



Grade 4

**Unit 9** | Teacher Guide  
**Novel Study: *Hello, Universe***

Grade 4

Unit 9

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**Novel Study:**  
*Hello, Universe*

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**Teacher Guide**

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# Introduction

This introduction includes the necessary background information to be used in teaching the unit *Novel Study: Hello, Universe*. The Teacher Guide for *Novel Study: Hello, Universe* contains fourteen daily lessons. Each lesson will require a total of 90 minutes. Lesson 14 is devoted to students' presentations of their final projects.

## INSTRUCTIONAL MATERIALS

Along with this Teacher Guide, you will need:

- Activity Pages for *Novel Study: Hello, Universe*
- Digital Components for *Novel Study: Hello, Universe*
- Caregiver Support Letter for *Novel Study: Hello, Universe*

You will also need classroom copies of the award-winning novel *Hello, Universe* by Erin Entrada Kelly.

Also, students will need art supplies such as poster board, construction paper, color markers, scissors, glue, and computer access to build their final projects.

## WHY NOVEL STUDY: HELLO, UNIVERSE IS IMPORTANT

*Hello, Universe*, an award-winning novel by Erin Entrada Kelly, tells a story about bravery and friendship. It reminds readers how uniquely important each and every person is and how the universe connects us all. This novel study will help students grow in their reading abilities and their enjoyment of authentic texts and will encourage them to appreciate other people's perspectives and experiences.

Throughout the unit, students will analyze the relationships among the wonderfully developed characters in the story to deepen their understanding of the author's message. *Hello, Universe* will challenge students to reconsider their first impressions of people, reflect on their relationships with their families and friends, and integrate the different kinds of learning they do throughout the school day.

Students will also develop their reading, writing, language, and speaking and listening skills. Each lesson offers opportunities for students to practice standard-based skills and activities that are designed for flexible implementation and differentiation.



## Prior Knowledge

Students who have received instruction in the program in Grades K–3 and up to this point in Grade 4 will have some pertinent background knowledge for this unit. These students may have gained relevant background knowledge throughout the following domains and units:

**The Five Senses (Kindergarten)**

**Fables and Stories (Grade 1)**

**Different Lands, Similar Stories (Grade 1)**

**Astronomy: Space Exploration (Grade 1)**

**Animals and Habitats: The World We Share (Grade 1)**

**Stories from Mount Olympus (Grade 2)**

**Scales, Feathers, and Fur: Animal Classification (Grade 3)**

**Astronomy: Our Solar System and Beyond (Grade 3)**

## Things to Know

- A few themes in *Hello, Universe* may provoke strong emotional responses in students. These are opportunities to offer students information for coping and strategies for developing health and wellness capacities. For example, students will encounter Chet, the class bully, who makes several shocking observations about Valencia's deafness—poking fun at her disability and calling her weird and abnormal—and about Virgil's need for additional help in class, using words like *retardo*.
- Another character who is almost in middle school, Kaori, believes she's a psychic and holds beliefs that some families may not agree with. She consults crystals and stones, interprets peoples' dreams, and uses a star chart throughout the novel.
- Toward the end of the novel, the children stage their own rescue party, so you may wish to remind students about seeking adult help in emergencies.
- There are several opportunities to discuss these themes with students as the novel progresses. Health and wellness prompts, intended for use with teacher discretion, are built into the lessons to help students think about these issues critically.

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## CORE CONTENT OBJECTIVES

The following Core Content Objectives are addressed in this unit:

- Establish purpose for reading a novel
- Identify and understand the literary devices of first person and third person point of view
- Make predictions using evidence from the text
- Analyze character relationships and interactions

- Make inferences using evidence from the text
- Identify and infer the main themes of the story
- Discuss and explain the author's purpose
- Generate questions before, during, and after reading to deepen understanding
- Compose a formal request for more information
- Connect the text to personal experiences
- Identify and understand the elements of a plot, including setting, rising action, climax, falling action, and resolution
- Summarize the plot in a way that maintains meaning and logical order
- Identify and explain the use of anecdote in the story
- Understand how the author's use of language contributes to voice
- Synthesize information to create new understanding
- Analyze character development
- Develop engaging ideas to craft a project based on character analysis
- Present information using appropriate media

## CORE VOCABULARY FOR NOVEL STUDY: HELLO, UNIVERSE

The following list contains all the core vocabulary words in the *Novel Study: Hello, Universe* unit as they appear in the novel and the lessons. These words can be discussed at the start of the lesson or during the lesson as needed. Boldfaced words in the list have an associated activity or are directly referenced within the instruction. The inclusion of words in this list doesn't mean that students are immediately expected to be able to use all 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.

<b>Lesson 1</b> <b>analysis</b> destiny hurdles kinship relationship <b>resolution</b> perpetually psychiatrist sketches zoological	<b>Lesson 2</b> amateur archaeologist coincidence debilitating demeanor <b>dynamic</b> notorious premonition psychic zodiac	<b>Lesson 3</b> committed casual gossip grouchy industrial presence reincarnated sleep-deprived
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(Continued)

<b>Lesson 4</b> assertive banish bidding con artist exhibit examine harboring instinctual manipulate sparse	<b>Lesson 5</b> follicle intermittently noxious ominous pivot quell realization sacred scenario undisclosed	<b>Lesson 6</b> antagonize carabao civilization decent interfere <b>irony</b> jeepney musty radar
<b>Lesson 7</b> <b>anecdote</b> embody generic hyperventilate insufferable knack nomad <b>portal</b> scrawny	<b>Lesson 8</b> densely goblets nauseous obvious petty random sprout unconscious vigor	<b>Lesson 9</b> adrenaline enigma intimidate jittery melodramatic nonchalant perceptive thickets triumphant
<b>Lesson 10</b> ashen ceremony condescending ferocity garbled gauge heinous prattling snippet stoic transgression	<b>Lesson 11</b> anguished atrocious collaborate corny demolish epic sullen vital	<b>Lesson 12</b> <b>anticlimactic</b> emphasis <b>culmination</b> fickle insistent silhouette
<b>Lesson 13</b> assess plush tremor weary		

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## WRITING

In this unit, students use graphic organizers such as character development charts, charts for making predictions and generating questions, Venn diagrams, and story puzzles to support note-taking, analysis, and synthesis. They write daily Exit Tickets to practice and demonstrate their ability to make inferences, make predictions, identify and explain literary themes, explain the author's purpose, explain the use of anecdotes, summarize the plot, and analyze character development. All these daily writing activities enhance both their reading comprehension and their writing skills.

These writing activities also support and scaffold instruction for the culminating task of the unit: the *Hello, Universe* Character Analysis Project. For this project, students choose two or three characters from the novel to focus on and analyze. Students use the notes and writing activities completed throughout the unit to analyze characters' development based on evidence from the text, and then craft a presentation of their analysis. The oral presentation of each *Hello, Universe* Character Analysis Project will last between four and seven minutes.

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

- *Hello, Universe* Character Analysis Project (assessed by the teacher using the Grade 4 Character Analysis Project: Presentation Rubric)

## 1

# Chapters 1–3, Different Points of View

## PRIMARY FOCUS OF LESSON

### Reading

- ✚ Students will establish a purpose for reading the text. **TEKS 4.6.A**

### Writing

Students will identify and understand first person and third person point of view and will write a short narrative using one of these

- ✚ literary devices. **TEKS 4.10.E**

## FORMATIVE ASSESSMENT

### Exit Ticket

Choose a character that has been introduced in the novel and write a short narrative about them using the first person or

- ✚ third person point of view. **TEKS 4.10.E**

✚ **TEKS 4.6.A** Establish purpose for reading assigned and self-selected texts; **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Core Connections: Introduce <i>Hello, Universe</i>	Whole Group	10 min.	<input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Digital Projections 1.1, 1.2 <input type="checkbox"/> Activity Pages 1.1, 1.2
Chapters 1–3	Whole Group	40 min.	
Discuss and Reflect	Whole Group/ Partner	10 min.	
Introduce the <i>Hello, Universe</i> Character Analysis Project	Whole Group	5 min.	
Writing (25 min.)			
Point of View: First Person and Third Person	Whole Group	5 min.	<input type="checkbox"/> Digital Projection 1.3 <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Activity Page 1.3 <input type="checkbox"/> Exit Ticket
Who Is the Narrator?	Partner	10 min.	
Exit Ticket	Independent	10 min.	

## ADVANCE PREPARATION

### Reading

- Prepare for Think-Pair-Share activities while introducing the novel and the unit.
- Prepare to distribute and introduce the novel *Hello, Universe* by Erin Entrada Kelly.
- Identify Digital Projection 1.1 and prepare to display it. If possible, prepare copies of the anchor chart for students to keep in their folders. The anchor chart in that projection will be referenced throughout the unit.
- Identify Activity Page 1.1 and prepare for students to complete it.
- Draw or prepare to project two blank versions of the Character Development Notes chart in a place that is easily accessible in the classroom to model note-taking for students. Label one version “Virgil” and the other one “Valencia.” Prepare to add notes about the two characters.

Character Development Notes	
Virgil	
<p><b>Characteristics and Behaviors</b></p> <p>Page 1. He thinks he’s a failure, has skinny legs, and is picked last in gym class.  Pages 3–4. He lives with his parents, his identical twin brothers (Joselito and Julius), and his grandmother, his “Lola”.  Pages 4–5. Virgilio Salinas; his parents call him “Turtle.”  Pages 5–6. He listens to Lola’s stories and asks her questions.  Page 7. He takes care of his guinea pig, Gulliver.</p>	<p><b>Relationships</b></p> <p>Page 2. His grandmother, his Lola, is from the Philippines.  Page 3. “Secret kinship” with his Lola.  Page 4. He feels like “unbattered toast” compared to his older brothers.  Pages 5–6. He trusts Lola, who compares him to Stone Boy and Federico the Sorrowful.  Page 7. Gulliver makes him feel better.</p>
<p><b>Problems and Conflicts</b></p> <p>Page 2. He feels like a “Grand Failure” on the first day of summer.  Page 4. It hurts every time his parents call him “Turtle.”</p>	<p><b>Resolutions and Changes</b></p>

<b>Valencia</b>	
<b>Characteristics and Behaviors</b> Page 8. She prays to Saint Rene. Page 9. She has hearing loss; she doesn't know sign language except for the alphabet. Page 11. She shakes a Crystal Caverns globe before sleeping. Page 11. She has the same nightmare every night. Page 13. She's eleven years old. Page 15. She reads lips.	<b>Relationships</b> Page 13. Popcorn ceiling, Twizzlers, and chocolate with her dad. Page 13. She doesn't have as much fun with dad now that she's older. Page 14. Her mom says she's not overprotective because she's deaf, but that's what it feels like.
<b>Problems and Conflicts</b> Page 13. She can't sleep because of a recurring nightmare. Page 14. She can't talk to her overprotective mom.	<b>Resolutions and Changes</b>

- Make sure students have a folder where they keep and organize their Character Development Notes. They will write notes in each lesson and will use them for various assignments, including their final project.
- Prepare to have students read with assigned partners during part of the reading segment.
- Write the following prompt for character analysis on the board or chart paper, "What do the stories that Lola tells Virgil and Valencia's story about Saint Rene have in common?"
- Write the following prompt for reflection on the board or chart paper, "What is your purpose for reading this novel?"
- Prepare to introduce students to their final project for the unit using Activity Page 1.2 and Digital Projection 1.2.

## Writing

- Identify Digital Projection 1.3 and prepare to display it.
- Identify Activity Page 1.3 and prepare for students to complete it.
- Prepare to provide examples of texts written in the first person point of view, such as personal narratives or *Gulliver's Travels* by Jonathan Swift. Provide examples written in third person, such as biographies (e.g., a biography about Jane Goodall or Linda Bove) and newspaper articles.
- Prepare to distribute the Exit Ticket for each student to complete at the end of the writing segment.



## Universal Access

### Reading

- Create a colorful, engaging version of Digital Projection 1.2 and display it in a place that is easy to access in the classroom. Students can participate and contribute by making comprehensive illustrations for each section of the chart. Students can refer to this chart throughout the unit and as they work on their Character Analysis Project.

### Writing

- Prepare additional examples of how authors might use first person and third person point of view. For example, “Cinderella” is usually told in third person, “Once upon a time, a young girl avoided her stepmother and stepsisters while she waited for her father to come home.” What if the story was told in first person, from the point of view of the fairy godmother? It could go something like this, “As I saw the little girl for the first time, somehow I knew that eventually she would need my magic to escape the cruelty of her stepmother.”
- Prepare question sentence starter frames for ELL support. For example, “What is your . . .?” “Where do . . .?” “Who is your . . .?” “When is your . . .?” “How did you . . .?” “Where did . . .?”

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## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**analysis, n.** a detailed examination of the pieces or elements of something

**destiny, n.** a predetermined future

**hurdles, n.** structures that competitive runners must leap over

**kinship, n.** a strong relationship between or among people

**relationship, n.** an established connection, a regular interaction, or a belonging between someone or something

**resolution, n.** an answer or determination in response to a problem

**perpetually, adv.** in a continuous manner

**psychiatrist, n.** a medical doctor who treats mental, emotional, or behavioral disorders

**sketches, n.** drawings for the purpose of practice or study

**zoological, adj.** related to the study of animals

Vocabulary Chart for Chapters 1–3			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	psychiatrist zoological	analysis destiny kinship perpetually	
Multiple Meaning	resolution	hurdles relationship sketches	
Sayings and Phrases	biding her time hand chisel in unison solar eclipse		

Start Lesson

## Lesson 1: Chapters 1–3, Different Points of View

# Reading



**Primary Focus:** Students will establish a purpose for reading the text. **TEKS 4.6.A**

### CORE CONNECTIONS: INTRODUCE HELLO, UNIVERSE (10 MIN.)

- Distribute and introduce the novel *Hello, Universe* by Erin Entrada Kelly.
- Ask students to look at the front cover of the book. Then give them a minute to read the short summary on the back cover.
- Ask for a volunteer to read the tagline on the front cover, which is found under the title “Some friendships are meant to be.”
- *Think-Pair-Share:* Ask students to think about the tagline. Then have them turn to a partner to share whether they agree with the statement and why.
- Ask for a volunteer to identify the four characters mentioned in the summary on the back cover. Ask for another volunteer to name their listed characteristics.

