, smoked fish, and delicious sausages. When he was done, he left the hunter and the bear in the house and went to stay with a friend.

At sunset, the trolls arrived. They stormed into the house and began a raucous celebration. They ate and drank, sang songs, and made a terrible mess.

One of the trolls caught a glimpse of the bear. It was lying under the stove, with only an ear sticking out.

“Look!” the troll said, “Franz has a cat!”

The troll cut off a bit of sausage and tossed it on the floor. Then, he kicked the bear in the ear and shouted, “Wake up, kitty! Get the sausage!”

The bear rose up on its hind legs, ripping the stove away from the floor. The stove was launched across the room. The bear, in a great fury, roared ferociously. The trolls were terrified. They screamed and ran for their lives.

Franz returned home the next day. He cleaned up the horrific mess the trolls had made, repaired the stove, and lived another year in his house. When the dreaded evening arrived once again the next year, he expected the trolls to come again. He went out into the yard to cut wood for them.

After a few minutes, he heard a voice calling, “Franz! Franz!”

Franz squinted into the woods but saw nothing but trees.

Then, he heard the voice again say, “Franz! Franz!”

“Yes?” Franz said. “What is it?”

“Have you still got that huge, ferocious cat?” the voice asked.

Franz thought for a minute. Then, he replied.

“Yes,” Franz said. “I still have the cat. It is lying under the stove, and, earlier this year, it had seven kittens. Now, all of the kittens have grown up. They are bigger and fiercer than their mother!”

“Egad!” said the voice. “Then, you will never see us again!”

Franz heard a rustling of feet in the woods. Then, there was silence.

After that, Franz went on with his life and the trolls never bothered him again.

NAME: _____

DATE: _____

1. Why did the author write this selection?
 - A. to tell the reader how kind trolls are
 - B. to tell the reader that cats are ferocious
 - C. to tell the reader that using your wits can make for a happy ending
 - D. to tell the reader that people from Denmark are clever

2. What is the meaning of the word **ferocious** in the following sentence

“Have you still got that huge, **ferocious** cat?”

- A. hungry
 - B. dangerous
 - C. enormous
 - D. furry
3. Using the numbers 1–5, put the following events in order as they occurred in the selection.

_____ Franz told the voices in the forest that his cat had seven kittens.

_____ On the exact same night each year, trolls drove Franz from his house and took over the place.

_____ A troll threw a piece of sausage to the cat lying under the stove.

_____ A hunter asked if he could stay at Franz’s house on his way to take the bear he had captured to the King of Denmark.

_____ The bear roared ferociously and scared the trolls away.

4. What is the meaning of the word raucous in the following sentence?

They stormed into the house and began a raucous celebration.

- A. soft
- B. friendly
- C. loud
- D. unfriendly

5. Which of the following describes an event that takes place in the story?

- A. A troll feeds a bear because he likes bears.
- B. A cat feeds a troll because the troll is hungry.
- C. A troll feeds a bear because he thinks it is a cat.
- D. A troll feeds a cat because he thinks it is a bear.

6. Why did the trolls leave and never return?

7. Write a summary of this selection.

NAME: _____

DATE: _____

8. What is the meaning of the word **horrific** in the following sentence?

He cleaned up the **horrific** mess the trolls had made.

- A. huge
- B. shocking
- C. orderly
- D. silly

9. At the end of the story, Franz talked to some creatures that were hiding in the woods. Who do you think these creatures were?

10. Why did Franz tell the mysterious creatures that his cat had seven kittens?

The Wolf, the Elk, and the Aspen Tree

The wolf is the villain in some of the greatest stories ever told.

Who chased the three little pigs and blew down their houses? It was the wolf, of course!

Who pestered Little Red Riding Hood and her grandmother? The wolf!

These are fiction stories, but they tell us a lot about how real people felt about wolves in the old days. For many years, people were scared of wolves. They worried that wolves might attack their farm animals. They also worried that wolves might attack them or their children.

People hated wolves. They disliked them so much that they paid people to hunt them. In England, King William I paid hunters per wolf pelt. The rulers of Russia, the tsars, paid hunters for an adult wolf and half of the adult wolf amount for a wolf cub. The kings of Sweden viewed wolf hunting as a civic duty. They expected every able-bodied man to help out with wolf hunts.

The European settlers who came to America brought this way of thinking with them. They hunted wolves to protect themselves and their livestock. The development of guns helped them. It allowed them to kill more wolves than ever before. By 1920, wolves had been wiped out in most parts of the United States. At the time, almost everyone thought this was a good thing. Most people did not see any reason to keep wolves around. “Good riddance!” they said.

In the past few years, a lot of people have changed their mind about wolves. Scientists who studied Yellowstone National Park were some of the first to change. They noticed that certain kinds of trees were starting to die out in the park. One of the trees they were worried about was the aspen tree. There were lots of old-growth aspen trees in Yellowstone, meaning there were lots of aspen trees that had been there a long time. But there were very few young aspens.

Scientists investigated this. They found that elk were a big part of the problem. Elk like the taste of aspen seedlings and there were lots of elk in the park. In the old days, packs of wolves preyed on the elk. The wolves kept the herds of elk from getting too big. But the wolves had been wiped out. There were no predators left

NAME: _____

DATE: _____

who hunted for elk. A pack of elk could spend all day eating aspen seedlings. They did not have to worry about predators.

The scientists had an idea. They thought they might be able to help the aspen trees by bringing in wolves. This idea was very controversial. Many farmers and ranchers objected. They still viewed the wolves as farmers in the old days had—as a threat to people and livestock. They thought bringing wolves back was a bad idea.

It took many years to convince people that it might be a good idea to bring wolves to Yellowstone. Wolves were finally re-introduced there in 1995.

Several years later the scientists went back to the park to see if their plan was working. They found evidence that it was. Many of the wolves they had brought in survived. The wolves had formed packs and begun hunting. They were also having pups. There were still lots of elk in the park, but the elk were starting to get nervous. They could no longer spend all day nibbling aspen saplings, without a care in the world. They had to be a bit more careful. Some aspen trees had survived. They had grown large enough that elk could no longer eat them.

“This is really exciting!” said one of the researchers. “It’s great news for Yellowstone. The level of recovery we are seeing is very encouraging.”

So here is one story in which the wolf is not the villain!

There are some lessons for human beings in this story. One lesson is that we need to be careful when we make decisions about the value of a species. In the past, we decided that some animals are just plain bad. We decided that the planet would be better without these animals. In the past few decades we have come to understand that it is dangerous to think that way. All of the animals and plants in an ecosystem are interdependent. That means they all depend on each other. They are connected in ways we may not notice at first. When we get rid of one animal, we may put other animals or plants at risk. We may remove an animal’s food source or we may remove its main predator, as happened in Yellowstone. Every ecosystem has its own balance. If we remove one species, we may throw the whole system out of balance.

11. Why is the wolf seen as good in this selection?

12. Why was the scientists' idea about bringing in wolves controversial?

13. Choose the food chain found in Yellowstone National Park that is described in the selection.

- A. Aspen tree → Elk → Wolf
- B. Elk → Aspen tree → Wolf
- C. Wolf → Aspen tree → Elk
- D. Wolf → Elk → Aspen Tree

14. Why did the author write this selection?

- A. to inform readers about how the wolf helped in Yellowstone
- B. to warn readers about wild animals when visiting Yellowstone
- C. to entertain readers with a story about a wolf, an elk, and an aspen tree
- D. to describe the author's visit to Yellowstone on vacation

15. What evidence did scientists find that their plan was working?

NAME: _____

DATE: _____

16. What does civic duty mean in the following sentence from the selection?

The kings of Sweden viewed wolf hunting as a **civic duty**. They expected every able-bodied man to help out with wolf hunts.

- A. a responsibility that citizens are expected to avoid
- B. an act that citizens should try once in their life
- C. a responsibility that citizens are expected to take part in
- D. an act that people must do in order to become citizens

17. What could have happened if the scientists had not put their plan in place?

18. What is the main idea of this selection?

19. Why did most European settlers dislike wolves so much?

- A. Wolves were kept as pets in Europe.
- B. People were scared of wolves.
- C. The wolf population grew too fast.
- D. Europeans brought wolves with them for trading.

20. Why did elk have to be a bit more careful once the scientists' plan was in place?

Invasive Species

In today's world, people are on the move. Salesmen jet from one city to another. Tourists visit foreign countries. Immigrants leave their homes and settle in new lands.

But did you know that animals are also on the move? Sometimes people bring exotic animals back from their trips. Sometimes, they buy exotic animals in pet shops. Other times, the animals travel by themselves. They may sneak into crates that are shipped from one country to another or they may find their way onto ships that cross the oceans.

This animal travel has caused some problems. Sometimes animals end up in a new place which is just right for them. The land is just right for them. The climate is perfect. There is lots of food. This is a good thing for them. But it may be a bad thing for other animals in the ecosystem. The newly arrived animals may settle in and have babies. They may disrupt the ecosystem by eating up or crowding out the native animals. When this happens, we say the ecosystem has a problem with "invasive species." The ecosystem is being invaded by outsiders.

There are invasive species in many parts of the United States. In Florida, the invasive species that people are most worried about these days is the Burmese python. Burmese pythons are snakes that are native to Asia. They are big snakes. An average Burmese python is twelve feet long.

Burmese pythons like to live near water, but they can also slither up into trees. These snakes are carnivores. They eat small mammals like rats and mice. They also eat birds. The Burmese python is a constrictor. It bites its victim and holds it. Then, it wraps itself around the victim and squeezes it to death. Once the victim is dead, the snake swallows it whole.

So how did these Burmese pythons make their way to Florida? Some people like to keep snakes as pets. For a long time, you could buy a Burmese python for about twenty dollars. You could feed it mice and watch it grow. There was only one problem: the snake might eventually get too big for its cage. Experts think some pet owners set their snakes free when they got too big. Some pythons may also have escaped when a hurricane hit Florida in 1996.

NAME: _____

DATE: _____

In any case, thousands of Burmese pythons now make their home in the swamps of southern Florida. This part of Florida is warm, wet, and full of small mammals. At least, it used to be full of small mammals. A 2011 study found that lots of small mammals in these areas are in trouble. The pythons are gobbling up raccoons, rabbits, and opossums. They are even eating larger animals, including deer, bobcats, and alligators!

Experts are worried. They are afraid that the pythons may wipe out some of the endangered species that live in the area. A new law has made it illegal for pet shops in the United States to sell Burmese pythons. Another law has allowed hunters to hunt pythons. Officials are hoping these laws will help keep the python problem under control.

In the Midwest, people are worried about Asian carp. Asian carp are fish that are native to Asia. Some of them were brought to the United States in the 1970s. They got loose in the Mississippi River. Now, they are spreading like wildfire. The carp are not just in the Mississippi River. They have also been found in other rivers that feed into the Mississippi. People are worried that they may get into the Great Lakes.

Asian carp are big eaters. They gobble up food that other fish need. The carp get so big that other fish can't eat them. So, the arrival of Asian carp is bad news for other fish.

Asian carp are dangerous in another way, too. They are amazing jumpers. An Asian carp can jump eight to ten feet in the air.

Asian carp tend to be scared by boats. If you drive a motorboat past them, they may start to jump out of the water. You may see hundreds of flying fish. You may even be hit with a fish. A number of people have been injured by these jumping fish.

Invasive species, like the Burmese python and Asian carp, can harm environments they invade. Animals and plants suffer and some of the damage caused by these invasive species may be permanent.

21. What does the word exotic mean in the following sentence from the selection?

Sometimes people bring exotic animals back from their trips.

- A. tame
- B. intended as a pet in the home
- C. not living or growing naturally in a certain area
- D. not found in nature

22. How did Burmese pythons come to make their home in the swamps of southern Florida?

23. What might happen if Asian carp get into the Great Lakes?

24. List the ways that animals are on the move according to the selection.

1. _____

2. _____

3. _____

NAME: _____

DATE: _____

25. Circle the correct answer to fill in the blank in the following sentence:

Invasive species disrupt the _____ by eating up or crowding out the native animals.

carnivores

wildfire

ecosystem

travelers

26. How are Asian carp dangerous to humans?

27. Why did the author write this selection?

- A. to describe the habitat of pythons
- B. to entertain with a story about animals
- C. to create panic about visiting Florida and areas near the Mississippi River
- D. to inform about how invasive species can be harmful

28. How have officials in Florida tried to keep the python problem under control?

29. What does the phrase spreading like wildfire mean in the following sentence from the selection?

They got loose in the Mississippi River. Now, they are **spreading like wildfire**.

- A. acts or moves quickly and intensely
- B. slows down so it is almost not noticeable
- C. moves at a steady pace
- D. acts as if in shock and stays in one place

30. Write a summary of this selection.

NAME: _____

DATE: _____

Grade 3 End-of-Year Assessment Summary

Student _____

Date: _____

Teacher _____

Recommended placement for next year (Check one)

_____ Above grade level

_____ On grade level

_____ Slightly below grade level

_____ Needs intensive remediation

*Fill in the information on this sheet and place this sheet in the Reading Folder for next year's teacher. Staple the actual student assessment worksheets to the back of this page.

A. Summary of Missed Letter-Sound Correspondences and Syllabication from Assessment A.4 (If administered)

List the missed letter-sound correspondences and syllabication errors in the spaces below:

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Other Notes:

NAME: _____

DATE: _____

B. Fluency

W.C.P.M. Calculation Worksheet

<p>Words</p> <div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="border: 1px solid black; width: 60px; height: 40px; margin-right: 10px;"></div> Words Read </div> <div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="border: 1px solid black; width: 60px; height: 40px; margin-right: 10px;"></div> Uncorrected Mistakes </div> <hr style="width: 100%;"/> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; width: 60px; height: 40px; margin-right: 10px;"></div> Words Correct </div>	<p>Time</p> <div style="display: flex; justify-content: space-around; margin-bottom: 10px;"> <div style="text-align: center;"> <small>Minutes</small> <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> <div style="text-align: center;"> <small>Seconds</small> <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> </div> <div style="display: flex; justify-content: space-around; margin-bottom: 10px;"> <div style="text-align: center;"> - <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> <div style="text-align: center;"> - <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> </div> <hr style="width: 100%;"/> <div style="display: flex; justify-content: space-around; margin-bottom: 10px;"> <div style="text-align: center;"> <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> <div style="text-align: center;"> <div style="border: 1px solid black; width: 40px; height: 30px; margin: 0 auto;"></div> </div> </div> <p style="text-align: center; font-size: small;">Elapsed Time</p> <div style="display: flex; justify-content: center; align-items: center; margin-top: 10px;"> (<div style="border: 1px solid black; width: 40px; height: 30px; margin-right: 5px;"></div> × 60 + <div style="border: 1px solid black; width: 40px; height: 30px; margin-right: 5px;"></div> = <div style="border: 1px solid black; width: 40px; height: 30px; margin-right: 5px;"></div>) </div> <p style="text-align: right; font-size: small;">Time in Seconds</p>
<p>W.C.P.M.</p> <div style="display: flex; align-items: center; justify-content: center; margin: 10px 0;"> <div style="border: 1px solid black; width: 60px; height: 40px; margin-right: 10px;"></div> ÷ <div style="border: 1px solid black; width: 60px; height: 40px; margin-right: 10px;"></div> × 60 = <div style="border: 1px solid black; width: 60px; height: 40px; margin-left: 10px;"></div> </div> <div style="display: flex; justify-content: space-around; font-size: small;"> Words Correct Time in Seconds W.C.P.M. </div>	

Compare the student's W.C.P.M. score to national norms for Spring of Grade 3 (Hasbrouck and Tindal, 2006):

W.C.P.M	National Percentiles for Spring, Grade 3
162	90th
137	75th
107	50th
78	25th
48	10th

Comprehension Total _____ / 5

Answers

Correct	Level
5	Independent comprehension level
4	Instructional comprehension level
2–3	Frustration comprehension level
0–1	Intensive remediation warranted for this student

C. Silent Reading Comprehension

Category of Questions	Score Required to meet Benchmark of 80%	Student Score
Author's Purpose	3/3	___/3
Inference	6/7	___/7
Literal	8/9	___/9
Main Idea	1/1	___/1
Sequencing	2/2	___/2
Summary	2/2	___/2
Words in Context	5/6	___/6

D. Grammar

Category of Questions	Score Required to meet Benchmark of 80%	Student Score
Parts of a paragraph	4/5	___/5
Parts of speech	4/4	___/4
Subject/Predicate	1/1	___/1
Conjunctions	3/3	___/3
Capitalization/ Punctuation	1/1	___/1
Punctuation	1/1	___/1
Verbs	2/2	___/2
Linking Words	4/5	___/5
Possessives	4/4	___/4
Comparative/ Superlative Adjectives	4/4	___/4

E. Morphology

Category of Questions	Score Required to meet Benchmark of 80%	Student Score
Prefixes	12/15	___/15
Suffixes	12/15	___/15

End-of Year Grammar Assessment

Read the following paragraph carefully, and then answer questions 1–4.