**TEKS 4.6.A** Establish purpose for reading assigned and self-selected texts.

- *Think-Pair-Share:* Ask students to think about a friend or a relative who is very different from them in the things they are good at, the way they communicate, or their cultural background. Have students turn to a partner and share one thing that they appreciate about that person.
- Explain to students that this novel study will help them grow in their reading abilities and will challenge them to open their minds to understand other people's perspectives and experiences. Ask students to think about the purpose of reading a novel like this.
- *Think-Pair-Share:* Ask students to think about why it's important to appreciate other people's perspectives and experiences. Then have them turn to a partner and share their thoughts.
- Display Digital Projection 1.1. Explain to students that in this unit they will practice close reading to analyze the characters in the book, including their different perspectives and experiences, and how their development is connected to the key ideas in the story.

### ➤ **Digital Projection 1.1: Character Analysis Anchor Chart**

- Point to each of the four boxes in the Character Analysis Anchor chart and have volunteers read the elements of character analysis that are listed.
- Explain to students that any questions they have about the contents of the Character Analysis Anchor chart will be answered as the unit progresses. Students will refer to this chart throughout the unit to help them complete assignments as they learn about literary character development and analysis.
- Explain that character development is the process by which a character grows or changes in the story.

## **CHAPTERS 1–3 (40 MIN.)**

### Activity Page 1.1



- Ask students to take out Activity Page 1.1. Explain that they will take notes about the characters in the story as they read each chapter. The main characters in the chapters for the lesson will be indicated in the corresponding Character Development Notes chart, where there will also be space for an additional character of their choice.
- Explain to students that, for the first lesson, you will model how to record details, quotes, and ideas in the Character Development Notes chart as you read the text to the class. Say that it's helpful to record the page number where they find the detail, quote, or idea as they add to their notes. This way they can easily go back to that page if they have questions or want more information. Explain to students that this is a form of close reading.

- Display Digital Projection 1.1 and ask students whether they see how it connects to Activity Page 1.1. Ask for a volunteer to explain the connection. *(Both formats cover the following elements of literary character analysis: characteristics and behaviors, relationships, problems and conflicts, and resolutions and changes.)*
- Explain to students that they may use the information in the Character Analysis Anchor chart to help them decide what details, quotes, and ideas to include in their Character Development Notes as they read the novel.
- Tell students that, throughout the lesson, they will practice reflecting on their Character Development Notes with a partner.



### Check for Understanding

Ask students how they might use the Character Analysis Anchor chart to help them take notes on Activity Page 1.1. If students can't explain that the anchor chart gives examples of things to look for as they practice close reading, go over how Digital Projection 1.1 and Activity Page 1.1 align in more detail.

- Begin reading Chapter 1 aloud to the students.
- Pause after reading the second paragraph on page 2 and ask, "Where do you think Virgil's grandmother is from? How do you know?" *(Students can infer that Virgil's grandmother, or Lola, is from the Philippines because she complains that Virgil's mother bought mangos from Venezuela instead of the Philippines.)*
- Have students look at the first section of Activity Page 1.1. Ask, "What details can we already include in our Character Development Notes for Virgil?"
- Go to the blank Character Development Notes chart you prepared before the lesson and model note-taking for character analysis by adding the following note in the "Characteristics and Behaviors" section for Virgil:
  - Page 1. He thinks he's a failure, has skinny legs, and is picked last in gym class.
- Add the following note in the "Relationships" section for Virgil:
  - Page 2. His grandmother, his Lola, is from the Philippines.

- Continue reading to the end of page 7.
- Go to the Character Development Notes chart you prepared before the lesson and model note-taking for character analysis. Ask, “What other details, quotes, or ideas can we add from Chapter 1 in our Character Development Notes for Virgil?”
- Give students an opportunity to share what notes from the text they would add about Virgil. Add any correct notes shared by volunteers.
- Model note-taking for character analysis by adding the following notes in the “Characteristics and Behaviors” section for Virgil:
  - Pages 3–4. He lives with his parents, his identical twin brothers (Joselito and Julius), and his Lola.
  - Pages 4–5. Virgilio Salinas; his parents call him “Turtle.”
  - Pages 5–6. He listens to Lola’s stories and asks her questions.
  - Page 7. He takes care of his guinea pig, Gulliver.
- Explain to students that they will only write down the details, quotes, and ideas that stand out to them as being important to the development of the character.
- Ask students to recall how we have defined character development in this unit. (*the process by which a character grows or changes in the story*)
- Tell students to think about this definition of character development to determine the details they will include on their charts.
- Add the following notes in the “Relationships” section for Virgil:
  - Page 3. “Secret kinship” with his Lola.
  - Page 4. He feels like “unbuttered toast” compared to his older brothers.
  - Pages 5–6. He trusts Lola, who compares him to Stone Boy and Federico the Sorrowful.
  - Page 7. Gulliver makes him feel better.
- Add the following notes in the “Problems and Conflicts” section for Virgil:
  - Page 2. He feels like a “Grand Failure” on the first day of summer.
  - Page 4. It hurts every time his parents call him “Turtle.”
- You can use Digital Projection 1.1 to support the following instruction. Explain to students that a resolution is an answer or a conclusion in response to a problem or conflict, and that it often takes time to reach a resolution.

Also explain that character perspectives and behaviors usually change or develop during a sequence of events, or as the plot of the story unfolds. Tell students that notes won't necessarily be added to every section for every chapter and that the "Resolutions and Changes" section can be left blank for now.

- Have students go to the last section of Activity Page 1.1, labeled "Other." Explain that there are many interesting characters in the story who have unique personalities and perspectives. Students will choose an additional character for their notes, other than the main characters. Explain that if they choose Lola, for example, they might add the following notes in the "Characteristics and Behaviors" section:
  - Page 2. She's from the Philippines.
  - Page 3. She plucked eyebrows.
  - Page 5. She's old and slices mangoes "like an artist."
  - Page 5. She dreams about the Stone Boy.

### **At the end of Chapter 1, ask students the following comprehension questions:**

1. **Literal/Inferential.** What is Virgil's parents' nickname for him? Why do they call him this name? (*They call him "Turtle" because he won't "come out of his shell."*)
  2. **Literal.** What happens to the Stone Boy in Lola's dream? (*He begs a rock to eat him. When it opens its mouth, he jumps inside and his parents can't get him out.*)
- Continue reading Chapter 2. Pause on page 11 after reading the line "It's the nightmare."
  - Ask, "What do you think about Valencia so far? What details, quotes, or ideas would you like to include in your Character Development Notes?" (*Answers may vary, but could include that Valencia prays to Saint Rene, is hard of hearing, and can't sleep because of a nightmare.*) Add these notes to the second blank Character Development Notes chart, labeled "Valencia," that you prepared before the lesson.
  - Give students a minute or two to write down some initial notes in the section for Valencia on Activity Page 1.1. Ask students to continue adding notes about Valencia as you read aloud. Explain that they will review the Character Development Notes as a group at the end of the reading.

### **Challenge**

Some of the words Virgil's family uses are Tagalog, a language spoken in the Philippines. Search for those italicized words and phrases and use the context to guess their meanings. Then use a translating dictionary to find out what the words mean.

- Continue reading and pause at the end of page 12. Ask, “Have you ever had a dream or a nightmare that would not let you sleep? Did you wonder what it meant?” (*Answers may vary, but should include students nodding in agreement, perhaps raising their hands, or shaking their heads.*) Then ask, “What is a solar eclipse?” (*when the moon moves in front of the sun due to the earth’s orbit, and the sun becomes darker for a period of time*)
- Continue reading and pause after finishing page 16, the end of Chapter 2.
- Prompt students to reflect on the following, “Valencia says she doesn’t think her father ‘knows how to be a dad to an eleven-year-old girl.’ Why does she think this? Why might her father find it difficult to talk to her?” (*Answers may vary, but could include that Valencia’s dad knew how to have fun with her and take care of her when she was very little, but now that she is older he can’t do the same things as before. It might be challenging for her dad to talk with his growing, adolescent daughter who has hearing loss.*)
- Prompt students to reflect on the following, “At the end of Chapter 2, Valencia says there are plenty of things for her to do that summer. Read the sentences that come after her statement again. What do they all have in common? Why do you think Valencia repeats this thought?” (*Answers may vary, but could include that it sounds like she’s trying to convince herself that she’s better off spending time alone.*)

**At the end of Chapter 2, ask students the following comprehension questions:**

1. **Inferential.** What happens in Valencia’s nightmare? What could it mean? (*She’s in a field surrounded by people, but after a solar eclipse, she’s left alone in the field. Answers may vary, but could include that she’s afraid of being left alone.*)
  2. **Inferential.** Why doesn’t Valencia want to tell her mother about her nightmare? (*Answers may vary, but could include that her mother is overprotective, may ask her a lot of questions, or will bring her to see a psychiatrist.*)
- Give students a few minutes to add any notes about Valencia to Activity Page 1.1. Provide the following examples orally and add them to the sample chart labeled “Valencia”.

**Characteristics and Behaviors:**

- Page 8. She prays to Saint Rene.
- Page 9. She has hearing loss; she doesn’t know sign language except for the alphabet.

- Page 11. She shakes a Crystal Caverns globe before sleeping.
- Page 11. She has the same nightmare every night.
- Page 13. She's eleven years old.
- Page 15. She reads lips.

### Relationships:

- Page 13. Popcorn ceiling, Twizzlers, and chocolate with her dad.
- Page 13. She doesn't have as much fun with her dad now that she's older.
- Page 14. Her mom says she's not overprotective because she's deaf, but that's what it feels like.

### Problems and Conflicts:

- Page 13. She can't sleep because of a recurring nightmare.
- Page 14. She can't talk to her overprotective mom.
- Tell students that you will continue to read Chapter 3. Ask them to continue to add notes to the Virgil section of Activity Page 1.1 as you have modeled for them. Ask them to add a note when a detail, quote, or idea about Virgil stands out as important to the character's development. Remind students that they will review notes as a group after the reading, so they can relax and enjoy reading the story.
- Continue reading Chapter 3 and pause at the end of page 18. Ask, "Who do you think Kaori is and why is Virgil texting her for an appointment?" *(Answers may vary, but could include student predictions that she's a friend or a fortune teller.)*
- Continue reading and pause after finishing page 25, the end of Chapter 3. Ask, "What does Lola mean by 'You could play in Madison Square Garden with fingers like that'?" *(Madison Square Garden is a place in New York where great musicians give concerts, so Lola is saying that Virgil could become a great pianist if he wanted to.)*
- *Think-Pair-Share:* Virgil's father says that "boys need to play sports, not fool around on a silly piano." Turn to a partner to talk about how you would respond to that statement in Virgil's position.
- Read aloud the prompt for character analysis, "What do the stories that Lola tells Virgil, and Valencia's story about Saint Rene, have in common?"
- *Think-Pair-Share:* Have students turn to a partner to discuss the prompt using evidence from the text in their Character Development Notes.

### Support

Explain to students how a question that compares aspects of the characters' experiences will help them think analytically about what they are reading.





## Reading Identifying Details

### Beginning

Have students work in small groups to identify words in the text that describe the main characters, Virgil and Valencia.

### Intermediate

Have students work with a partner to identify details in the text that describe each of the main characters, Virgil and Valencia. Have partners share complete sentences that describe each character.

### Advanced/Advanced High

Have students work with a partner and use their Character Development Notes to ask each other questions about the characters.

**ELPS 3.E; ELPS 4.F**

## Activity Page 1.2



## DISCUSS AND REFLECT (10 MIN.)

- Have students look at Activity Page 1.1.
- Go to the displayed Character Development Notes charts for Virgil and Valencia you prepared before the lesson.
- Model how to take notes for character analysis using the Character Development Notes charts for Virgil and Valencia for Chapters 1–3.
- Explain to students that these are examples and there is no right answer for note-taking.
- Explain that the purpose of taking these notes is to gain a deeper understanding of the novel by practicing close reading and character analysis.
- Tell students they will use their notes to help build their final projects for the unit.
- Address any questions students may have about how to take Character Development Notes. Refer to Digital Projection 1.1 as needed.
- Tell students that for the third character, they may choose to take notes about Lola, Virgil's mom, one of Valencia's parents, or even Gulliver, the guinea pig.

**Note:** Students may complete notes for the third character at home or with a partner if they didn't have enough time to do it during the reading.

- Have students get together with an assigned partner and use their notes to discuss their reactions to some of the details and ideas in the novel so far. Have students help each other reflect on the main characters and write their thoughts in the spaces provided on Activity Page 1.1.
- Have students discuss the following prompt, "What is your purpose for reading this novel?" (*Discussions and responses may vary, but could include that the purpose is to learn how to think analytically about different perspectives, relationships, and experiences by studying character development in a text.*)
- Have students put Activity Page 1.1 in their unit folders.

## INTRODUCE THE *HELLO, UNIVERSE* CHARACTER ANALYSIS PROJECT (5 MIN.)

- Have students take out Activity Page 1.2. Then display Digital Projection 1.2.

### ➤ Digital Projection 1.2 Character Analysis Project: Presentation Rubric

- Tell students that their final project for this unit will be a *Hello, Universe* Character Analysis Project. Explain that they will use their creativity to build a text-based, visually engaging presentation that portrays a detailed analysis of two or three characters in *Hello, Universe*. Tell students that there are

many creative ways to analyze a character's perspective, experience, and development. As the unit progresses, they will learn more about the characters and different ways to analyze them.

- Briefly go over the descriptions and qualifications in the Presentation Rubric. Explain to students that they will go over the rubric and the instructions for their final project in more detail in future lessons, once they have read more of the novel.
- Address any questions from students regarding their final project. Then have them put Activity Page 1.2 in their unit folders.

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## Lesson 1: Chapters 1–3, Different Points of View

# Writing



**Primary Focus:** Students will identify and understand first person and third person point of view and will write a short narrative using one of these literary

✚ devices. **TEKS 4.10.E**

### POINT OF VIEW: FIRST PERSON AND THIRD PERSON (5 MIN.)

- Direct students' attention to Digital Projection 1.3.

#### ➤ Digital Projection 1.3: Point of View

- Share the information about point of view on Digital Projection 1.3 with students. Explain that there are three different points of view that authors commonly use when they write: first person, second person, and third person. Explain that for the purpose of this novel study, they will focus on first-person and third-person point of view.
- Explain to students that point of view is a literary device, a tool that authors use to provide purposeful perspective.
- Explain first-person point of view to students. Say, "When a story is written in first person, the speaker or narrator is a character in the story who is telling it from their personal perspective and experience. When a text is written in first person, we often see the use of the word *I*. The intentional personality and tone of the text will depend on the character who is telling the story."
- Explain third-person point of view to students. Say, "Third-person point of view is told from the perspective of someone outside the story who is watching

✚ **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view.

### Support

Provide examples of texts often written in first-person point of view, such as personal narratives. Provide examples written in third person, such as biographies and newspaper articles.

or experiencing things unfold for the characters. The third-person point of view can be close to the characters, or it can be more detached and objective. When a text is written in third person, we often see the words *he*, *she*, and *they*. There are different ways a third-person perspective can sound or feel in a text, depending on the author's purpose.

- Ask students whether they have any questions about first- and third-person point of view or the information on Digital Projection 1.3. After addressing students' questions, ask for volunteers to share which point of view they prefer to use when they write (first person or third person).



### Check for Understanding

Ask students to explain the difference between first- and third-person point of view.

### Challenge

Have students find a text written in second-person point of view to share and interpret for the class.

### WHO IS THE NARRATOR? (10 MIN.)

- Pair students with their assigned partners. Ensure that partners have adequate space to read, write, and talk about their task.
- Explain to students that the author Erin Entrada Kelly uses first-person and third-person point of view in engaging and purposeful ways in her novel *Hello, Universe*. She does so to develop the characters' unique personalities and perspectives for readers.
- Explain that the narrator of the text is the person who is speaking or telling the story. If a story is written in first person, the narrator could be the author or a character that the author has created and is using to tell the story. If a story is written in third person, the narrator is someone, the author or someone else, who is watching or remembering what is happening to the characters in the story.
- Have students take out Activity Page 1.3. Have students take out a copy of the novel *Hello, Universe*.
- Display Digital Projection 1.3 for students to use as reference as they work with their partner to complete Activity Page 1.3.
- Instruct students to refer back to Chapters 1–3 in the novel as needed to complete the activity.
- Facilitate, monitor, and assist students as needed while they are completing the activity.

### Activity Page 1.3



- In the last two minutes of the lesson segment, ask students, “In the novel, which character’s perspective or story is given in first person?” (*Valencia*) “Why did the author choose to tell her story in first person?” (*Answers may vary, but could include that the author uses first person for Valencia because it’s more intimate and shares the character’s thoughts and feelings more directly. We can understand Valencia’s experience and innermost thoughts more clearly through a first-person point of view.*)
- Direct students to place their activity page in their folders at the end of lesson.

### EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students 10 minutes to complete them before collecting them for review.



#### Exit Ticket



Choose a character that has been introduced in the novel and write a short narrative about them using the first-person or third-person point of view. **TEKS 4.10.E**

End Lesson

### Support

Explain to students that they may write about a character for their Exit Ticket using a point of view that is different from the one used in the novel. For example, they could write about Virgil using a first-person point of view.



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### Writing

#### Exploring Points of View

#### Beginning

Have students gather in small groups to practice asking one another getting-to-know-you questions using question starters. Remind students to use the word *I* when they respond.

#### Intermediate

Have students get together with a partner to exchange short first-person narratives about their morning. Remind students to include details about how their morning went and to use first-person pronouns like *I* and *we*.

#### Advanced/Advanced High

Have students practice writing a short first-person narrative (a short paragraph) about their morning. Remind students to include details about how their morning went and to use first-person pronouns like *I* and *we*.

**ELPS 1.E; ELPS 1.F;**

**ELPS 5.G**

 **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view.

## 2

# Chapters 4–7, Character Development and Conflict

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the characters and analyze their interactions to reveal key conflicts in the story. **TEKS 4.8.B**

### Writing

Students will make and correct or confirm predictions using evidence from the text. **TEKS 4.6.C**

## FORMATIVE ASSESSMENT

### Exit Ticket

Use evidence from the text to describe Virgil and Kaori's friendship and to explain whether you think Kaori will be able to help Virgil with his problem. **TEKS 4.8.B**

**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Digital Projection 1.1 <input type="checkbox"/> Activity Page 2.1
Chapters 4–7	Whole Group/ Partner	40 min.	
Discuss and Reflect	Whole Group	15 min.	
Word Work: <i>Dynamic</i>	Whole Group	5 min.	
Writing (25 min.)			
Making Predictions	Independent/ Partner	15 min.	<input type="checkbox"/> Activity Page 2.2 <input type="checkbox"/> Exit Ticket
Exit Ticket	Independent	10 min.	

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important characters and events in the story so far. Use this time to meet with students about their Lesson 1 Exit Tickets, either individually or in small groups, to ensure students' understanding of first-person and third-person point of view.
- Make sure students have a folder where they keep and organize their Character Development Notes. They will write Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Digital Projection 1.1 and prepare to display it.
- Identify Activity Page 2.1 and prepare for students to complete it.
- Draw or prepare to project a blank version of the Character Development Notes chart in a place that is easily accessible in the classroom to model note-taking for students. Label it "Kaori." Prepare to add notes about Kaori to the chart to model note-taking for students.

Kaori	
<b>Characteristics and Behaviors</b> Page 26. Twelve years old, proud Gemini, Japanese American, gift of second sight. Page 27. She believes in waking up with the dawn. Page 29. She wakes her sister to help with the spirit stones. Page 41. Incense and a zodiac rug in her room. Page 43. Spiked hair, blue lipstick. Page 47. She believes she can help Virgil.	<b>Relationships</b> Page 27. Virgil is her only client. Page 28. She has a seven-year-old sister named Gen; hopes she will mature. Page 33. Her mom and Virgil's mom know each other because they're both nurses at the same hospital.
<b>Problems and Conflicts</b> Page 50. She wants more clients.	<b>Resolutions and Changes</b>

- Prepare to have students read with assigned partners for part of the reading segment.
- Prepare to discuss the following core vocabulary words before students begin partner reading: *coincidence*, *demeanor*, *dynamic*.
- Write the following prompt for close reading on the board or chart paper, "Think about the characters' interactions in the story and describe the conflicts that you observe."

## Writing

- Identify and prepare Activity Page 2.2.
- Prepare for students to work with a partner on Activity Page 2.2. Partners may be assigned or students may pair with a classmate for the activity.
- Prepare to distribute the Exit Ticket for each student to complete at the end of the writing segment.

## Universal Access

### Writing

- Prepare sentence starter frames for Activity Page 2.2. For example, “I’m guessing . . .” “Maybe this means . . .” “I predict . . . because . . .”.
- Prepare a sample survey with yes/no questions based on Activity Page 2.2.

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## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**amateur, n.** one who pursues an interest as a hobby rather than as a profession

**archaeologist, n.** a scientist who studies the remains of human civilizations

**coincidence, n.** when things happen at the same time for no reason, yet they seem connected

**debilitating, adj.** causing the inability to function normally

**demeanor, n.** outward behavior

**dynamic, adj.** continuously active, energetic, and changing

**notorious, adj.** generally and widely known

**premonition, n.** a feeling about something that has not happened yet

**psychic, n.** someone who feels or interprets nonphysical forces

**zodiac, n.** twelve star constellations marked along the paths or orbits of the planets



Vocabulary Chart for Chapters 4–7			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	archaeologist amateur psychic zodiac	coincidence debilitating dynamic demeanor notorious premonition	
Multiple Meaning	amateur psychic zodiac	dynamic	
Sayings and Phrases	alternate reality kindred spirits		

Start Lesson

## Lesson 2: Chapters 4–7, Character Development and Conflict

# Reading



**Primary Focus:** Students will identify the characters and analyze their interactions to reveal key conflicts in the story. **TEKS 4.8.B**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe*. Also, have students take out Activity Page 1.1 from their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes on Activity Page 1.1 to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the characters that have been introduced and any important events.
- Use this time to meet with students about their Lesson 1 Exit Tickets, either individually or in small groups, to help clarify their understanding of first-person and third-person point of view.
- Have students return to their individual seats.



**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## CHAPTERS 4–7 (40 MIN.)

- Tell students that today they will read Chapters 4–7 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 2.1.
- Display Digital Projection 1.1. Review the chart with the students.

### ➤ Digital Projection 1.1: Character Analysis Anchor Chart

- Point to the “Problems and Conflicts” box on Digital Projection 1.1 and explain to students that, in this lesson, they will learn more about how the problems and conflicts the characters experience drive the plot of the story. Ask students to pay close attention to the interactions between the characters and to think about what conflicts are revealed through the interactions.
- Explain to students that a problem is a situation that brings difficulty and needs to be solved. Explain that a conflict is a type of problem. A conflict is a clash or a struggle for power between people or groups that usually involves disagreement and sometimes aggression. People can also have inner conflicts, issues, or inner arguments that they struggle with personally.
- Point to the prompt for close reading that is on the board, “Think about the characters’ interactions in the story and describe the conflicts you observe.”
- Ask students to think about this close reading prompt as they read Chapters 4–7. Tell students that the outstanding conflicts in a story drive character development and plot. Remind students that character development is the process by which a character grows or changes in the story.
- Ask students to follow along as you read the text aloud and to take notes on Activity Page 2.1 in the way that was modeled for them in the previous lesson. Remind students to write down the page number that corresponds to the note they are adding.
- Begin reading Chapter 4.
- Pause after reading the second-to-last paragraph on page 27, which ends with “just in case any spirits were listening.” Ask, “Why would Kaori, or anyone, choose the sound of ‘the bells of a Buddhist monastery’ for a text message alert?” (*Answers may vary, but could include that the bells of a Buddhist monastery suggest deep meaning, like religious chants or prayer, so perhaps Kaori feels that every text message is meaningful.*)
- Continue reading to the end of page 29. Review the definitions of the words *zodiac* and *notorious*.

### Activity Page 2.1



### Support

Ask students whether they have ever been in a conflict with a brother, sister, or friend. Remind them that a conflict doesn’t always involve a verbal argument, but does always involve a struggle of some kind. Ask for two volunteers to share how the conflicts they’re remembering made them feel.

### Challenge

Kaori mentions that she has the power of “second sight,” which she believes must have come from someplace magical. Compose a short scene in which Kaori finds out she has her new ability.

### Challenge

Say, "Virgil said Chet's laughter 'followed Virgil like a buzzing housefly.' Why would he compare laughter to a housefly? Think about the different kinds of laughter you have heard, then decide what kind of laughter Chet's might be." Have students compose another simile for a different kind of laughter.

- Pause at the end of Chapter 4 and ask, "Which new characters are introduced in Chapter 4? (*Kaori and Gen*)"
- Ask, "What does Kaori mean when she tells her little sister Gen to meet her in 'the spirit chamber'?" (*She's asking Gen to meet her in her bedroom.*)
- Confirm with students that they have added notes in the section labeled "Kaori" on Activity Page 2.1.
- Ask students to raise their hand if they chose to take notes about Gen in the third section of Activity Page 2.1. Remind students to take notes for a third character of their choice during the lesson.
- Continue reading Chapter 5. Pause after reading the fifth paragraph on page 32, after "kindred spirits," and ask, "What did the pet shop employee forget to tell Virgil about guinea pigs?" (*Guinea pigs are social creatures.*)
- Continue to prompt for student responses to the text, "Virgil thinks Gulliver is suffering from 'debilitating depression.' Based on what you know about Virgil and Gulliver from the text, is Virgil correct?" (*Answers may vary but could include that Gulliver is probably not depressed, because Virgil spends time with him and even takes him places in his backpack.*)
- Continue reading to the end of page 37. Prompt for student responses to the text, "Chet calls Virgil some hurtful names. How is this similar to Virgil's parents' nickname for him? How is it different?" (*Answers may vary, but could include that both names make Virgil feel bad, but the names Chet calls him are intentionally hurtful and offensive.*)
- Continue reading to the end of page 39. Then pause and prompt for student responses to the text, "Virgil imagines what he would say to Chet if he was braver. If you were in his position, how would you respond to Chet?" (*Answers may vary, but should include students' thoughtful reactions to the text.*)
- Before continuing to read, ask students, "Do you think there is a conflict between Virgil and Chet? If so, how would you describe it?" (*Answers may vary, but could include that there is a conflict between Virgil and Chet because Chet bullies Virgil by calling him offensive names and even pushing him, which causes Virgil to feel afraid and humiliated.*)
- Continue reading Chapter 7.
- Pause after reading page 43 and ask, "What does it mean that Kaori studied the stone that Virgil chose 'like an archaeologist'?" (*Answers may vary, but could include that the phrase "like an archaeologist" suggests that Kaori studied the stone as a scientist would study an ancient artifact, seriously and with expertise.*) Continue to prompt students' responses and ask, "What do you predict Kaori will say about Virgil's future?" (*Answers may vary, but should include students' reactions to the text.*)

- Continue reading to the end of page 46. Then pause and ask, “What is Virgil afraid of, other than Chet?” (*Virgil is afraid of the dark.*) Then ask, “Is this a problem or a conflict?” (*It’s a problem, not a conflict, because it doesn’t involve an argument or power struggle.*)
  - “Do you think this problem will be important to the development of Virgil’s character?” (*Answers may vary, but could include that it will probably be important to the story because it’s something that Virgil is afraid of and may need to overcome, and it’s part of Kaori’s prediction.*)
- Ask students, “Why can’t Virgil talk to Valencia even though he feels like they could be friends?” (*Answers may vary, but could include that Virgil is shy and is afraid to talk to her.*) Then ask, “Do you think this is a problem or a conflict?” (*Answers may vary, but could include that it can be considered a conflict because Virgil has an inner argument or inner struggle with whether to talk to Valencia. He’s conflicted about talking to her.*)
- Pause here and have a volunteer explain the difference between a problem and a conflict in a text.
- Have students pair with their assigned reading partners. Ask them to bring along their novel and Activity Page 2.1.
- Ask students to read pages 47–49 with their partner. Partners may take turns reading paragraphs aloud to each other.
- Ask students to help each other add to their Character Development Notes as they read.
- Once students have finished reading to the end of page 49, ask them to discuss the following questions with their partners:
  1. What does Kaori mean when she says, “there are no coincidences, Virgilio Salinas,” after he tells her that Valencia’s initials are V. S.? (*She means that things happen for a reason, and having the same initials as the girl he wants to talk to is a sign that they’re meant to be friends.*)
  2. Why is Kaori so excited about Virgil’s problem? (*Kaori is serious about her gift of second sight and is excited about the signs and information she’s gathering about Virgil’s problem.*)
- Have students return to their seats, and finish reading Chapter 7 aloud to them. When you finish page 51, have students observe Kaori’s business card at the end of the page, then ask, “What does this business card reveal about Kaori?” (*Answers may vary, but could include that the card suggests that Kaori has confidence in herself and is not worried about what adults will think about her services.*)

## DISCUSS AND REFLECT (15 MIN.)

- Have students use evidence or quotations from the text to have a group discussion about the following questions for Chapters 4–7:

### Comprehension Questions

1. **Literal.** What does Kaori tell people about her family's history? What is their actual story? *(She tells people they were born in a mountaintop samurai village. They're actually from Ohio.)*
  2. **Evaluative.** How are Kaori's and Gen's bedrooms different? What do their bedrooms say about them? *(Kaori's bedroom is tidy, sparse, and contains star charts and incense. Gen's bedroom is messy, pink, and full of toys. Their rooms suggest that Kaori is more serious and single-minded, whereas Gen enjoys playing and having fun.)*
  3. **Inferential.** What does Virgil say to his mother instead of asking her not to call him "Turtle"? Why? *(He says "mahal kita," which means "I love you" in Tagalog. Answers may vary, but could indicate that Virgil was too shy or didn't want to hurt his mother's feelings.)*
  4. **Inferential.** Why does Virgil avoid 1417 Elm Street? *(Chet Bullens lives there, and Virgil wants to avoid him.)*
  5. **Inferential.** What kind of house does Kaori live in? Why does Virgil excuse it? *(She lives in an ordinary house because her parents bought it. Virgil excuses it because kids can't pick their parents.)*
  6. **Evaluative.** How do Kaori and Gen react to Gulliver's presence, and what does this reveal about their personalities? *(Kaori calls him a rodent and doesn't want him there, whereas Gen is excited and wants to interact with him. Answers may vary, but could include that Kaori is very businesslike, whereas Gen isn't as interested in the spiritual.)*
- Go to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, "Think about the characters' interactions in the story and describe the conflicts that you observe."