Summer is the very best time of year! Our family always goes to the beach, and we play in the sand and surf for days. We love to build sandcastles and watch the waves creep in and flatten them. The next day we just build them again. If we're lucky, we will see the dolphins swimming offshore. Tulips bloom in the spring. I can't wait for summer to arrive, so we can head toward the ocean again!

1. Which of the following is the topic sentence of the paragraph?
 - A. Our family always goes to the beach and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive so we can head toward the ocean again!
 - D. Summer is the very best time of year!

2. Which of the following is the concluding sentence of the paragraph?
 - A. Our family always goes to the beach and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive, so we can head toward the ocean again!
 - D. Summer is the very best time of year!

3. Which of the following is an irrelevant sentence in the paragraph?
- A. Our family always goes to the beach, and we play in the sand and surf for days.
 - B. Tulips bloom in the spring.
 - C. I can't wait for summer to arrive, so we can head toward the ocean again!
 - D. Summer is the very best time of year!
4. Which of the following would be the best title for the paragraph?
- A. Tulips are Beautiful
 - B. Summer Fun
 - C. Summer, Fall, Winter, and Spring
 - D. Dolphins Swim in the Surf
5. Number the following sentences in order as they should appear in a paragraph about making scrambled eggs:
- A. _____ Mix the eggs with a splash of milk and a dash of salt and pepper.
 - B. _____ Get the eggs out of the refrigerator.
 - C. _____ Enjoy your warm scrambled eggs with toast and jam!
 - D. _____ Cook the eggs over a low heat so they don't burn.

Read the following sentences carefully and then answer questions 6–9.

The weekly basketball game excited and thrilled all of us greatly.

The two teams played enthusiastically in the large gym at Scottsdale Elementary School.

We arrived early to get the best seats and stayed until the final, climactic seconds.

NAME: _____

DATE: _____

6. Choose the answer with words that are nouns.
 - A. played, gym, early
 - B. game, seats, seconds
 - C. game, excited, gets
 - D. thrilled, gym, final

7. Choose the answer with words that are verbs.
 - A. thrilled, arrived, stayed
 - B. excited, early, best
 - C. thrilled, greatly, final
 - D. excited, gym, get

8. Choose the answer with words that are adjectives.
 - A. thrilled, large, best
 - B. game, early, final
 - C. large, best, climactic
 - D. all, large, until

9. Choose the answer with words that are adverbs.
 - A. excited, early, climactic
 - B. Elementary, early, stayed
 - C. greatly, enthusiastically, early
 - D. Scottsville, best, final

10. Draw a vertical line to separate subject and predicate in the following sentence.
The striped hot air balloon drifted high in the puffy clouds.
11. Which sentence uses the conjunction *but* correctly?
- A. Mrs. Wells said we could have both recess but extra time to read after the spelling test.
 - B. The child's picture was painted green, purple, but yellow.
 - C. Bob likes to read nonfiction, but Bill would rather read fiction.
 - D. The babysitter said, "You may stay up until 9:00 tonight but you finished your supper!"
12. Choose the sentence that uses the conjunction *because* correctly.
- A. Because we left the picnic early the thunderstorm drenched everyone's lunch.
 - B. Mom is baking a three layer birthday cake because Dad turns 30 years old today.
 - C. Because we spelled all of our spelling words correctly we practiced the words carefully.
 - D. We blew out all the candles in the room because it got very dark.
13. Which sentence uses the conjunction *so* correctly?
- A. My sister knocked over her glass of milk, so she helped clean it up.
 - B. We watched television inside, so the storm came up suddenly.
 - C. My friend was very excited, so he won the game.
 - D. We arrived at the movie on time, so we left the house early.

NAME: _____

DATE: _____

14. Write the sentence using correct capitalization and punctuation.

your disguise is so creative that I hardly recognized you said Donny

15. Write the sentence adding commas where needed.

Mary invited Fran Molly and Nancy to her house for an afternoon of movies and popcorn.

16. Circle the letter of the sentence that uses the past tense of the verb correctly.

- A. Reggie eats more ice cream than all of his brothers.
- B. The threatening clouds will scare away the children.
- C. My trip to the ocean last weekend calmed and renewed my spirit.
- D. The department store is having a half price sale.

17. Write the correct verb on the blank.

The fussy baby will _____ lots of attention from her grandparents.
(have, has)

18. Choose the sentence that uses the linking words *for example* correctly.
- A. The girl loves to cook, for example, for her family grilled cheese sandwiches, tomato soup, and apple pie.
 - B. Lamps come in all shapes and sizes, for example, table lamps, floor lamps, and hanging lamps.
 - C. The shopper finds wonderful bargains at the store, for example.
 - D. Birds fly overhead, for example, singing their songs, moving from place to place and looking for food.
19. Choose the sentence that is true.
- A. To compare two things and to contrast two things is the same activity.
 - B. Comparing means to find what is different among things.
 - C. Contrasting means to find what is the same among things.
 - D. To compare two things and to contrast two things are opposite activities.
20. Which sentence uses the linking words *in the same way* correctly?
- A. We live on a farm in the country. In the same way, you live in downtown New York City.
 - B. The third grade class is on a field trip today. In the same way, the fourth grade class is on a trip, too.
 - C. Hannah is a very pleasant person. In the same way, Hank is a mean person.
 - D. Wanda grew three inches last year. In the same way, her brother has been the same height for years.

NAME: _____

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21. The words *in conclusion* signal _____.
- A. two things are the same.
 - B. a summary is coming up next.
 - C. two things are different.
 - D. a cause and effect are coming up next.
22. Choose the sentence that uses the words *in contrast* correctly.
- A. The clowns make us laugh. In contrast, the funny movie makes us laugh, too.
 - B. Fairy tale giants are make-believe. In contrast, flying elephants are found in fiction.
 - C. The desks in our classroom are all lined up. In contrast, the desks across the hall are all out of order.
 - D. Spelling is an easy subject for me. In contrast, grammar isn't difficult either.
23. Write the correct singular possessive noun on the blank.
- We are all invited to _____ house for a party.
(the house of our teacher)
24. Which sentence uses the apostrophe correctly?
- A. The freshly baked cookies' were delicious.
 - B. The cookie frosting's was gooey and yummy.
 - C. Chocolate chip and peanut butter cookie's are my favorite!
 - D. Can you see all of the cookies' burned edges?

25. Choose the sentence that is correct.
- A. Lions, tigers, and bears are coming this way!
 - B. The lions roars could be heard all over the zoo.
 - C. The stripes on the tigers fur are orange and yellow.
 - D. Do you see the bears claws scratching the tree?

26. Write the correct possessive pronoun on the blank.
- Can the rushing river overflow _____ banks?
(its, it's)

Write the correct form of the comparative or superlative adjective or adverb in the blank.

27. (thin) The apple slices on your plate are cut in _____ slices than the apple slices on my plate.
28. (unusual) The paintings in that museum are the _____ I've ever seen!
29. (close) Our grandmother lives _____ to the mall than we do.
30. (correctly) Our class recited multiplication tables _____ than the other class.

NAME: _____

DATE: _____

Word Reading in Isolation Assessment

1.	steady	asphalt	oxygen	dovetail	birthplace
2.	bravo	washtub	consume	delight	council
3.	accuse	riddle	trolley	scoreboard	cruise
4.	marvelous	betrayal	freighter	floored	guarantee
5.	blizzard	prairie	concrete	crescent	bowful
6.	breakwater	peachy	spiffier	gherkin	qualify
7.	yearning	exercise	loathe	ivory	disprove
8.	audit	baboon	continue	taught	overdue
9.	chasm	human	pulled	warning	worthless
10.	scowl	avoidance	paperboy	courses	woodchuck
11.	switch	crumb	whopper	sprinkle	knitting
12.	calculate	mustache	partridge	singe	assign
13.	wriggle	bizarre	recommit	youthful	mistletoe