### Check for Understanding

Ask students to provide an example of character interaction from the novel.

- Ask for volunteers to give an oral response to the prompt and give the other students in the group the opportunity to react and reflect on their classmates' thoughts.
- Go to the Character Development Notes chart for Kaori that you prepared before the lesson.
- Add notes to the chart for "Kaori." Have students compare your notes to their notes and add or change anything as needed.
- Walk around the classroom and assist students with completing their notes on Activity Page 2.1 as needed.
- Ask, "What do you find most interesting about Kaori?" (*Answers may vary, but should include evidence from the text.*)
- Ask for volunteers to share some of the notes they wrote down about Virgil.
- Ask for volunteers to share which character they chose for the third chart. Have volunteers share a few of the notes they wrote down about the character. (*Students may have chosen to take notes about Gen, Gulliver, or Chet.*)
- Give students a minute to review and complete their notes about three characters from the story on Activity Page 2.1. Remind them that it's not necessary to write down every single detail about a character, only the ones that stand out as interesting or important. If a certain detail, quote, or idea changes their thinking about the character or tells them something new and interesting, then it's important to note.
- Read the prompt aloud for students again, "Think about the characters' interactions in the story and describe the conflicts that you observe."
- Give students a few minutes to write down their reflections about each character in response to the prompt in the space provided.
- Walk around the room and assist students as needed. Prompt student reflection by asking questions referring to their notes to ask questions about the text.
- When they are finished, collect Activity Page 2.1 and have students return to their seats.

### WORD WORK: DYNAMIC (5 MIN.)

1. In Chapter 7 you read the phrase, "Dynamic yet quick-tempered!"
2. Say the word *dynamic* with me.
3. When used to describe a person, *dynamic* means continuously active, energetic, and full of ideas.
4. Other things can be dynamic, too. For example, "Sarah was never bored in class because the lessons were dynamic."



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### Reading Taking Notes

#### Beginning

Have students work with a partner to make a Character Development Notes chart as seen on Activity Page 2.1 before they begin reading. Ask students to make drawings in some of the boxes for the characters in Chapters 4–7 as they follow along with the story.

#### Intermediate

Have students make a list of words from the text that challenge them. Work with students to clarify the meaning of these words and have students practice using them orally.

#### Advanced/Advanced High

Have students make a list of words from the text that challenge them, look up their definitions, and find examples of how they are used. Then practice using them in sentences orally.

**ELPS 4.D; ELPS 4.F**

5. What are other examples of things that can be dynamic? Be sure to use the word *dynamic* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences. For example, "A \_\_\_\_\_ can be dynamic."
6. What part of speech is the word *dynamic*? (*adjective*)

**Use a Multiple-Meaning Word activity for follow-up.** Tell students that the word *dynamic* can be an adjective or a noun. Share the following definitions:

Meaning 1: **dynamic, adj.** continuously active and changing

Meaning 2: **dynamic, n.** something that makes changes or stimulates progress within a process

- Read a few sentences aloud to the students. Have students listen to the context, or the text surrounding *dynamic* in the sentence, for clues as to which meaning is being used. Have them hold up one finger when they think the sentence is an example of Meaning 1, and two fingers when they think the sentence is an example of Meaning 2.
  1. It's fun to walk to school with my little brother because he's so dynamic in the morning.
  2. Paolo says we should try a new dynamic for rehearsing the play.
  3. I feel like the group has a good dynamic because we always make progress.
  4. Some new ideas would make the discussion more dynamic.

## Lesson 2: Chapters 4–7, Character Development and Conflict Writing



**Primary Focus:** Students will make and correct or confirm predictions using evidence from the text. **TEKS 4.6.C**

### MAKING PREDICTIONS (15 MIN.)

- Have students take out Activity Page 2.2.
- Explain to students that, when we read a novel, we often make predictions in our minds of what we think is going to happen to the characters during the course of events. Just like in life, when there is a problem, we often think about whether it

Activity Page 2.2



**TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures.



will be solved and how. When there is conflict, we often make a prediction about which character we think will win or come out on top.

- Explain to students that, without really thinking about it, we use details in the text to make predictions. Explain that we always use what we already know to make predictions.
- Tell students to look at problems from the novel listed on Activity Page 2.2 and ask for volunteers to read each one aloud to the group.
- Ask students to think about the story and the character interactions that are involved in each of the problems. Ask for volunteers to explain some of these character interactions.
- Ask students to work independently and write down how they predict things will turn out in each of the problematic situations listed on Activity Page 2.2. Tell students they have five or six minutes to complete this task.



### Check for Understanding

Ask students to explain what it means to make a prediction.

- When students have finished, have them get together with their assigned partners to share and discuss their predictions. Ask students to explain each of their predictions to their partner and why they think that is what will happen, using details from the text.
- On a separate sheet of paper, students may work with their partners to make a chart like the one on Activity Page 2.2, but with an additional column called “Text Clues” before the “Predictions” column. Challenge students to keep a list of clues, citing page numbers, in the text that connect to each problem and prediction as they read.
- Tell students that, if they want to, they may change their predictions on Activity Page 2.2 based on their notes and conversations.
- After students have discussed their predictions, ask them to return to their individual seats.
- Explain to students that they will keep Activity Page 2.2 to refer to in future lessons and update the third column that says “Correct, Incorrect, or Still Can’t Tell?” as events unfold in the novel.
- Have students put Activity Page 2.2 in their unit folders.

### Support

Provide students with life-based examples of when we tend to make predictions. For example, “What’s for dinner?” “Will our favorite team win the game?” “Will he be alright?” “Who will be rewarded for good behavior?”

### Challenge

Predicting naturally leads to an understanding of cause and effect. Ask students to describe their predictions using cause and effect. For example, Virgil cares a lot about his pet Gulliver, so Gulliver will be all right.





## Making Predictions Using Surveys

### Beginning

Have students work in small groups to share their responses to a survey with yes/no questions based on Activity Page 2.2.

### Intermediate

Have students use a yes/no survey with follow-up questions to ask each other what they think will happen in the novel.

### Advanced/Advanced High

Have students use Activity Page 2.2 and the text to create a survey to find out what other students in the class predict will happen in the novel.

**ELPS 1.E; ELPS 3.D;**

**ELPS 3.E**

## EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students 10 minutes to complete them before collecting for review.



### Exit Ticket



Use evidence from the text to describe Virgil and Kaori's friendship and to explain whether you think Kaori will be able to help Virgil with his problem. **TEKS 4.8.B**

End Lesson



**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.



## 3

# Chapters 8–10, Exploring Themes

**PRIMARY FOCUS OF LESSON****Reading**

Students will begin to infer and explore the main themes of the novel using evidence from the text. **TEKS 4.8.A**

**Writing**

Students will compose a letter, an email, or a text message to Kaori from Valencia requesting more information about her services. **TEKS 4.12.D**

**FORMATIVE ASSESSMENT****Exit Ticket**

Use evidence from the text to explain one of the emerging themes in the story. **TEKS 4.8.A**



**TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.12.D** Compose correspondence that requests information.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> Digital Projection 3.1 <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Activity Pages 3.1, 3.2 <input type="checkbox"/> Exit Ticket
What Is a Theme?	Whole Group	10 min.	
Chapters 8–10	Whole Group/ Partner	35 min.	
Explore Emerging Themes	Small Group	10 min.	
Exit Ticket	Independent	10 min.	
Writing (20 min.)			
How to Request Information	Whole Group	5 min.	<input type="checkbox"/> Digital Projection 3.2 <input type="checkbox"/> Activity Page 3.3
Independent Practice	Independent	10 min.	
Practice with a Partner	Partner	5 min.	

## ADVANCE PREPARATION

### Reading

- Make sure students have their unit folders with their Character Development Notes.
- Prepare to divide the class into small groups of three to five students to briefly recap important characters and events in the story so far. Use this time to meet with students about their Lesson 2 Exit Tickets, either individually or in small groups, to help clarify students' understanding of character interactions, problems, conflicts, and making predictions.
- Identify Digital Projection 3.1 and prepare to display it.
- Identify Activity Page 3.1 and prepare to distribute it.
- Write the following questions for close reading on the board or chart paper, "What does the author want you to understand about Virgil in Chapter 8? What does the author want you to understand about Valencia in Chapter 9? What does the author want you to understand about Chet in Chapter 10?"
- Prepare to have students read with assigned partners for part of the reading segment.
- Prepare to discuss the core vocabulary word *casual* before students begin partner reading, if needed.
- Identify Activity Page 3.2.
- Prepare for students to work on Activity Page 3.2 in small groups. Preassign students to small groups and prepare an open discussion and writing space for each group.
- Prepare to distribute the Exit Ticket for each student to complete at the end of the lesson segment.

### Writing

- Identify and prepare Digital Projection 3.2.
- Identify and prepare Activity Page 3.3.
- Prepare to have students work on Activity Page 3.3 with assigned partners for the last part of the lesson segment.

## Universal Access

### Reading

- Display or project the Character Analysis Anchor chart somewhere in the classroom for students to easily reference as they take notes.
- Display or project Digital Projection 3.1 somewhere in the classroom for students to refer back to throughout the unit.
- Project or draw Activity Page 3.2 on chart paper for students to refer back to throughout the lesson to model how to determine themes from the text.
- Have chart paper and markers available for students to use during brainstorming activities.

### CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**committed, v.** acted out decisively

**casual, adj.** without serious interest or concern

**gossip, n.** talk about other people's lives; rumors

**grouchy, adj.** short-tempered and irritable

**industrial, adj.** for the purpose of making products to sell

**presence, n.** what is seen and felt of a person who is present

**reincarnated, adj.** reborn

**sleep-deprived, adj.** having little or no sleep

Vocabulary Chart for Chapters 8–10			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	sleep-deprived reincarnated		grouchy
Multiple Meaning	industrial	committed presence	casual gossip
Sayings and Phrases	freedom fighter		

Start Lesson

### Lesson 3: Chapters 8–10, Exploring Themes

# Reading



**Primary Focus:** Students will begin to infer and explore the main themes of the novel using evidence from the text. **TEKS 4.8.A**

#### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the characters that have been introduced and any important events.
- Use this time to meet with students about their Lesson 2 Exit Tickets, either individually or in small groups, to help clarify their understanding of character interactions and making predictions.
- Have students return to their individual seats.

**TEKS 4.8.A** Infer basic themes supported by text evidence.

## WHAT IS A THEME? (10 MIN.)

- Tell students that, in this lesson, they will read Chapters 8–10 of the novel and think about the emerging themes in the story. Explain that a theme is a message or a lesson, sometimes a question, about life. Say that a story can have more than one theme and that themes usually emerge and become more pronounced as the story unfolds. Tell students that today they will explore the emerging themes of *Hello, Universe*.
- Display Digital Projection 3.1 for students. Project or display this chart somewhere in the classroom throughout the lesson for students to reference.

### ➤ Digital Projection 3.1: Theme Anchor Chart

What Is a Theme?
<p>A theme is a message or lesson from the story that you can apply to your own life.</p> <ul style="list-style-type: none"><li>• It's the lesson or message the author wants you to learn from the story.</li><li>• The author doesn't explicitly state the theme, the reader usually has to infer it.</li><li>• A story can have more than one theme.</li><li>• The theme is universal, it applies to everyone.</li></ul>
<p>How do we determine the theme or themes of a story?</p> <ol style="list-style-type: none"><li>1. Identify clear and recurring topics in the story (topics usually connect to the characters and events in the story).</li><li>2. Formulate questions about the topics.</li><li>3. Determine the emerging themes by making inferences and drawing conclusions from your questions.</li></ol>

- Ask for a volunteer to read aloud the information in the first section of the Theme Anchor chart to the rest of the class.
- Ask for a volunteer to read aloud the information in the second section of the Theme Anchor chart to the rest of the class. Have students think of topics that come up repeatedly in some of the stories they have read.
- Explain to students that examples of common, general themes in works of literature are survival, coming of age, and good vs. evil. The more specific message about each of these general themes would vary depending on the story. Ask students to think about and share other possible examples of general themes. (*Answers may vary, but could include love, courage, perseverance, heroism, among others.*)



- Ask for one or two volunteers to share the title and theme of one of their favorite stories or movies. (*Answers may vary, but should include students' reactions and reflections.*)
- Direct students' attention to where you have displayed the following questions for close reading:
  - What does the author want you to understand about Virgil in Chapter 8?
  - What does the author want you to understand about Valencia in Chapter 9?
  - What does the author want you to understand about Chet in Chapter 10?
- Tell students that close reading helps us to gain a deep understanding of the text, to understand the author's message, and to think critically about the text.
- Tell students that they will use these questions to make reflections about their Character Development Notes when they finish this lesson's reading. Explain to students that the Character Development Notes they take for each character will help them make inferences and draw conclusions about emerging themes in the story.



### Check for Understanding

Ask students to explain how asking questions about the characters and events in the story helps us learn about the story's message or lesson.

## CHAPTERS 8–10 (35 MIN.)

- Ask students to take out their copies of *Hello, Universe*.
- Ask students to take out their Activity Page 3.1.
- Display Digital Projection 1.1 for students to reference as they take notes during the reading.
- Tell students to follow along as you read Chapter 8.
- Pause at the end of page 55 and ask, "Which of Lola's stories does Valencia remind Virgil of and why?" (*She reminds him of Malaya of the Crocodiles, because neither girl is afraid of anything.*)
- *Think-Aloud*: Does it sound like Virgil is nervous to speak with Valencia because she has hearing aids, or because he doesn't know what to say to her?

### Activity Page 3.1



## Health and Wellness prompts:

1. Do you think you will ever be in a school or even a room where everyone looks and acts just like you? Why? *(Answers may vary, but could include that no, because there are so many different kinds of people in the world and each person is unique in their own way.)*
  2. Why is it so important to understand someone's character rather than focusing on how they're different from you? *(Answers may vary, but could include that it's more important to understand someone's character rather than how they're different in their physical appearance or ability because their character is what determines how they treat others and what drives their decisions.)*
- Have students pay close attention to how the narrator describes Virgil's thoughts and feelings about Valencia as the plot unfolds. Write down what you observe in your Character Development Notes for Virgil.
  - Continue reading until the next to last paragraph on page 59. Review the definition of the word *industrial* for students (for the purpose of making products to sell).
  - Continue reading to the end of Chapter 8 and ask, "Which two characters does Virgil see in the grocery store, and how does he react to them?" *(He sees Valencia and Chet, but he doesn't approach them.)*
  - Begin reading Chapter 9 and continue to the end of page 65. Ask, "Based on evidence from the text, why does Valencia feel so grouchy?" *(Answers may vary, but could include that she would rather be doing other things than be at the grocery store with her mom, and she didn't get enough sleep.)*
  - *Think-Aloud:* It can be difficult to put ourselves in other people's shoes and imagine what it might feel like not to be able to hear, see, or walk well. It can be difficult to imagine what it feels like to be shy or to be outspoken and easily misunderstood. As the story continues, think about how the feelings and experiences of each of the characters are unique and try to put yourself in their shoes.
  - Before moving on to page 66, continue to prompt student response, "When Valencia is at the grocery store with her mother, she grows frustrated and annoyed. When you find yourself feeling this way, what do you do about your frustration?" *(Answers may vary, but should include students' reactions and reflections.)*

## Challenge

Valencia says her name could lead people into battle. What does your name say about you? Write a paragraph about what your name means to you and what it could tell others about your characteristics.

- Continue reading and pause at the bottom of page 67. Ask students to look at Kaori's business card again and then to read the first two text messages exchanged between Valencia and Kaori. Ask, "What is wrong with this picture? Does anything seem strange to you about this exchange?" *(Answers may vary, but could include students' reactions to Valencia sending someone a text message without knowing who she was contacting, which is not safe.)*
- Continue reading until page 69 and pause after reading "I should give this some thought." Review the meaning of the word "reincarnated" for students (reborn). Also, clarify for students that a freedom fighter is someone who fights against an oppressive and unjust government.
- Finish reading Chapter 9 and ask, "From what you know about Valencia so far, how do you think Chet's bullying makes her feel?" *(Answers may vary, but could include that Valencia keeps a zoological diary, so she's observant. She reads her surroundings and people, too. She can tell that Chet is mean by his demeanor and probably tries not to let him get to her.)*
- Have students get together with their assigned partners to read pages 72–75 of Chapter 10. Make sure students have adequate space to read aloud with their partners.
- Point to and read the third question for close reading on the board or chart paper, "What does the author want you to understand about Chet in Chapter 10?" Remind students to take notes about this question in the chart labeled "Chet" in their Activity Page 3.1.
- Tell partners to take turns reading paragraphs aloud to each other, pausing as needed to take notes on Activity Page 3.1. Tell students to stop reading when they have finished page 75.
- Ask students to discuss the question "What does the author want you to understand about Chet in Chapter 10?" with their partner.
- Ask for one or two volunteers to share their conclusions so far about Chapter 10 with the class. *(Answers may vary, but could include that the author wants us to understand something about Chet's relationship with his father and that his father's opinions matter a lot to him.)*
- Have students discuss and respond to the following with their partner, "Whenever Chet thinks about Valencia, he describes her as weird or wrong. If Chet had a conversation with Valencia, do you think his views would change? What words would you use to describe her?" *(Answers may vary, but could include that his view might change because Valencia has feelings and thoughts just like anyone else; she's also very smart and observant and knows how to make up her own mind.)*

- Ask students to return to their individual seats.
- Have students follow along as you finish reading Chapter 10 aloud to the class.
- Ask students to share some of the details, quotes, and ideas they wrote down for Chet in the last section of their Activity Page 3.1.
- Tell students to add to their notes as needed as they listen to the information and responses shared by their classmates.
- Use the following note samples to help students finish filling out their own.

Chet	
<b>Characteristics and Behaviors</b> Page 69. “Scrunchy-faced.” Page 72. He thinks being deaf is unnatural; he thinks Valencia is a faker. Page 73. He steals from the vending machine and carves bad words on desks. Page 73. He looks up to his father. Page 75. He practices basketball.	<b>Relationships</b> Page 59. Virgil calls him “the Bull.” Page 70. Valencia thinks of him as “scrunch” and is not intimidated by him. Page 72. He thinks Valencia has a lot of nerve and is a faker. Page 73. Chet looks up to his father, a corporate salesman who says respect comes from either “fear or admiration.” Pages 75–77. His dad criticizes people, like disabled people, a large woman in line, and a trainee.
<b>Problems and Conflicts</b> Page 75. He wants to make the basketball team this time, but his dad doesn’t think he can do it. Pages 75–76. He wants his dad’s approval.	<b>Resolutions and Changes</b>

- After students share notes and observations about Chet, ask the following questions:
  1. **Inferential.** How does Chet react when Mr. Bullens asks him about basketball? What does it tell you about how he feels in that situation? (*He turns red, shrugs, hunches over, clears his throat, etc. His actions imply that he’s uncomfortable with the situation.*)
  2. **Evaluative.** Why might Chet spend his time bullying Virgil and Valencia? Do you think his behavior is excusable based on how his father treats him? (*Answers may vary, but could include that perhaps Chet spends time bullying because his father speaks immaturely and meanly about others. Also, students may share that his behavior is not excusable but it’s more understandable now that we know something about how his father treats him.*)



## Reading Exploring Themes

### Beginning

Have students work in small groups to research and create a colorful, creative chart that illustrates themes often found in literature (for example, love, courage, survival, good vs. evil, knowledge is power).

### Intermediate

Have students work with a partner to use their Character Development Notes and the novel to brainstorm and write down topics in the text.

### Advanced/Advanced High

Have students work with a partner to exchange ideas from their Character Development Notes and write a short paragraph about the topics that are recurring within the text.

**ELPS 1.C; ELPS 5.G**

3. **Literal.** Is bullying ever an excusable behavior? (*no*)
  4. **Evaluative.** What should someone do when they're being bullied or when they witness bullying? (*Answers may vary, but should include reporting it to a trusted adult.*)
- Tell students to review their Character Development Notes for Chapters 8–10 and identify recurring topics that possibly connect to broader themes. Explain to students that topics are issues or subject matters addressed in the story. Explain that recurring topics are often connected to a theme in the story.
  - Go back to page 75 and reread the last four paragraphs. Ask for volunteers to share whether anything on that page might give a clue about one of the topics of the novel. (*Answers may vary, but could include "Maybe if he played it casual, he'd look like it was no big deal" and "The coach isn't likely to forget the stink of last year's tryouts."*) Have students note these words and phrases in the "Chet" section of their Character Development Notes.
  - Go back to page 54 and reread the page starting with the third line. Ask for volunteers to share whether they identify a clue about one of the topics of the novel. (*Answers may vary, but could include "Malaya wasn't afraid of anything" or "It must be fate, or meant to be."*) Have students note these words and phrases in their Character Development Notes for Virgil.
  - Ask for volunteers to share other examples of clues for possible topics from their notes and explain why they chose to record those specific details from the text.

## EXPLORE EMERGING THEMES (10 MIN.)

- Explain to students that now that they have discovered some topics from the text, they can use these topics to explore the emerging themes in the novel.
- Direct students' attention to Digital Projection 3.1 and their Character Development Notes.
- Explain that students will use topics that they have identified during the reading to identify themes in the novel.



### Check for Understanding

Ask students to explain the difference between a topic and a theme.

- Tell students to look at the Theme Anchor chart and explain that a theme is the message or lesson from the story that one can apply to one's own life.
- Ask students to follow along as you read the rest of the bullet points on the Theme Anchor chart again. Emphasize for students that a novel can have more than one theme, or overarching message, and that the more specific topics connect to the themes.
- Have students take out Activity Page 3.2. Have a volunteer read the headings on the chart. Explain that topics are the subject matter addressed in the story. Say that they can typically be stated in a few words and they help describe what the story is mostly about. The theme of a story will be the message or the lesson the author wants the reader to understand about the topics.
- Have students break out into their small groups and bring the novel, Activity Page 3.1, and their Character Development Notes. Tell students to use their Character Development Notes and work together to decide on at least three topics, write questions about those topics, and then determine possible emerging themes.
- To help students build this list of topics, have them start a discussion in their groups about the main characters, what each main character is going through, and how the main character responds to problems and conflicts. Make sure the students understand that these words and phrases are not themes because there is no message or lesson yet.
- Work with students to create two or three topics and record them on the class copy of the activity page. Have students record these topics on their activity pages as well. Some ideas could be insecurity, not feeling understood or heard, nicknames, feeling lonely, bullying, etc.
- Then have students pick a topic and turn it into a question. For example, if one of the topics written down was bullying, ask, "What is this story trying to teach you about bullying?" Have students discuss these questions in their small groups.
- Remind students that, by thinking about the message or lesson the story is teaching them about each of these topics, they're finding the themes of the story.
- Facilitate, monitor, and assist students as needed while they're completing Activity Page 3.2.
- Direct students to place their activity page in their unit folders at the end of the allotted time.
- Have students return to their individual seats.

## Support

Have students create a larger version of Activity Page 3.2 to brainstorm their ideas as a group before writing them down on their individual activity pages.

## Activity Page 3.2



## EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



### Exit Ticket

Use evidence from the text to explain one of the emerging themes in the story. **TEKS 4.8.A**

## Lesson 3: Chapters 8–10, Exploring Themes

# Writing



**Primary Focus:** Students will compose a letter, an email, or a text message to Kaori from Valencia requesting more information about her services. **TEKS 4.12.D**

## HOW TO REQUEST INFORMATION (5 MIN.)

- Tell students that in this lesson they will learn how to write to request more information.
- Explain to students that writing to request information can be very helpful in situations when a considerable amount of details are required to make a decision or to begin a process.
- Ask students to list some ways that people get details or information from each other quickly in their everyday real-life experiences. (*Answers may vary, but could include phone calls, emails, and text messages.*) Explain that, in the past, people also wrote letters that were sent through the postal service, which is not done as often anymore.
- Display Digital Projection 3.2 for students. Read the first box aloud to the class and respond to any questions from the students.

### > Digital Projection 3.2: Writing to Request Information

- Ask for volunteers to read aloud the pointers for each type of written request to the rest of the class. Support volunteers as needed. Respond to any questions students may have regarding the information.

### Support

Have students read and critique the text messages Valencia sent to Kaori. Ask students to describe how Valencia could have improved her text messages, according to the guidelines on Digital Projection 3.2.



**TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.12.D** Compose correspondence that requests information.



### Check for Understanding

Ask students to explain why it's so important to confirm the identity of someone before sending them a text message.

- Display the sample letter and text message included in Digital Projection 3.2. Remind students that an email to request information is just like a letter but without the addresses and the date. Read the samples aloud to the class.

### INDEPENDENT PRACTICE (10 MIN.)

- Have students take out Activity Page 3.3.
- Give students eight minutes to write an email to Kaori requesting more information about her services. Tell students to follow the guidelines shown on Digital Projection 3.2.
- Give students two minutes to write a text message to Kaori requesting more information about her services.

### PRACTICE WITH A PARTNER (5 MIN.)

- Have students get together with a partner and bring Activity Page 3.3.
- Tell students to exchange papers and read the requests their partner wrote.
- Instruct students to respond to their partner's text message on Activity Page 3.3 in the space provided.
- Walk around the classroom and support students as needed.
- Collect Activity Page 3.3 when students are finished.

End Lesson

### Challenge

Have students write a formal letter or email to the principal requesting more information about one of the programs at school.

### Activity Page 3.3



**ENGLISH  
LANGUAGE  
LEARNERS**

### Writing Text Messages

#### Beginning

Have students work in small groups and provide them with chart paper and color markers. Ask students to draw popular emojis and write the adjectives that the emojis express. Then have students write out a short sample text message using an emoji.

#### Intermediate

Have students work in small groups to write and share sample text messages requesting information from people they know. Students may use question starters for support.

#### Advanced/Advanced High

Have students work with partners to write text messages requesting information from people they know.

**ELPS 5.A; ELPS 5.B;**

**ELPS 5.F**



## 4

# Chapters 11–14, Interpreting the Signs

## PRIMARY FOCUS OF LESSON

### Reading

Students will make inferences using evidence from the text to support their understanding. **TEKS 4.6.F**

### Writing

Students will make connections to personal experiences by thinking about their own neighborhood and school to understand how the setting of the story influences the plot. **TEKS 4.6.E; TEKS 4.8.D**

## FORMATIVE ASSESSMENT

### Exit Ticket

First, describe some of the things or people in your neighborhood and school that help determine what you do every day. Then, explain how the setting of this story influences what happens in the characters' lives. Remember to use evidence from the text to support your reasoning.