NAME: _____

DATE: _____

Word Reading in Isolation Scoring Sheet

Word Reading in Isolation Scoring Sheet					
	a	b	c	d	e
1	steady	asphalt	oxygen	dovetail	birthplace
	/s/ /t/ /e/ /d/ • /ee/	/a/ /s/ • /f/ /aw/ /l/ /t/	/o/ /x/ • /i/ /j/ • /a/ /n/	/d/ /u/ /v/ • /t/ /ae/ /l/	/b/ /er/ /th/ • /p/ /l/ /ae/ /s/
2	closed • open	closed • digraph	closed • closed • ə	digraph • digraph	r-controlled • digraph
	bravo	washtub	consume	delight	council
3	closed • open	closed • closed	closed • digraph	ə • digraph	digraph • ə
	accuse	riddle	trolley	scoreboard	cruise
4	closed • digraph	closed • – le	closed • open	r-controlled • r-controlled	
	marvelous	betrayal	freighter	floored	guarantee
5	closed • digraph	digraph • ə	digraph • r-controlled		r-cont. • closed • open
	blizzard	prairie	concrete	crescent	bowful
6	closed • r-controlled	peachy	spiffier	gherkin	qualify
	breakwater	exercise	loathe	ivory	disprove
7	digraph • closed • r-controlled	digraph • open	closed • open • r-cont.	r-controlled • closed	closed • closed • open
	yearning	exercise	loathe	ivory	disprove
	r-controlled • closed	closed • r-cont. • digraph	closed • open • r-cont.	open • r-cont. • open	closed • digraph
	/y/ /er/ /n/ • /i/ /ng/	/e/ /x/ • /er/ • /s/ /ie/ /z/	/l/ /oe/ /th/	/ie/ • /v/ /or/ • /ee/	/d/ /i/ /s/ • /p/ /r/ /oo/ /v/
	r-controlled • closed	closed • r-cont. • digraph	closed • open • r-cont.	open • r-cont. • open	closed • digraph

8	audit	baboon	continue	taught	overdue
	/aw/ • /d/ /i/ /t/ digraph • closed chasm /k/ /a/ /z/ • /a/ /m/ closed • ə	/b/ /a/ /b/ • /oo/ /n/ closed • digraph human /h/ /ue/ • /m/ /a/ /n/ open • ə	/k/ /u/ /n/ • /t/ /i/ /n/ • /ue/ closed • closed • open pulled /p/ /oo/ /l/ /d/ paperboy	/t/ /aw/ /t/ warning /w/ /or/ /n/ • /i/ /ng/ r-controlled • closed	/oe/ • /v/ /er/ • /d/ /oo/ open • r-cont. • digraph worthless /w/ /er/ /th/ • /l/ /e/ /s/ r-controlled • closed
9	scowl	avoidance		courses	woodchuck
	/s/ /k/ /ou/ /l/ switch	/ə/ • /v/ /oi/ /d/ • /ə/ /n/ /s/ ə • digraph • ə crumb	/p/ /ae/ • /p/ /er/ • /b/ /oi/ open • r-cont. • digraph whopper	/k/ /or/ /s/ • /e/ /z/ r-controlled • closed sprinkle	/w/ /oo/ /d/ • /ch/ /u/ /k/ digraph • closed knitting
11	switch	crumb			
	/s/ /w/ /i/ /ch/ calculate	/k/ /r/ /u/ /m/ mustache	closed • r-controlled partridge	closed • -le singe	closed • closed assign
12	/k/ /a/ /l/ • /k/ /ue/ • /l/ /ae/ /t/ closed • open • digraph	/m/ /u/ /s/ • /t/ /a/ /sh/ closed • closed	/p/ • /t/ /r/ /i/ /j/ /ar/ r-controlled • closed	/s/ /i/ /n/ /j/ digraph • ə	/n/ /i/ /t/ • /t/ /i/ /ng/ closed • closed ə • digraph
	wriggle	bizarre	recommit	youthful	mistletoe
13	/r/ /l/ /g/ • /g/ /ə/ /l/ closed • -le	/b/ /i/ /z/ • /z/ /ar/ closed • r-controlled	/r/ /ee/ • /k/ /u/ /m/ • /m/ /i/ /t/ open • closed • closed	/y/ /oo/ /th/ • /f/ /ə/ /l/ digraph • ə	/m/ /i/ /s/ • /ə/ /l/ • /t/ / oe/ closed • -le • open

NAME: _____

DATE: _____

Word Reading in Isolation Analysis

After scoring the assessment, you might find it helpful to determine which phonemes students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included on the Syllabication Analysis.

Score required to meet benchmark of 80%	
Phonemes	
Consonants	164/204
/b/ /d/ /f/ /g/ /h/	
/j/ /k/ /l/ /m/ /n/	
/p/ /r/ /s/ /t/ /v/	
/w/ /x/ /y/ /z/ /ch/	
/sh/ /th/ /th/ /ng/	
Vowels (totals)	107/133
/a/ /e/ /i/ /o/ /u/	36/46
/æ/ /ee/ /ie/ /oe/ /ue/	24/30
/ə/ /oo/ /oo/ /aw/ /ou/	21/26
/oi/ /ar/ /er/ /or/ /air/ /ə+/l/	25/31
Syllabication (words with 2 or more syllables)	
Closed Syllable/short	38/47
Open Syllable/long	13/16
Magic E and Digraph Syllable	20/25
R-Controlled Syllable	19/21
ə Syllable	9/11
– le Syllable	4/4

NAME: _____

DATE: _____

The following sheets are provided for your use in directing remediation.

Write the names of students who missed questions under each header. This will help you determine what kind of remediation is needed.

Word Reading in Isolation Remediation Guide

Phonemes — Consonants

/b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b)	/d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e)	/f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d)
/g/ (4e, 6d, 13a)	/h/ (9b)	/j/ (1c, 12c, 12d)
/k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 6e, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)	/l/ (1b, 1d, 1e, 2d, 2e, 3c, 4a, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a)	/m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e)
/n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e)	/p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c)	/r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7e, 11b, 11d, 12c, 13a, 13c)
/s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e)	/t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e)	/v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b)

/w/ (2b, 6a, 6e, 9d, 9e, 10e, 11a, 11c)	/x/ (1c, 7b)	/y/ (7a, 13d)
/z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b)	/ch/ (6b, 10e, 11a)	/sh/ (2b, 12b)
/th/ (1e, 9e, 13d)	/th/ (7c)	/ng/ (7a, 9d, 11d, 11e)

Phonemes — Vowels		
/a/ (1b, 8b, 9a, 12a, 12b)	/e/ (1a, 5d, 7b, 9e, 10d)	/i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e)
/o/ (1c, 2a, 3c, 5c, 6a, 6e, 11c)	/u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c)	/ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a)
/ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c)	/ie/ (2d, 6e, 7b, 7d, 12e)	/oe/ (2a, 5e, 7c, 8e, 13e)
/ue/ (3a, 8c, 9b, 12a)	/ə/ (1c, 2d, 3a, 4a, 4b, 4e, 9a, 9b, 10b, 12e)	/oo/ (2c, 3e, 7e, 8b, 8e, 13d)
/oo/ (9c, 10e)	/aw/ (1b, 2b, 8a, 8d)	/ou/ (2e, 10a)

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/oi/ (10b, 10c)	/ar/ (4a, 12c, 13b)	/er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c)
/or/ (3d, 3d, 4d, 7d, 9d, 10d)	/air/ (4e, 5b)	/ə/ + /l/ (2e, 3b, 4b, 5e, 11d, 13a, 13d, 13e)

Syllabication (words with 2 or more syllables)		
Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4a, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9d, 9e, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)	Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)	Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d)
R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 7d, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)	ə Syllable (1c, 2d, 2e, 3a, 4b, 5e, 9a, 9b, 10b, 12e, 13d)	-le Syllable (3b, 11d, 13a, 13e)

End-of-Year Fluency Assessment

The Elephant and the Ape

“Look at me!” cried Tusk the elephant. “See how big and strong I am!”	14
“Look at me!” cried his friend Nim the ape. “See how quick and clever I am!”	30
“It is better to be big and strong than quick and clever!” said Tusk.	44
“Not so,” answered Nim. “It is better to be quick and clever than big and strong.”	60
So the two friends began to argue.	67
“Let’s not argue,” said Nim. “Let’s go to Sage and ask him to settle the matter.”	83
“Agreed!” said Tusk and off they ran.	90
Sage was a wise old owl who lived in the darkest corner of an old tower.	106
Sage listened to what Tusk and Nim had to say.	116
“I see,” he said. “There is way to settle this. You must do just as I say. Then, I shall tell you which is better.”	136 141
“Agreed!” said Tusk.	144
“Agreed!” said Nim.	147
“Cross the river,” said Sage, “and pick me some of the mangoes that grow on the great tree.”	163 165
Tusk and Nim set off on their mission.	173
Soon, they came to the river, which was very wide and deep. Nim was afraid.	188
“I can’t cross that river!” he cried. “Let’s go back.”	198
Tusk laughed. “Didn’t I tell you it is better to be big and strong than to be quick and clever? It is an easy thing for me to cross the river.”	217 229
Tusk lifted Nim up with his trunk and put him on his broad back. Then, he swam across the river.	246 249

Soon, they came to the mango tree. It was so tall that Tusk could not reach the mangoes, even with his long trunk. He tried to knock the tree over but could not do it.	265 281 284
“I can’t reach the mangoes,” he said. “The tree is too high. We shall have to go back without the mangoes.”	300 305
Nim laughed. “Didn’t I tell you it is better to be quick and clever than big and strong? It is an easy thing for me to climb this tree.”	321 334
Nim scampered up the tree and tossed down a whole basketful of ripe mangoes. Tusk picked them up. Then, the two of them the crossed the river as before.	347 362 363
When they came again to Sage’s tower, Tusk said, “Here are your mangoes. Now tell us which is better—to be big and strong or to be quick and clever?”	376 393
Sage answered, “I should think you would know that yourself. You crossed the river, and Nim gathered the fruit. Sometimes it is better to be big and strong and sometimes it is better to be quick and clever. Each thing in its place is best.”	405 421 438
“That is true,” answered Tusk.	443
“Indeed it is,” said Nim.	448
Then, away they went, and from that day on, they were better friends than ever before.	462 464

End-of-Year Morphology Assessment

1. Which of the following words has the prefix *un-*, meaning “not,” as in the word *unsafe*?
 - A. understand
 - B. unable
 - C. uncle
 - D. under

2. If someone is giving *nonverbal* signals, how are they giving signals?
-

3. If you want to *rewrite* something, what do you want to do?
 - A. write it above
 - B. write it below
 - C. write it again
 - D. write it big

4. Which of the following words correctly fits in the sentence below?

The recipe said to _____ the oven to 350° while prepping the food for baking.