**TEKS 4.6.E; TEKS 4.8.D**

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Digital Projection 1.1 <input type="checkbox"/> Activity Page 4.1
Chapters 11–14	Whole Group/ Partner	40 min.	
Discuss and Respond	Whole Group/ Partner	20 min.	
Writing (25 min.)			
Making Connections	Small Group	15 min.	<input type="checkbox"/> chart paper and markers <input type="checkbox"/> Exit Ticket
Exit Ticket	Independent	10 min.	

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important characters and events in the story so far. Use this time to meet with students about their Lesson 3 Exit Tickets, either individually or in small groups, to help clarify students' understanding of emerging themes in the story.
- Make sure students have their unit folders where they keep and organize their Character Development Notes and other unit-based activities.
- Identify Digital Projection 1.1 and prepare to display it.
- Identify Activity Page 4.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "What clues in the text help you make inferences about the characters' traits and personalities? Identify the clues and state your inferences."
- Draw or prepare to project a blank version of the Character Development Notes chart in a place that is easily accessible in the classroom to model note-taking for students. Label it "Valencia." Prepare to model note-taking for students.

Valencia	
Characteristics and Behaviors	Relationships
Page 86. She can tell she's the only one awake by "the way the house feels." Page 89. She would have listened to the people from a church who came to the door and asked questions. Page 90. She keeps a zoological diary. Page 92. She goes to the woods often.	Page 89. Her dad calls her "cupcake" and she hopes he does until she's older. Page 93. She asks Saint Rene to protect her.
Problems and Conflicts	Resolutions and Changes
Page 93. She's nervous about going to Kaori's house alone.	

- Prepare to have students participate in Think-Pair-Share activities as they read Chapters 11–14.
- Prepare to have students work with an assigned partner for a close reading exercise. Have separate sheets of paper ready to hand out for this activity.

## Writing

- Prepare to divide the class into small groups of three to five students to work on the Making Connections activity. This may be an opportunity for students to work with classmates they have not worked with yet throughout the unit.
- Prepare chart paper and color markers to pencils for students to work with in their small groups.
- Prepare to distribute the Exit Ticket to each student to complete at the end of the writing segment.

## Universal Access

### Reading

- Display a colorful, engaging version of the Character Analysis Anchor chart somewhere that is easy to see in the classroom. Ideally, students added details and illustrations for each section of the chart. Students can refer to this chart throughout the unit and as they work on their Character Analysis Project.
- Display an example of a T-chart somewhere in the classroom. You may want to label the first column “Clues” and the second column “Inferences.”

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**assertive, adj.** characterized by actions and words that are confident or bold

**banish, v.** to drive out, remove, or clear away

**bidding, n.** what someone orders or demands

**con artist, n.** someone who tricks others into believing something that is not true for personal gain

**exhibit, n.** something that is produced to show others

**examine, v.** to inspect or study closely

**harboring, v.** holding closely with care

**instinctual, adj.** natural, unlearned

**manipulate, v.** to control to one's own advantage

**sparse, adj.** thinly scattered

Vocabulary Chart for Chapters 11–14			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	con artist instinctual	assertive banish bidding exhibit examine harboring manipulate	sparse
Multiple Meaning		assertive banish bidding exhibit examine harboring intervals manipulate	
Sayings and Phrases	fits and starts take my chances like the back of my hand		

Start Lesson

## Lesson 4: Chapters 11–14, Interpreting the Signs

# Reading



**Primary Focus:** Students will make inferences using evidence from the text to support their understanding. **TEKS 4.6.F**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about any important events in recent chapters.



**TEKS 4.6.F** Make inferences and use evidence to support understanding.

- Use this time to meet with students about their Lesson 3 Exit Tickets, either individually or in small groups, to ensure students' understanding of emerging themes in the story.
- Have students return to their individual seats.

## CHAPTERS 11–14 (40 MIN.)

- Tell students that today they will read Chapters 11–14 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Display Digital Projection 1.1. Briefly review the chart with the students and check for understanding.

### ➤ Digital Projection 1.1: Character Analysis Anchor Chart

- Point to the “Resolutions and Changes” section on Digital Projection 1.1 and remind students that character development is how a character grows or changes in the story.



#### Check for Understanding

Ask students what inference they might make if they saw an adult they know looking into the windows of their car with a frustrated expression on their face, trying the doors, and searching through their things. (*We can infer that they might have locked their key in the car.*)

- Ask students to take out Activity Page 4.1.
- Explain to students that, in this lesson, they will be making inferences. Tell students that making inferences is like interpreting the signs; we use what we know and the clues we have to make guesses or read between the lines.
- Explain to students that in this lesson they will make inferences about the four main characters in the story: Virgil, Valencia, Kaori, and Chet. Ask students to pay close attention to the author's use of detail and description in connection to the characters as they read and take notes on Chapters 11–14.

**Note:** If a student has chosen another character, like Gen or Lola, to work on for their final project, they may take notes on that character instead of one of the main characters in the space provided on Activity Page 4.1.

- Point to the prompt for close reading that is on the board, “What clues in the text help you make inferences about the characters' traits and personalities? Identify the clues and state your inferences.”

#### Activity Page 4.1



## Support

Tell students that using what they already know to make inferences is just as important as identifying clues. Ask students to raise their hand if they have a pet. Ask them to keep their hands up if they help take care of their pet. Ask the students with their hands up what they can possibly infer about Virgil and his pet based on their own experience.

## Challenge

Have students write one or two paragraphs in response to the following prompt, “Lola tells Virgil that good and bad things go together. Without one, you can’t recognize the other. What can you infer about living in a world without good or bad things? What might you enjoy about it and what might you miss? Would you choose to live in this kind of world if you could? Why?”

- Ask students to think about this close reading prompt as they read Chapters 11–14. Tell students that they will discuss the prompt with a partner and share their responses later on the lesson.
- Ask students to follow along as you read the text aloud. Tell students to take notes on Activity Page 4.1 and remind them to write down the page number that corresponds to the note they are adding.
- Begin reading Chapter 11.
- Read until the end of the first line on page 83. Then pause and ask, “What are Lola’s rules when walking into a room? Why might they be important?” (*Survey a room when you enter it, take a good look around, and never be caught off guard. This could be so Virgil won’t be startled or surprised when he walks in.*)
- **Think-Pair-Share:** Have students reflect on the following prompt, then turn to a partner and share their thoughts:
  - **Health and Wellness prompt:** “Virgil describes the peaceful, quiet morning as ‘glorious.’ What is your ideal environment? You might consider whether it is quiet or loud, full of people or more solitary, at home or somewhere else, or other factors.”
- Finish reading Chapter 11 (to page 85). Ask students what clues they identified to help them understand Virgil’s traits and personality. (*Answers may vary, but could include that he notices when Gulliver rattles his water bottle, he enjoys it when he’s the only one up and the house is quiet, he doesn’t think Kaori would approve of garden stones, and others.*)
- Ask students what they can infer about Virgil based on these clues. (*Answers may vary, but could include that Virgil is introverted, thoughtful, and caring, and that he prefers quiet spaces where he can think.*)
- Ask students about what happens to Amado in Lola’s dream. What does she say is the most important moral or message of the dream? (*Amado ignores people’s advice and goes toward a bright red tree, which eats him. Lola says the message is to “beware the color red.”*)
- Begin reading Chapter 12. Read until the end of the third paragraph on page 89. Then pause and ask, “Why does Valencia think the pamphlet the strangers give her is funny?” (*It talks about listening and hearing, and she’s deaf.*) Remind students to think about the clues in the text to infer why Valencia would find it amusing.
- Ask students, “Based on the details in the text, what can you infer about Valencia’s attitude toward religious beliefs?” (*Answers may vary, but could include that she’s respectfully curious to know about what other people think and believe.*)

- Continue reading until the end of the next to last paragraph on page 91. Pause and ask, “Which cereal does Valencia’s dad eat for breakfast?” (*Cap’n Crunch*) Which cereal did Virgil eat for breakfast in the previous chapter? (*Cinnamon Toast Crunch*) Do you think that it’s just coincidence that they both enjoy sugary cereals? (*Answers may vary, but could include the author’s use of the phrase “there are no coincidences.”*)
- Finish reading Chapter 12. Pause and give the following inferential prompt, “Valencia says, ‘I know the woods like the back of my hand.’ Based on the rest of her comments, what do you think the expression ‘like the back of my hand’ means?” (*as familiar as something you observe every single day*)
- Continue to prompt student response, “Based on evidence in the text, do you think Valencia is nervous about her appointment with Kaori?” (*Answers may vary, but could include details from the text, for example, she didn’t give Kaori her real name, she imagines she’s in a church and asks Saint Rene for protection, among other details.*)
- Begin reading Chapter 13. On page 95, pause after reading the line “Today would be the day. It was meant to be.” Ask students, “Which recurring topic can you identify in this line?” (*fate*)
- Continue reading to the end of the fifth paragraph on page 96. Then pause and ask, “Why does Chet say the boa constrictor won’t hurt him? What is his body language when he says this and what does it say about how he’s acting?” (*He says the boa constrictor won’t hurt him because it knows he’s the boss; he puffs out his chest as he does to prove that he’s brave.*)
- Finish reading Chapter 13 and ask, “Why was Chet upset that no one noticed Valencia spent more time with the boa constrictor?” (*He thinks she can get away with everything because she’s deaf.*)
- Begin reading Chapter 14. Read until the end of page 100. Then pause and ask, “What do the dots and lines represent in Kaori’s star chart?” (*The dots represent stars, and the lines connecting them create constellations.*)
- Continue reading until the line “I think Gulliver’s cute” on page 103.
- *Think-Pair-Share*: Have students think about the following prompt, then turn to a partner and discuss their thoughts: “Identify two or three details about Gen in this chapter. What can you infer about Gen’s character traits and personality based on these details? In what ways is she different from her sister?” Ask for volunteers to share responses. (*Answers may vary, but could include that Gen’s pajamas are inside out, she has her jump rope with her, she remembers a girl who shares her initials and who is not her friend, she likes Gulliver and doesn’t call him a rodent. We could infer that Gen has an easygoing*



and fun-loving personality. She's confident with expressing her own opinions, like her sister, but doesn't read as deeply into things as Kaori.)

- Finish reading page 103. Then pause and ask, "How does Kaori describe Pisces? Based on what you've read so far, does this description match Virgil?" (*Kaori says that a Pisces doesn't have self-confidence and can be sensitive. They don't always know what to do. At this point in the novel, her description does match Virgil.*)
- Finish Chapter 14 and ask, "How does Kaori describe Scorpio? Based on what you've read so far, does this description match Valencia?" (*Kaori says that Scorpions are smart, independent, outgoing, confident, have a temper, and have a lot of friends. Answers may vary, but could include that some parts of this description match Valencia, such as being sharp, independent, and maybe having a temper, but others do not, such as having many friends competing for her attention.*)
- *Think-Pair-Share*: Think of the myths and fairy tales you know. If you were to choose one to become a constellation, which would you choose and why?
- Allow volunteers to share their responses after discussing with a partner.

#### DISCUSS AND RESPOND (20 MIN.)

- Have students take out Activity Page 4.1.
- Have students sit together with their assigned partners. Tell students that first they will discuss some details in the text as a group, and then they will have time to work with their partner to answer the close reading question, "What clues in the text help you make inferences about the characters' traits and personalities? Identify the clues and state your inferences."
- Questions for group discussion of Chapters 11–14:
  1. **Health and Wellness/Evaluative.** Describe David, from Chapter 13. How does David stand up for Valencia in class? Is he approaching the situation the right way? (*Answers may vary, but could include that David shushes other people who were snickering about Valencia's question; he's right to stand up for Valencia, but it's more appropriate to seek support from a trusted adult in a classroom setting, especially when bullying is the issue.*)
  2. **Inferential.** Chet calls people who are afraid of snakes cowards. Based on what you've read so far, list some things that Chet might fear. (*Answers may vary, but could include being seen as weak, losing, not getting into the basketball team, disappointing his dad, not getting away with his bad behavior.*)



## Reading Character Descriptions

### Beginning

Have students work with a partner to use prior knowledge and experience to have a conversation about their pets or their favorite animals.

### Intermediate

Have students use language from the Character Analysis Anchor chart to give an oral description of Virgil. Assist students by referring to the chart and coaching them through meaning as needed.

### Advanced/Advanced High

Have students use the Character Analysis Anchor chart and their notes from the lesson to orally describe one of the characters in the story.

**ELPS 1.A; ELPS 2.E**

3. **Evaluative.** Chet says that Valencia doesn't hide her hearing aids because she wants attention. Does this sound like Valencia from the descriptions you've read of her? Use evidence from the text to support your answer. *(Answers may vary, but could include that Valencia enjoys keeping a journal and going into the forest to observe nature, spends a lot of time alone with her thoughts, and doesn't seem eager to win the approval of others. Also, she needs her hearing aids.)*

- Ask students to compare their notes for Chapters 11–14 with their partner. Tell students they may make changes to their notes based on the conversation with their partner.
- Direct students' attention to the example of the Character Development Notes chart labeled "Valencia" that you prepared before the lesson.
- Review the examples of notes for Valencia's character development. Ask students to share other notes and details they added for Valencia during the reading. Make additional notes in the chart as appropriate.
- Go to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, "What clues in the text help you make inferences about the characters' traits and personalities? Identify the clues and state your inferences."
- Tell students that they will work with their partner to respond to the prompt.
- Ask students to take out a couple of separate sheets of paper.
- Tell students they may use their notes on Activity Page 4.1, as well as the text, to respond to the prompt.
- Tell students they will choose at least two characters with their partner, then list three or four clues, as well as their text-based inferences, for each character.
- Instruct partners to make a T-chart for each character they select on their separate sheets of paper, labeling the first column "Clues" and the second column "Inferences". You may display a sample T-chart for students to reference.
- Give partners time to list some clues and inferences for each character they selected.
- Walk around the classroom and assist students with completing their response to the close reading prompt as needed.
- Remind students that these clues and inferences may be helpful for their final projects.
- Ask for one or two volunteers to share an oral response to the prompt. Give the other students in the group the opportunity to react and reflect on their classmates' thoughts.
- Make sure both students' names are on their papers and collect papers at the end of the activity.