- A. preheat
- B. preschool
- C. preview
- D. preselect

5. Choose the phrase that is an example of what the word **disobey** means.
- A. unplugging the printer from the computer
 - B. saying no thank you to a vegetable you don't like
 - C. sharing your toys with a younger sibling
 - D. not cleaning your room after your mom says you have to
6. When you add the prefix **mis-** to the verb **behave**, the new word is **misbehave**. What part of speech is **misbehave**?
-

7. Which of the following words have suffixes that both mean “a person who?”
- A. *dirty* and *coastal*
 - B. *farmer* and *actor*
 - C. *dangerous* and *decorative*
 - D. *stylish* and *loneliness*
8. What is the root word and part of speech of the underlined word in the following sentence?

Sometimes, the counselor at school comes to our class to teach lessons about being a good person and helping others.

Root Word: _____

Part of Speech of **counselor**: _____

NAME: _____

DATE: _____

9. An **artist** is a person who _____.
- A. erases art
 - B. makes or creates art
 - C. is full of art
 - D. lacks art
10. If you are skilled in pediatrics, or the branch of medicine dealing with babies and children, what are you?
- A. a cosmetician
 - B. a politician
 - C. a pediatrician
 - D. a musician
11. Circle the word that has the suffix **-y**, which means “full of or covered with,” correctly added to the root word?
- rusty sorry happy story
12. Which of the following choices is a **nutritional** food choice?
- A. potato chips
 - B. ice cream
 - C. a lollipop
 - D. asparagus

13. What word means “full of danger?”

14. Add the correct suffix or suffixes to the root word by writing on the blank to complete the sentence.

She humor _____ presented the results of her study and kept the audience interested and entertained.

–ous

–ive

–ly

–y

–al

15. If you are *creatively* decorating a room, how are you decorating a room?

16. The _____ cut on my hand hurt even more when Mom started to clean it.

A. painful

B. careless

C. hopeful

D. fearless

NAME: _____

DATE: _____

17. Which of the following words correctly fits in the sentence below?

I gave my mother a _____ look when she told me I had to finish my science project before I could go to the soccer game; I knew I still had a lot of work and would not be able to go to the game.

- A. fearless
- B. careless
- C. painless
- D. hopeless

18. Complete this sentence:

My brother acted in a *selfish* way when he _____
_____.

19. Which of the following might cause loneliness to set in?

- A. All of your friends left.
- B. You took the dog for a walk.
- C. Your neighbor invited you to join a book club.
- D. The baseball game went into extra innings.

20. If something is *chewable*, that means it is _____
_____.

21. When adding the suffix *-ible* to the verb *flex*, you create *flexible*. What part of speech is the root word and the new word?

flex Part of Speech: _____

flexible Part of Speech: _____

22. Which of the following words with the prefix *pro-* means “to move forward?”
- A. proceed
 - B. project
 - C. proposal
 - D. provide
23. If you need an ***antidote***, what might have happened?
- A. You might have eaten a salad for lunch.
 - B. You might have cut your finger on a thorn from a rosebush.
 - C. You might have fallen asleep on the couch.
 - D. You might have been bitten by a poisonous snake.
24. How many wheels does a ***unicycle*** have? _____
25. My father is ***bilingual*** so that means he can speak _____ languages.
26. Rachel’s favorite author just published a ***trilogy***, which is a series of _____ books.
27. What type of literature includes selections that reflect many cultures?
- A. multicultural
 - B. agricultural
 - C. subcultural
 - D. cultural

NAME: _____

DATE: _____

28. Which of the following words correctly fits in the sentence below?

Mom insisted that Dad stop mowing the lawn to drink some water because she was worried he would _____ on such a hot day.

- A. overeat
 - B. underestimate
 - C. overheat
 - D. underline
29. When adding the prefix *mid-* to the noun *field*, you create ***midfield***. What part of speech is the word *midfield*?
- A. noun
 - B. adjective
 - C. verb
 - D. adverb
30. What type of camera would you need to buy if you wanted to take pictures of fish and plants in the ocean on your vacation?
- A. an overpowered camera
 - B. an underwater camera
 - C. an underpowered camera
 - D. an overfish camera

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Grade 3 | Unit 11 | Activity Book
All That Jazz

ISBN 9781636029481



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Grade 3

Unit 11 | Digital Projections

All That Jazz

Grade 3

Unit 11

All That Jazz

Digital Projections

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All That Jazz

Digital Projections

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Map of the United States



World Map

Political Map of the World, June 2019

- AUSTRALIA Independent state
 - Bermuda Dependency or area of special sovereignty
 - Skay / AZORES Island / island group
 - ★ National capital
 - ☆ Other capital
- Scale 1:5,000,000
Robinson Projection



Lesson 1 Vocabulary Review

elegance, n. grace and good form

evolve, v. to change with growth

genre, n. a particular kind of art

harmony, n. a pleasing combination of musical notes

improvise, v. to invent or compose in the moment

jazz, n. an American style of music that evolved from other kinds of music

melody, n. a pleasing composition of sounds

ragtime, n. a style of music played on piano with a distinct rhythm

scale, n. a set of musical notes

standard, n. a guiding example or common expectation

swing, n. a jazz style with a steady beat, usually played by a band

Vocabulary Chart for “What Is Jazz?”		
Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Vocabulary	harmony improvise jazz melody ragtime scale standard swing	evolve genre
Multiple-Meaning Core Vocabulary Words	harmony scale standard swing	elegance
Sayings and Phrases	Harlem Renaissance	

Central Idea, Key Ideas, and Supporting Details

Title/Topic: Central Idea:		
Key Idea:	Key Idea:	Key Idea:
Supporting Details:	Supporting Details:	Supporting Details:

Central Idea, Key Ideas, and Supporting Details (“Jazz”)

Title/Topic: “Jazz”

Central Idea: Jazz is a famous form of music that African American musicians innovated and that features improvisation.

Key Idea: Jazz came to life during the Harlem Renaissance.

Key Idea: An important characteristic of jazz is improvisation.

Key Idea: There are many famous jazz musicians.

Supporting Details:

- Jazz was unique and was originally created by African Americans.

Supporting Details:

- Jazz musicians can make up music in the moment, even during a performance.

Supporting Details:

- Louis Armstrong sang the famous song, “What a Wonderful World.”
- Billie Holiday sang with emotion and passion.

Central Idea, Key Ideas, and Supporting Details (“Harlem Renaissance”)

Title/Topic: “Harlem Renaissance”

Central Idea: The Harlem Renaissance was a poetic national movement led by African American writers, musicians, and artists with diverse styles.

Key Idea: Harlem was the center of an African American cultural movement in the 1920s and 1930s.

Key Idea: The Harlem Renaissance involved African American artists and writers who had all sorts of different artistic styles.

Key Idea: Langston Hughes and Claude McCay had different poetic styles.

Supporting Details:

Supporting Details:

Supporting Details:

Works Cited Guidelines

NAME: _____ DATE: _____

3.2 ACTIVITY PAGE

Works Cited Practice

Works Cited

John Coltrane, Biography.com, 15 Sept. 2020, Online

Mahon, Maureen, "How Bessie Smith Influenced a Century of Popular Music.", NPR, All Things Considered. 5 Aug. 2019, Online

Grade 3 Activity Book | Unit 12 11

1. The title "Works Cited" is centered at the top of the page.
2. List sources in alphabetical order by the last name of the author.
3. Follow these guidelines and examples for four different types of reliable sources:

<p>For a book: Last name of the author, first name. Title of the book, underlined. The year the book was published.</p>	<p>For an article in a print encyclopedia or reference book: Last name of the author, first name. Title of the article or chapter in quotes. Title of the encyclopedia or book, underlined. The year the book was published.</p>	<p>For a Web page or article on a Web page: Title on the page or of the section of the page you used in quotes. Title of the Web page (found in the address bar). The date the page was published or last updated (day month year). Online. Example: "John Coltrane." Biography.com. 15 Sept. 2020. Online.</p>	<p>For an article from an online database: Author of the article last name, first name. Title of the article in quotes. Name of the source. The date the article was published (day month year). Online. Example: Mahon, Maureen. "How Bessie Smith Influenced a Century of Popular Music." NPR, All Things Considered. 5 Aug. 2019. Online.</p>
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An Example of an Introductory Paragraph

No one could move a room like Bessie Smith. Her voice could fill an opera house without a microphone and shake people up. Bessie Smith lost both of her parents when she was still a child, but she believed in herself and eventually became the highest paid Black woman and blues singer of her time. Her power, talent, and grit made her legendary.

Research Plan

Topic 1: (Famous Jazz Musician)	Topic 2: (Musician from Texas)
1. Ask big questions to guide your research.	1. Ask big questions to guide your research.
2. Gather information. Primary sources (1 or 2)	2. Gather information. Primary sources (1 or 2)
3. Ask questions for more information. Secondary sources (1 or 2)	3. Ask questions for more information. Secondary sources (1 or 2)
4. Write an informative paper using key ideas and details.	4. Write an informative paper using key ideas and details.
Presentation: How does jazz connect these two musicians? What makes their musical style unique or special?	

Writing Rubric

Third Grade Writing Rubric: Research Essay

Compose an informative text about a topic that is based on research and includes a clear central idea and details.

- a. Develop a focused and structured piece of writing by: 1) organizing with purposeful structure, including an introduction and a conclusion, and 2) developing an engaging idea with relevant details.
- b. Develop a piece of writing that is coherent and clear, with good sentence structure and word choice.

Writing Rubric (Continued)

	Advanced	Proficient	Basic
Ideas	<p>The composition:</p> <ul style="list-style-type: none">• examines a topic• develops key ideas about the topic with a combination of relevant facts and accurate details• makes connections between ideas• demonstrates awareness of purpose	<p>The composition:</p> <ul style="list-style-type: none">• examines a topic• develops key ideas about the topic with relevant facts and accurate details	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none">• examine a topic• develop key ideas with relevant facts and accurate details

Writing Rubric (Continued)

	Advanced	Proficient	Basic
Organization	<p>The composition:</p> <ul style="list-style-type: none">• introduces a topic clearly and in an engaging way• groups related information together and explains connections• provides a concluding statement that connects the topic to a big question or the purpose for writing	<p>The composition:</p> <ul style="list-style-type: none">• introduces a topic• groups related information together• provides a concluding statement or section	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none">• introduce a topic• group related information together• provide a concluding statement or section

Writing Rubric (Continued)

	Advanced	Proficient	Basic
Language	<p>The composition:</p> <ul style="list-style-type: none">• uses language purposefully to convey meaning• varies sentence structure and word choice for writing that is clear, coherent, and engaging• uses correct capitalization and punctuation	<p>The composition:</p> <ul style="list-style-type: none">• uses language to convey meaning• uses good sentence structure and word choice for clear writing	<p>The composition does not do one or more of the following:</p> <ul style="list-style-type: none">• use language to convey meaning• use good sentence structure and word choice for clear writing

Research Essay Map

Essay Title:		
Introduction		
Opening statement or hook: Introductory Topic Sentence: Details:		
Body Paragraph 1	Body Paragraph 2	Body Paragraph 3 (optional)
Key Idea: Details:	Key Idea: Details:	Key Idea: Details:
Conclusion		
Why did you choose this topic? What do you still wonder about your topic?		

Presentation Rubric

Third Grade Presentation Rubric

- a. Synthesize information about two different topics to create new understanding.
- b. Prepare a brief presentation that conveys information using a clear central idea that is supported by key ideas and details.
- c. Present written research coherently using a visual aid, such as a poster or a slide presentation.

Presentation Rubric (Continued)

	Advanced	Proficient	Basic
Ideas	<p>The presentation:</p> <ul style="list-style-type: none"> • explores a theme or examines a clear central idea • develops key ideas which are supported by relevant facts and accurate details • makes connections between ideas • demonstrates awareness of purpose 	<p>The presentation:</p> <ul style="list-style-type: none"> • explores a theme or examines a clear central idea • develops key ideas which are supported by relevant facts and accurate details 	<p>The presentation does not do one or more of the following:</p> <ul style="list-style-type: none"> • explore a theme or examine a clear central idea • develop key ideas which are supported by relevant facts and accurate details

Presentation Rubric (Continued)

	Advanced	Proficient	Basic
Organization	<p>The presentation:</p> <ul style="list-style-type: none"> • introduces a theme or a topic clearly and in an engaging way • groups related information together and explains connections • uses visual aids effectively • provides a concluding statement that connects the topic to a big question or the purpose for writing 	<p>The presentation:</p> <ul style="list-style-type: none"> • introduces a theme or a topic • groups related information together • uses visual aids • provides a concluding statement or section 	<p>The presentation does not do one or more of the following:</p> <ul style="list-style-type: none"> • introduce a theme or a topic • group related information together • use visual aids • provide a concluding statement or section

Presentation Rubric (Continued)

	Advanced	Proficient	Basic
Language and Oral Skills	<p>The presenter:</p> <ul style="list-style-type: none">• communicates ideas effectively• uses language purposefully to convey meaning• uses appropriate and correct language conventions	<p>The presenter:</p> <ul style="list-style-type: none">• communicates ideas clearly• uses language to convey meaning• uses language conventions appropriately	<p>The presenter does not do one or more of the following:</p> <ul style="list-style-type: none">• communicate ideas clearly• use language to convey meaning• use language conventions appropriately

Presentation Map

Introductory Topic Statement:

Details:

Musician #1:

Idea/Details:

Visual Aid:

Idea/Details:

Visual Aid:

Idea/Details:

Visual Aid:

Musician #2:

Idea/Details:

Visual Aid:

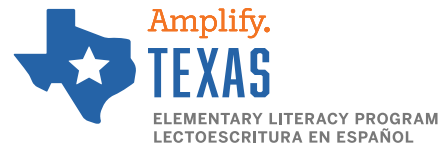
Idea/Details:

Visual Aid:

Idea/Details:

Visual Aid:

Concluding statement about the topic:



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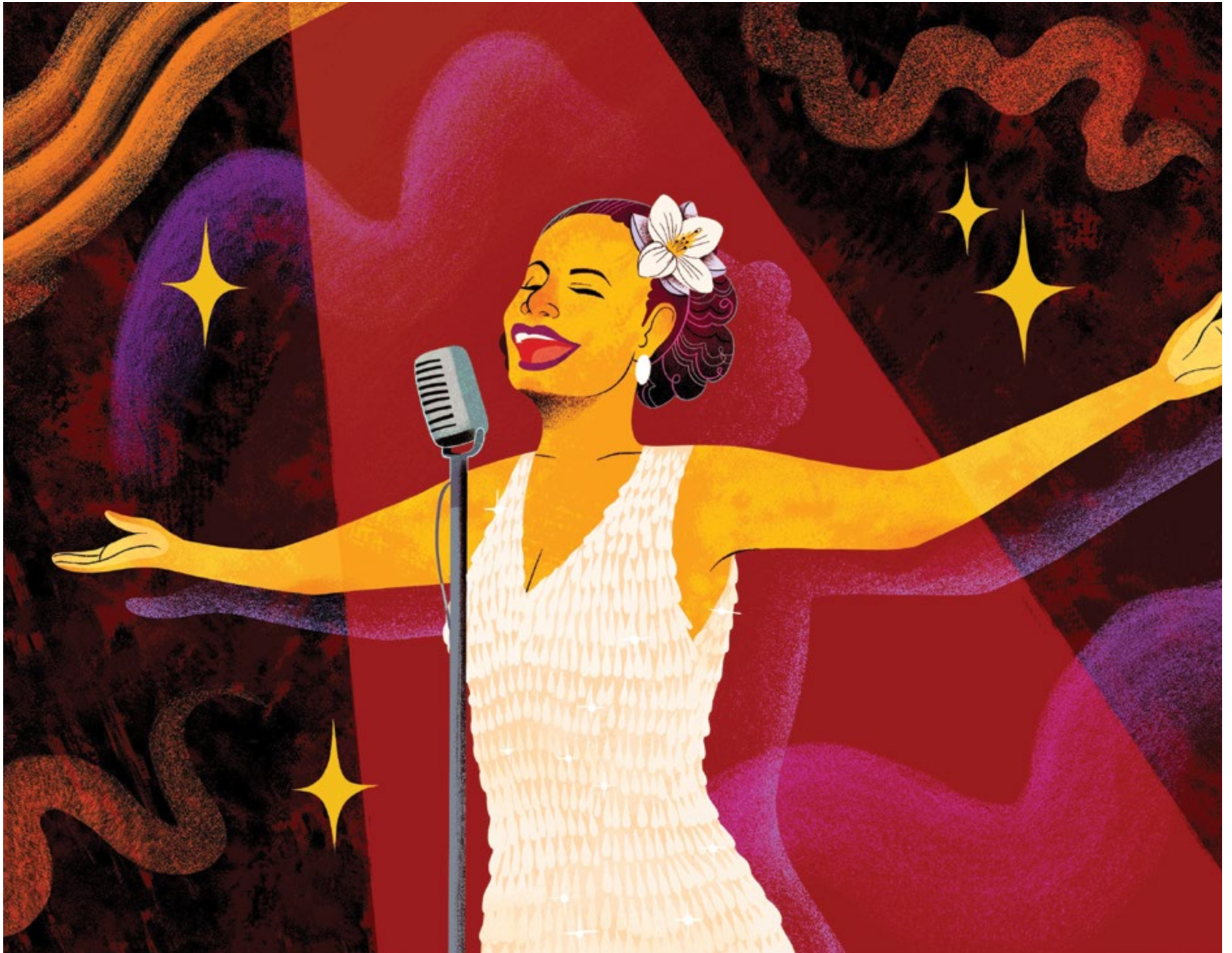