## Lesson 4: Chapters 11–14, Interpreting the Signs

# Writing



**Primary Focus:** Students will make connections to personal experiences by thinking about their own neighborhood and school to understand how the setting of the story influences the plot. **TEKS 4.6.E; TEKS 4.8.D**

### MAKING CONNECTIONS (15 MIN.)

- Have the class divide into small groups of three to five students.
- Provide each group with a large piece of chart paper and a set of color markers. Ensure that each group has enough space to work together to complete the activity.
- Ask volunteers to share how their personal development is impacted by relationships, experiences, and settings, such as their school or neighborhood. (*Answers may vary.*)
- Explain to students that the setting of a story is the full scene in which the story takes place. The setting is the *where* and the *when* of the story. A setting can be simple (like in the classic story “The Three Little Pigs”) or it can be complex (like in *Hello, Universe*).
- Tell students that they will learn more about the setting of a story in this lesson.



### Check for Understanding

Ask students to name some elements of the setting in *Hello, Universe*. (*a neighborhood with sidewalks, a school, a forest, another neighborhood, the characters’ homes*)

### Support

Explain to students that the five senses are very helpful for describing the setting of a story. Suggest that students think about sights, sounds, and smells as they describe a regular school morning. What we touch and what we taste can be part of the setting, too, like a hard chair or cold milk.

- Explain to students that each group will make an illustration that portrays the collective setting of their typical morning on a school day.
- Tell students that the center of the chart paper is the school when the first class is about to begin. Explain that each member of the group will use a portion of the chart paper to illustrate their own daily setting in the morning, or the spaces they navigate in the morning in order to get to school on time.

**TEKS 4.6.E** Make connections to personal experiences, ideas in other texts, and society; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.

- Have groups draw the school, or an image that represents the school, in the center of their paper. Also, ask students to write the time that school starts under the centered image.
- Give students seven or eight minutes to write or draw a description or representation of their setting every morning before school and how they eventually arrive at school. Explain that all setting descriptions should eventually connect at the school site.
- Encourage students to be creative in how they portray their mornings at school, and to include appropriate and interesting details they would like to share. Ask them to imagine if authors included every little detail about the setting of the story. (*Stories would become very long and boring.*)
- Remind students that this is an activity about setting, so they will only include details pertaining to places, spaces, and the time (no details about their own actions or decisions).
- When the groups have completed the activity, each group may briefly talk about the setting they have illustrated. Students may choose one or two representatives to talk about what their settings have in common, or each member of the group can talk about their own part of the setting.
- Have students return to their individual seats.
- Ask students to think about the setting of *Hello, Universe* and respond to the following question, “What places connect all the characters in the story so far? What places are more unique to specific characters?” (*Answers may vary, but could include that the neighborhood or neighborhoods connect the characters, and the school connects Chet, Virgil, and Valencia. One example of a space that is unique to a specific character is Kaori’s spirit chamber, or bedroom, though other characters enter it as well.*)

### EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



#### Exit Ticket

First, describe some of the things or people in your neighborhood and school that help determine what you do every day. Then, explain how the setting of this story influences what happens in the characters' lives. Remember to use evidence from the text to support your reasoning.

End Lesson

### Challenge

Have students write a paragraph about a place where they find themselves often, maybe every day, maybe every week, that makes them feel calm and safe, or perhaps inspired. Ask students to include details they recall about the space in their description.



ENGLISH  
LANGUAGE  
LEARNERS

### Speaking Making Connections

#### Beginning

Have students draw an illustration or representation of the setting of one of their favorite places. Then have students give a brief oral description of the place they illustrated to a partner.

#### Intermediate

Have students converse with a partner and share detailed descriptions of their current classroom setting.

#### Advanced/Advanced High

Have students converse in small groups about elements in the setting of *Hello, Universe* that are similar to what they experience in their own lives. Ask them to discuss elements that may be very different.

ELPS 3.B; ELPS 3.D;

ELPS 3.E

## 5

# Chapters 15–18, Into the Forest

**PRIMARY FOCUS OF LESSON****Reading**

Students will generate questions about the text before, during, and after the reading to deepen their understanding. **TEKS 4.6.B**

**Writing**

Students will summarize how the plot has developed in a way that maintains meaning and logical order. **TEKS 4.7.D**

**FORMATIVE ASSESSMENT****Exit Ticket**

Use your notes to identify what you would like to better understand about Valencia, Virgil, and Chet. Write down one or two questions that you would ask each of these characters to help you understand them better. **TEKS 4.6.B**

**TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information;  
**TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Digital Projection 1.1 <input type="checkbox"/> Activity Pages 5.1, 5.2
Chapters 15–18	Whole Group/ Partner	40 min.	
Discuss and Reflect	Partner	15 min.	
Exit Ticket	Independent	5 min.	
Writing (25 min.)			
Elements of a Plot	Whole Group	10 min.	<input type="checkbox"/> Digital Projection 5.1 <input type="checkbox"/> Activity Pages 5.3, 5.4
Summarize the Plot	Partner	15 min.	

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important characters and events in the story so far. Use this time to meet with students about their Lesson 4 Exit Tickets, either individually or in small groups, to help clarify students' understanding of how the setting of the story influences the plot.
- Make sure students have a folder where they keep and organize their Character Development Notes. They will write Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Digital Projection 1.1 and prepare to display it.
- Identify Activity Page 5.1 and prepare for students to complete it.
- Identify Activity Page 5.2. Prepare for students to work with a partner to complete the activity.
- Draw or prepare to project a Know-Wonder-Learn (KWL) chart somewhere easily accessible in the classroom to model formulating questions for students.
- Prepare to have students read part of the text with assigned partners.
- Prepare to discuss the following core vocabulary words before students begin partner reading: *sacred*, *undisclosed*.
- Write the following prompt for close reading on the board or chart paper, "What questions do the key events in these chapters raise in your mind about the fate of each character?"
- Prepare to distribute the Exit Ticket for each student to complete at the end of the reading segment.

### Writing

- Identify Digital Projection 5.1 and prepare to display it.
- Identify and prepare Activity Page 5.3.
- Identify Activity Page 5.4. Prepare for students to work with a partner on Activity Page 5.4. Partners may be assigned or students may pair with a classmate for the activity.
- Prepare a long, blank timeline on the board or chart paper to model sequencing events for students.
- Prepare the following to use as an example of how to begin summarizing the plot so far:

It's summertime and Virgil, Valencia, Kaori, and Chet are middle schoolers who live in the same part of town. Some of them are looking for real friendship, but Chet is a bully. Virgil wants . . . Kaori wants . . . Valencia wants . . . Chet wants . . . And now . . .

- Use the following extension activity to deepen students' knowledge of the elements of a plot: in small groups, have students create their own unique and colorful Plot Anchor charts to display in the classroom. They can choose one of their favorite stories to analyze and use for examples of introduction, rising action, climax, falling action, and resolution.

## Universal Access

### Reading

- Keep a colorful, easy-to-read version of the Character Analysis chart up somewhere in the classroom for students to reference.
- Prepare blank Character Development Notes, as seen on Activity Page 5.1, on chart paper or on a slide for digital projection for students to use for cooperative learning as needed.
- Prepare space for students to make their own KWL charts that can be used for cooperative learning as needed.

### Writing

- Display a version of the Plot Anchor chart somewhere in the classroom for students to easily reference.
- Create another large blank timeline on chart paper or on a slide to be projected digitally. Allow students to use the blank timeline for cooperative learning as they work on Activity Page 5.4.
- Prepare the following sentence frame for scaffolding the summarizing exercise, “\_\_\_\_\_ wants . . . , but . . . . So now . . .”

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**follicle, n.** a tiny cavity that protects the root of a hair

**intermittently, adv.** coming and going

**noxious, adj.** harmful or destructive

**ominous, adj.** having a sense or warning of misfortune

**pivot, v.** to turn or modify movement quickly

**quell, v.** to overwhelm into calm



**realization, n.** a clear understanding

**sacred, n.** set apart for one special purpose, especially for religious purpose

**scenario, n.** a setting with developing events

**undisclosed, adj.** not revealed

Vocabulary Chart for Chapters 15–18			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	follicle sacred	intermittently noxious ominous pivot quell scenario	
Multiple Meaning	follicle	noxious pivot quell	
Sayings and Phrases	kinda mangy		

Start Lesson

## Lesson 5: Chapters 15–18, Into the Forest

# Reading



**Primary Focus:** Students will generate questions about the text before, during, and after the reading to deepen their understanding. **TEKS 4.6.B**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the important events in the chapters they read in the previous lesson.

**TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information.

- Use this time to meet with students about their Lesson 4 Exit Tickets, either individually or in small groups, to ensure students' understanding of how setting can influence plot.
- Have students return to their individual seats after the recap.

## CHAPTERS 15–18 (40 MIN.)

- Tell students that today they will read Chapters 15–18 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 5.1.
- Display Digital Projection 1.1. Remind students to reference this chart while they take notes about Valencia, Virgil, and Chet as they read Chapters 15–18.

### ➤ Digital Projection 1.1: Character Analysis Anchor Chart.

- Have students take out Activity Page 5.2. Tell students that before they begin reading, they will think about what has happened in the story so far and what questions they have about the development of the three characters the author focuses on in this chapter's lesson: Valencia, Virgil, and Chet.
- Refer students to the columns "What I Know" and "What I Wonder" on Activity Page 5.2.
- Have students get together with their assigned partners to write the things they already know about each character listed on the KWL chart, then formulate at least one question they have about each of them. Instruct students to write their questions about the characters in the "What I Wonder" column on the chart.
- When students are finished writing, ask for one or two volunteers to share the things they know and what they wonder about for each of the characters.
- After students have shared, prompt them to respond to the following, "Name one thing we know that all three characters have in common." (*They're about the same age, they go to the same school.*) "How would you describe their relationships?" (*Answers may vary, but could include that they aren't friends and don't know each other well, though Virgil wants to be Valencia's friend. Chet bullies both Virgil and Valencia but is meaner to Virgil.*)
- Tell students to keep Activity Page 5.2 handy and explain that they will go back to it after the reading for this lesson.
- Point to the prompt for close reading that is on the board, "In these chapters, what questions do the key events raise in your mind about the fate of each character?"

Activity Pages 5.1  
and 5.2



### Challenge

Ask students to use evidence from the text to give reasons why Valencia would have chosen the name Sacred for the dog who lives in the woods. (*In their responses, students should reference the meaning of the word sacred as set apart for a special purpose, or as it relates to religion.*)

- Ask students to think about this close reading prompt as they read Chapters 15–18. Ask students to describe the meaning of *fate* in the context of this novel. (*Fate is like destiny, or what will happen to the characters in the next pages of the novel.*)
- Remind students that character development is the process by which a character grows or changes in the story, and that process involves key events. The events in a story, or the plot of the story, reveal the actions and decisions of the characters, as well as what happens to them that would influence how they develop.
- Ask students to follow along as you read the text aloud and to take notes on Activity Page 5.1. Remind students to write down the page number that corresponds to the note they are adding.
- Begin reading Chapter 15.
- Pause after reading the second to last paragraph on page 107. Ask, “How do you think Valencia felt when she met Sacred?” (*Answers may vary, but could include that she felt that he was sweet and she should take care of him.*)
- **Health and Wellness prompt:** “Valencia is frustrated because her parents don’t think she’s responsible enough to take care of a dog. What are some ways she could prove she is responsible?”
- Have students get together with their assigned partner to finish reading Chapter 15. Make sure student pairs have adequate space to read aloud to each other.
- Instruct students to take turns reading paragraphs until the end of Chapter 15, on page 110.
- Remind students to take notes together as they read.
- Have students return to their individual seats in the classroom after they have finished reading Chapter 15.
- Ask students to take out Activity Page 5.2. Tell students to look at the column “What I Learned.”
- Ask for volunteers to share what they learned about Valencia in Chapter 15. (*Answers may vary, but could include that Valencia likes squirrels, she secretly takes care of a stray dog who lives in the woods and who she named Sacred, and her parents won’t let her have a pet.*)
- Have students make notes about Valencia in the column “What I Learned.”

- Ask students, “When Valencia talks about her mom on page 110, what does she mean by ‘There’s always a footnote to her “I love yous”?’” (*Answers may vary, but should include that a footnote is a note or comment of explanation that is usually written, but Valencia means to say that her mom always says “I love you” with a protective comment attached.*)
- Begin reading Chapter 16. Pause at the end of the first paragraph on page 113 and ask, “Why does the narrator describe the rustling sound as ominous?” (*The sound makes Virgil feel tense, concerned that something bad is going to happen.*)
- Continue reading until the end of page 114. Then pause and ask, “What do you think Chet is doing in the forest?” (*looking for a snake to capture*)
- Finish reading Chapter 16. Then pause and ask, “What warning did Lola give Virgil that he remembers when he sees Chet?” (*Beware the color red.*) “Did Lola know that Virgil would run into Chet and that Chet would be wearing a red shirt?” (*No, she just had a premonition about the color red.*)
- **Health and Wellness prompt:** “Chet says some very offensive things to Virgil, and even takes something that belongs to Virgil. How would you feel if someone called you horrible names or stole your backpack?”
- Direct students’ attention to the close reading prompt, “What questions do the key events in these chapters raise in your mind about the fate of each character?”



### Check for Understanding

Ask students to name a key event that happened in Chapter 16. (*Virgil and Chet both went into the forest on the same day; Chet dropped Virgil’s backpack with Gulliver inside into a deep, dark well.*)

- Prompt student response by asking, “How would you feel if you knew your pet was in danger?” (*Answers should include students’ reflections and personal responses.*) “What do you think Virgil should do now?” (*Answers may vary, but could include things like going home to tell Lola or going into the well to rescue Gulliver.*)
- Confirm with students that they have added notes in the sections labeled “Virgil” and “Chet” on Activity Page 5.1.
- Continue reading Chapter 17. Pause after reading the next to last line on page 121, after “journey down,” and ask, “What element does Pah control?” (*Pah controls darkness.*) “What does that have to do with Virgil?” (*Darkness is Virgil’s biggest fear, and now Gulliver is in a dark well.*)

### Challenge

There are over seven thousand islands in the Philippines, but people don't live on all of them. Ask students to research one island in the Philippines where people live and record what animals live there, what foods people eat, and how many people live on the island.