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Schools

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Grade 3 Unit 11: All That Jazz

This unit is based around authentic text. There is no free, digital Reader component for the unit.

There are two options for accessing the texts students will need to read:

Option 1: Purchase the set of books from Amplify (subject to availability). To purchase the books, please contact your Amplify sales representative directly or email texas@amplify.com.

Option 2: Source the texts independently online, at a local library, or at a local bookstore. Below is the list of texts this unit is based on.

Text Title	Excerpts	Author
<i>Benny Goodman and Teddy Wilson: Taking the Stage as the First Black and White Jazz Band in History</i> ISBN: 9780823423620	N/A	Lesia Cline-Ransome
<i>Birth of the Cool: How Jazz Great Miles Davis Found His Sound</i> ISBN: 9781624146909	N/A	Kathleen Cornell Berman
<i>Drum Dream Girl: How One Girl's Courage Changed Music</i> ISBN: 9780544102293	N/A	Margarita Engle
<i>Duke Ellington: The Piano Prince and His Orchestra</i> ISBN: 9780786814206	N/A	Andrea Pinkney
<i>Little Melba and Her Big Trombone</i> ISBN: 9781600608988	N/A	Kathryn Russell-Brown

<i>Tito Puente, Mambo King</i> ISBN: 9780061227837	N/A	Monica Brown
"Falling for Jazz"	N/A	ReadWorks passage
"Harlem"	N/A	Langston Hughes
"Jazz"	N/A	ReadWorks passage
"Louis Armstrong"	N/A	ReadWorks passage
"Scott Joplin"	N/A	ReadWorks passage
"The Harlem Renaissance"	N/A	ReadWorks passage

Note: In addition to the trade books and the poem used in this unit, teachers will need access to copies of digital texts from the ReadWorks website, which is free to use for educators.

In this unit, students will be introduced to some of the vibrant music, poetry, and culture of the Jazz Age in America.

What's the story?

Students will explore both the **history of jazz**, and what jazz is **today**, by performing guided research.

What will my student learn?

Students will learn about **famous writers and musicians** like Langston Hughes, Louis Armstrong, Billie Holiday, Melba Liston, Tito Puente, and Miles Davis. They will study how the jazz art form took **root** in the **South**, then spread to the North becoming the **sound** of the **Harlem Renaissance**, before eventually becoming a **musical tradition** that is cultivated and treasured **all over the world**.

Students will **develop research skills** to find deeper connections between the works of musicians of the Jazz Age and music today. They will use an individual Research Notebook as they follow their Research Plan by **developing research questions**, **gathering information**, and **determining key ideas** about their topic. Students will **collaborate** and **share ideas** with their classmates and will present their research to the group.

Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. What is jazz?
Follow up: What are some of the different styles of jazz music that you are learning about? Where did jazz come from? What are some characteristics of jazz music?
2. Who are some of the famous jazz musicians you are learning about?
Follow up: Are there any jazz musicians that you like the most? What about them do you find interesting?
3. How was society in the Jazz Age different than society today?
Follow up: How did people travel from place to place? How did they listen to music? What were some of the problems in society?
4. Why did so many people love jazz during the Harlem Renaissance?
Follow up: Why do people still listen to and play jazz music today?
5. How has jazz evolved, or transformed, over time?
Follow up: How is the style of Duke Ellington different from the style of Miles Davis? How has jazz influenced modern musicians?

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 1 - Write one or two research questions based on information from the Read-Aloud or the clips of jazz music.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 2 - What did you learn about the Harlem Renaissance? Use your notes to write a paragraph with a central idea and supporting details.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 3 - Share a connection you had to an event or a key idea in the text you read today.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 5 - What do you imagine it was like to play or listen to jazz music along the Mississippi River? Write a paragraph describing what you imagine.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 7 - How would you describe Little Melba? What kind of student do you think she was? Use evidence from the text to support your answer.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 9 - Describe how the use of language and onomatopoeia contribute to the author's voice in the book *Benny Goodman and Teddy Wilson: Taking the Stage as the first Black and White Jazz Band in History*. Use evidence from the text to support your response.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 10 - Choose two pages in the book *Tito Puente: Mambo King* and describe how the illustrations support the text on the page.

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 12 - Duke Ellington had his own style, or way of doing things. Of the jazz musicians we have learned about in the unit, whose style do you like the most and why?

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 14 - Why do you think jazz musicians continue to improvise and scat?

Name: _____

Date: _____



Grade 3

Unit 11, Lesson 15 - Describe at least two things you learned and one question you have after today's presentations.

POETRY

Grade 3 Lesson 6: “There Was an Old Man with a Beard”
by Edward Lear



Introduction



Today we’re going to learn about a new form of poetry: the limerick.

Listen to today’s poem and try to figure out what makes limericks unique.

Read “There Was an Old Man With a Beard” by
Edward Lear aloud.

The poem can be found on the program’s digital components site.

What did you notice about the poem?

What did you notice about the poem?

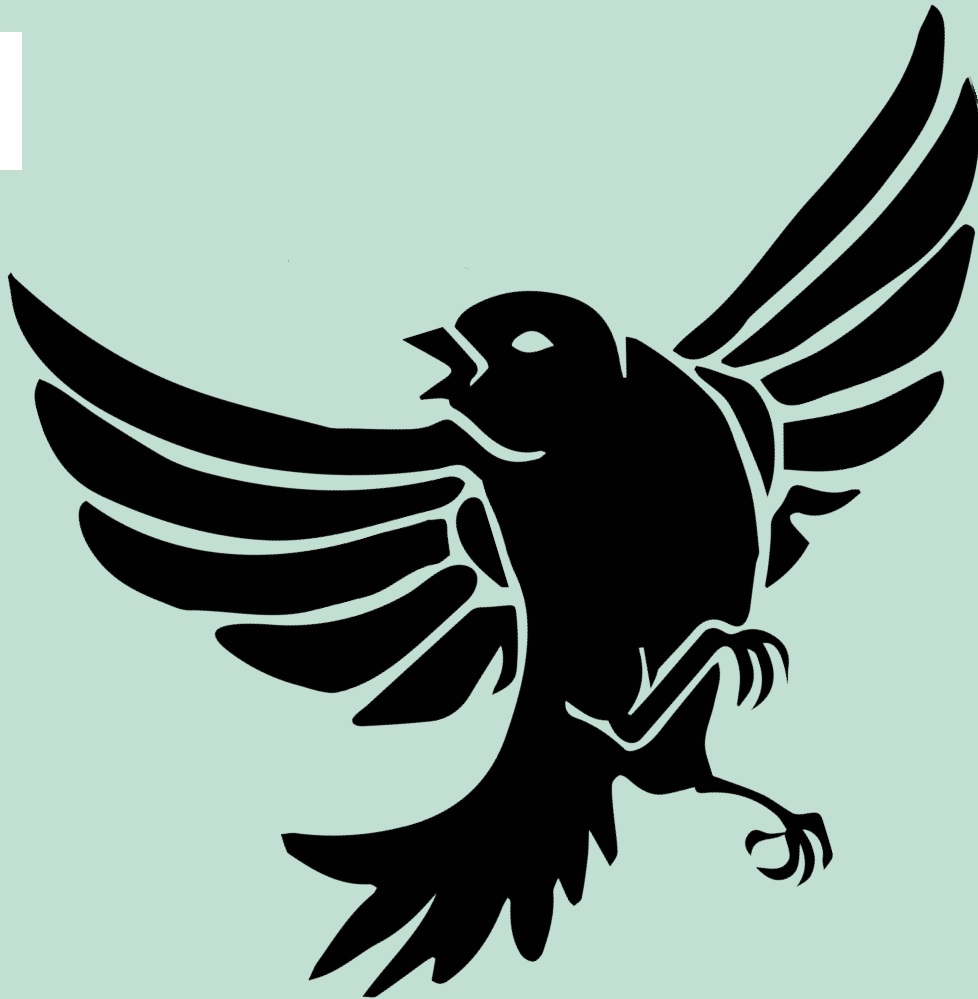
Possible answers include rhyming, rhythm, humor, etc.

Limericks are funny, rhyming poems of three long and two short lines.

The rhyme scheme of limericks is part of what makes them unique. Limericks always have the rhyme scheme AABBA.

Edward Lear, who wrote today’s poem, is the person who made limericks so well known.

Reading



As we read the poem again, look for two features of limericks: the five lines and the rhyme scheme.

Read “There Was an Old Man With a Beard” by
Edward Lear aloud.

The poem can be found on the program’s digital components site.

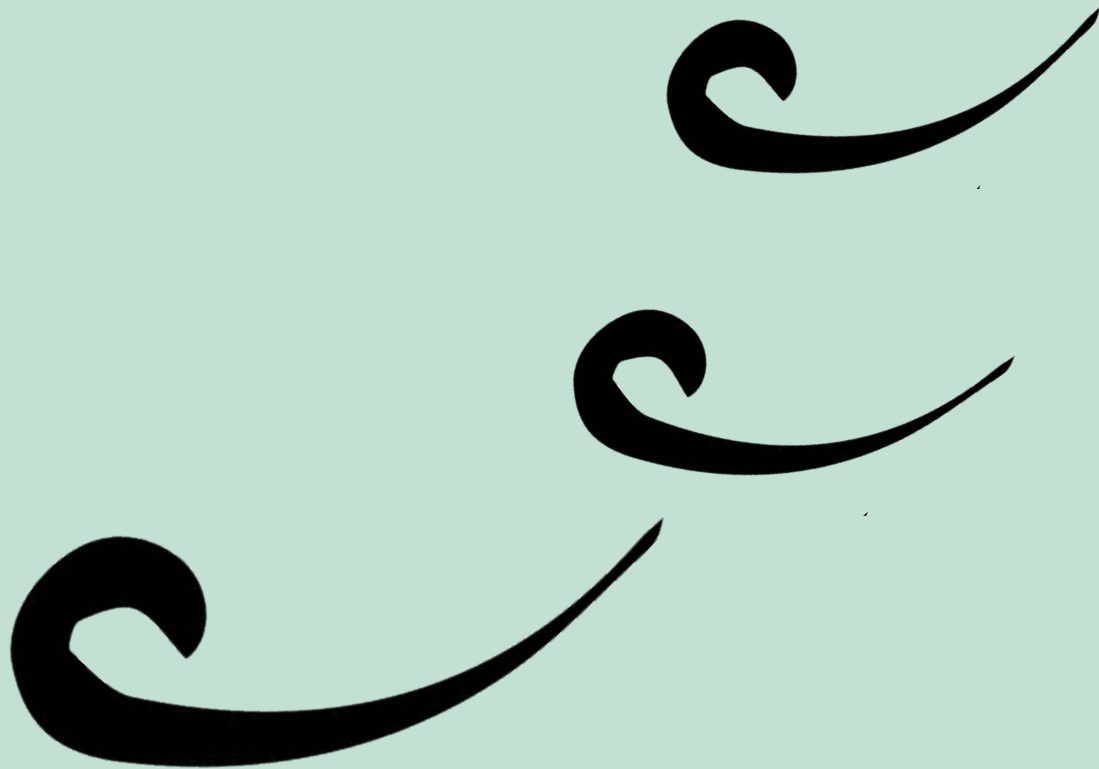
Let's check for the features of limericks: the five lines and the rhyme scheme.

There was an Old Man with a beard,
Who said, “It is just as I feared!–
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!”

This limerick follows the pattern. It has five lines with an AABBA rhyme scheme.

1. There was an Old Man with a beard, **A**
2. Who said, “It is just as I feared!– **A**
3. Two Owls and a Hen, **B**
4. Four Larks and a Wren, **B**
5. Have all built their nests in my beard!” **A**

Wrap-Up

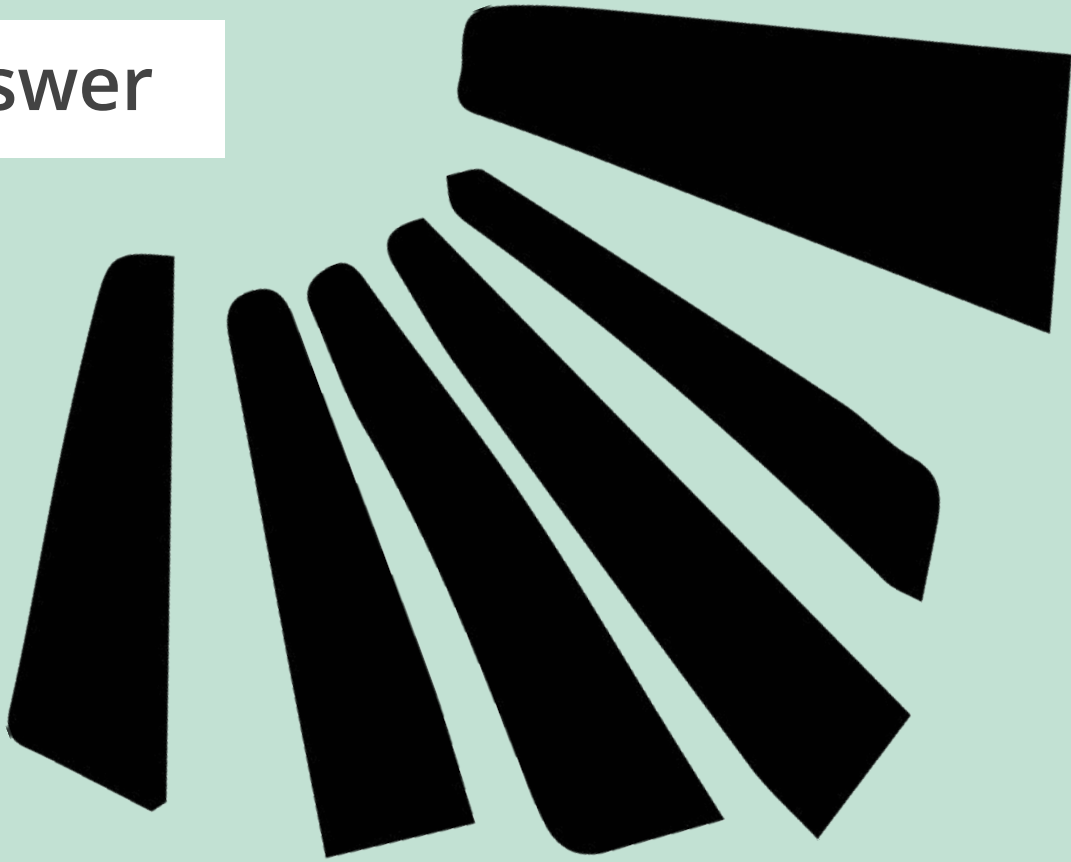


Now it's your turn to work on a limerick. Let's take the last line of the poem out.

Write your own ending to “There Was an Old Man with a Beard.” Make sure it follows the rhyme scheme!

There was an Old Man with a beard,
Who said, “It is just as I feared!–
Two Owls and a Hen,
Four Larks and a Wren,
~~Have all built their nests in my beard!”~~

Answer



The last word of your new line should rhyme with the last words in the first two lines: *beard* and *feared*.

Example: *peered, leered, weird, seared*

There was an Old Man with a beard,
Who said, “It is just as I feared!–
Two Owls and a Hen,
Four Larks and a Wren,
~~Have all built their nests in my beard!”~~

There Was an Old Man with a Beard

Edward Lear

There was an Old Man with a beard,
Who said, "It is just as I feared!—
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"