### Challenge

Chet believes he's "snake hunting" when he pokes around in the bushes. Prompt students to research how to behave around snakes and decide whether he's handling them the right way.

- Continue to read aloud to the class with expression. Read until the end of page 126. Then pause and ask, "Why did Virgil decide to jump?" (*He couldn't abandon Gulliver.*)
- Finish reading Chapter 17. Then pause and ask, "Which nursery rhyme does Virgil quote when he realizes his cell phone is broken? How might it apply to his situation?" (*He quotes "Humpty Dumpty." It applies to his situation because his cell phone is broken and because he's in an unfixable situation.*)
- Give students a minute or two to add notes in the section labeled "Virgil" on Activity Page 5.1.
- Prompt students to reflect on the story by asking, "Do you think Virgil did the right thing? Why?" (*Answers may vary, but should include students' reflections and personal responses.*)
- Direct students' attention to the prompt for close reading, "In these chapters, what questions do the key events raise in your mind about the fate of each character? Then ask, "What is the most important key event that happened in this chapter?" (*Virgil gets stuck in a dark well with Gulliver, and there's no way to get out.*) "What question does it raise in your mind about Virgil's fate?" (*Answers may vary, but could include "how will he get out?"*)
- Ask students what problem should be added for Virgil in their Character Development Notes. (*Virgil getting stuck in a dark well*)
- Begin reading Chapter 18. Continue reading to the end of page 131. Then pause and ask, "Based on evidence from the text, why does Chet have to remind himself that he's 'no chicken'?" (*Answers may vary, but could include that noises in the forest were making his heart pound and he thought to use a branch as a weapon.*) "What does Chet do or think about to boost his confidence?" (*He puts other people down, like Virgil.*)
- Continue reading to the end of page 132. Then pause and ask, "When Chet goes to bed at night, who does he imagine himself to be?" (*a warlord, a warrior, or a knight*) "What do these people have in common, and why might Chet want to be like them?" (*Answers may vary, but could include that they are powerful, and Chet wants to be powerful too.*)
- Finish reading Chapter 18. Then pause and prompt student response to the text:
  1. **Health and Wellness.** Chet says there's "something strange about a girl who couldn't hear." If you were to talk to Chet about this observation, what would you say to him? (*Answers may vary, but should include students' reflections.*)

2. **Inferential.** Chapter 18 is called “Animal,” but no animals actually appear in the chapter. Why might it have this title? (*Answers may vary, but could include that Chet is looking for a snake; he also sees that Valencia is looking for an animal and imagines that she’s up to no good, then he tries acting like an animal and making animal noises to see if Valencia will react.*)

- Give students a few minutes to complete their notes about Chet on Activity Page 5.1.

### DISCUSS AND REFLECT (15 MIN.)

- Ask students to keep Activity Page 5.1 handy and to take out Activity Page 5.2 as well.
- Ask students to look at the “What I Wonder” and the “What I Learned” columns on Activity Page 5.2. Ask them whether they learned anything in these chapters that helps answer their questions in the “What I Wonder” column. (*Answers may vary.*)
- Tell students to get together with their assigned partners to discuss and complete the “What I Learned” column for each of the characters listed.
- When students have finished, have them put Activity Page 5.2 in their unit folders.
- Have students continue working with their partners. Ask students to take out a separate sheet of paper and use evidence or quotations from the text to write brief responses to the following prompts for Chapters 15–18:
  1. In these chapters, what questions did the key events raise in your mind about the fate of each character?
  2. Most of the characters in the book are in the woods during these chapters. If you could choose to follow one of the characters, who would you choose and what would you say to them?
  3. In these chapters, both Virgil and Chet encounter situations they’re not ready for and begin to imagine all sorts of stories to explain what might be happening. Use a T-chart to show what Virgil thinks of the well versus what Chet thinks Valencia is up to.
- Ask for one or two pairs of volunteers to share their responses.
- Have students return to their individual seats. Close the discussion with the following prompt for reflection (students don’t need to share their response with the rest of the group):

### Support

Review the nursery rhyme “Humpty Dumpty” with students and have them consider what Humpty Dumpty and Virgil have in common.



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### Reading Asking Questions

#### Beginning

Have students work in small groups to describe each of the main characters using single words and phrases. Students may go around in a circle and share one word or phrase at a time. Support and prompt students as needed.

#### Intermediate

Have students work in small groups and ask one another questions about the main characters in the story.

#### Advanced/Advanced High

Have students work with a partner to take turns sharing a question about a character and answering as the character.

**ELPS 4.G; ELPS 4.K**

- **Health and Wellness prompt:** “When Virgil gets stuck in the well, he compares himself with his brothers, stating that they would never have gotten themselves into that situation. Have you ever started comparing yourself to other people? What are some strengths that you have that no one else does?”

### EXIT TICKET (5 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



#### Exit Ticket

Use your notes to identify what you would like to better understand about Valencia, Virgil, and Chet. Write down one or two questions that you would ask each of these characters to help you understand them better.



**TEKS 4.6.B**

### Lesson 5: Chapters 15–18, Into the Forest

# Writing



**Primary Focus:** Students will summarize how the plot has developed in a way that maintains meaning and logical order. **TEKS 4.7.D**

### ELEMENTS OF A PLOT (10 MIN.)

#### ➤ Display Digital Projection 5.1

- Have students take out Activity Page 5.3.
- Explain to students that most stories written in English follow a similar pattern of composition. Refer to Digital Projection 5.1 as you explain how a story begins with an introduction, describes the rising action, which is driven by some sort of conflict, which then reaches a turning point, called the climax, then describes what happens after the turning point in the falling action, and then finally reaches resolution.

#### Activity Page 5.3



**TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information;  
**TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

- Ask for volunteers to read aloud the descriptions of each plot element to the rest of the group. Ask students whether they have any questions about any of these elements.
- Address students' questions and confirm for them that they will be talking about the elements of a plot in more detail in future lessons.
- Point along the plot curve on the chart and ask students to think about which part of *Hello, Universe* they're reading now. (*rising action*)



### Check for Understanding

Ask students to use one or two examples from the text to explain what the introduction of a story is. (*Answers may vary, but should include introducing Virgil, Valencia, Kaori, and Chet, and describing details about their lives and families.*)

- Point along the "Rising Action" section of the chart and explain that, at this point in the story, various problems are part of the conflict that is complicating the plot: Virgil's inner conflict, Valencia's inner conflict, and the conflict that Chet creates with his bullying and his desire for power.
- Explain to students that the events in the story will eventually reach a turning point, called the climax, which is the highest point of emotion or tension in the story.
- Explain to students that each story has its own plot curve and that the action doesn't rise the same way in every story.
- Tell students that when we analyze a character in a story it's important to think about the sequence of events that occurred and how those events impacted the character.
- Tell students that recalling the sequence of events will be helpful as they work on their *Hello, Universe* Character Analysis Project.
- Remind students that, for their final project, they will choose two or three characters from the story to analyze in detail, and then will create a presentation that represents and explains their analysis.
- Tell students that it's time to decide which characters they're going to analyze for their project. Display or read the following list of *Hello, Universe* characters they could analyze:

Virgil

Lola

Valencia

Kaori

Gen

Chet

### Challenge

Challenge students to choose a story they have read recently and analyze it using the Plot Anchor chart.



- Ask students which characters are the main characters in the story and how they know that. (*The main characters are Virgil, Valencia, Kaori, and Chet because the author focuses on one of them in each chapter and the story couldn't take place if they weren't part of it.*)
- Explain to students that they may choose to study Lola or Gen for one of their characters because they are well-developed, key supporting characters.
- Explain that the family members described, as well as the animals in the story, like Gulliver and Sacred, can be included in the analysis as they connect to the main and key characters in the story.
- Ask students to think about which characters they will analyze before the next lesson.

### SUMMARIZE THE PLOT (15 MIN.)

- Explain to students that recalling the sequence of events in the story and summarizing what happened in their own words will deepen their understanding of the story and help them with their character analysis.
- Ask students whether they need to recall every single event that happened in order to understand the story. (*Answers may vary, but could include that it isn't necessary to know every single event, only the most important ones.*)
- Explain to students it isn't necessary to recall every single event because some events are simply descriptive details in the story, whereas others are key events that impact the development of the characters.



#### Check for Understanding

Ask students to name one event from the novel that is a detail and one that is a key event that impacts the development of one or more characters. (*Answers may vary, but could include that it's a detail when Virgil finds the fourth stone and it's a key event when Chet drops the backpack and Gulliver into the well.*)

#### Activity Page 5.4



- Have students take out Activity Page 5.4 and get together with their assigned partners.
- Tell students that they will work in pairs to complete Activity Page 5.4. First, they will list the key events that have happened so far in the story in order using the provided timeline. Then, they will summarize what has happened in the story in one paragraph.

- Tell students that they may use a copy of the novel and their Character Development Notes to help them complete the timeline.
- Tell students to recall the key events as they occurred in the lives of the four main characters.
- Explain to students that often the most important events are the ones that involve more than one character.
- Tell students to include only key events on the timeline.
- Assure students that there is more than one way to correctly fill out the timeline.
- Explain to students that the most challenging part of writing a summary is keeping it short. Explain it isn't necessary to list every key event in a summary; the goal is to give an idea of what are the most important or essential parts of the story.
- Provide students with a sample summary starter for support:

It's summertime for middle schoolers Virgil, Valencia, Kaori, and Chet, who live in the same part of town. Some of them are looking for real friendship, but Chet is a bully. Virgil wants . . . Kaori wants . . . Valencia wants . . . Chet wants . . . And now . . .

- Walk around the classroom and support students as they work on Activity Page 5.4 in pairs.
- Collect papers for review when students have finished. Papers may be returned to students for possible use as they work on their final projects.

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

## Support

Provide students with a life-based example of a sequence of events. Share the key events of your morning or your afternoon, then give examples of one or two events that could be considered details.



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## Writing Summarizing

### Beginning

Have students draw a picture that represents what is happening with each of the main characters at the end of Chapter 18, then describe it to a partner.

### Intermediate

Have students complete the following sentence frame in at least two ways to explain what is happening in the story: "\_\_\_\_\_ wants . . ., but . . . So now . . ."

### Advanced/Advanced High

Have students describe the sequence of events from the point of view of a single character.

**ELPS 1.C; ELPS 1.E;**

**ELPS 5.G**

## 6

# Chapters 19–21, Virgil and Valencia

## PRIMARY FOCUS OF LESSON

### Reading

Students will make inferences regarding the themes of the story using evidence from the text. **TEKS 4.8.A**

### Writing

Students will analyze how the different experiences of the characters influence their perspectives. **TEKS 4.8.B**

## FORMATIVE ASSESSMENT

### Exit Ticket

Use the Venn diagram you made to write a paragraph about how Virgil's experience in the forest compares to Valencia's experience. **TEKS 4.8.B**



**TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (50 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Activity Pages 2.2, 3.2, 6.1 <input type="checkbox"/> Digital Projection 3.1
Chapters 19–21	Whole Group/ Partner	35 min.	
Discuss and Reflect	Whole Group	10 min.	
Writing (40 min.)			
Character Analysis: Virgil and Valencia	Small Group	20 min.	<input type="checkbox"/> Activity Pages 1.2, 6.2 <input type="checkbox"/> chart paper and markers <input type="checkbox"/> Exit Ticket <input type="checkbox"/> Digital Projection 1.2
Exit Ticket	Independent	10 min.	
<i>Hello, Universe</i> Character Analysis Project	Independent	10 min.	

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 5 Exit Tickets, either individually or in small groups, to help clarify students' understanding of the plot of the story.
- Make sure that students are completing their Character Development Notes correctly and that their unit folders are organized. They will continue to keep Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Activity Page 2.2 and prepare to review it.
- Identify Activity Page 6.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "How do Valencia and Virgil's experiences and thoughts connect to the themes of the novel?"
- Prepare to have students read with assigned partners for part of the reading segment.
- Prepare to discuss the following core vocabulary words before students begin partner reading, if needed: *civilization*, *interfere*, *radar*.
- Prepare to display Digital Projection 3.1 and review it.
- Identify Activity Page 3.2 and prepare to review it during the discussion of Chapters 19–21.

### Writing

- Identify and prepare Activity Page 6.2.
- Prepare for students to work on Activity Page 6.2 in small groups.
- Prepare to distribute the Exit Ticket to each student to complete after the character analysis activity.
- Prepare to display and review Digital Projection 1.2 and Activity Page 1.2.

### Universal Access

#### Reading

- Display or project a Character Analysis Anchor chart somewhere accessible in the classroom for students to easily reference.
- Display or project a Theme Anchor chart somewhere accessible in the classroom for students to easily reference.

Writing

- Display or project a blank Venn diagram for cooperative learning purposes. Students may use the blank diagram to help one another with character analysis.

CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

- antagonize, v.** to provoke opposition or aggression
- carabao, n.** a domestic water buffalo native to the Philippines
- civilization, n.** a society with modern comforts
- decent, adj.** good or satisfactory
- interfere, v.** to get involved without invitation
- irony, n.** a literary device; what something appears to mean versus its actual meaning
- jeepney, n.** a jeep-like bus that is used for public transportation in the Philippines
- musty, adj.** having an old, stale, or moldy smell
- radar, n.** an instrument used for detection within a range of space

Vocabulary Chart for Chapters 19–21			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	carabao jeepney radar	antagonize civilization interfere irony	musty decent
Multiple Meaning	radar	civilization interfere irony	musty decent
Sayings and Phrases	American Sign Language the how-tos		

## Lesson 6: Chapters 19–21, Virgil and Valencia

## Reading



**Primary Focus:** Students will make inferences regarding the themes of the story using evidence from the text. **TEKS 4.8.A**

**RECAP (5 MIN.)**

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the important events in the chapters they read during the previous lesson.
- Use this time to meet with students about their Lesson 5 Exit Tickets, either individually or in small groups, to ensure students' understanding of the plot of the story.
- Have students return to their individual seats after the recap.

**CHAPTERS 19–21 (35 MIN.)**

- Tell students that today they will read Chapters 19–21 of the novel *Hello, Universe*, as a group and with a partner. Make sure each student has a copy of the novel.
- Tell students that, before they begin reading, they will briefly review and discuss the predictions they made about the story during Lesson 2. Have students take out Activity Page 2.2.
- Read each of the four problems listed on Activity Page 2.2:
  1. Virgil is worried that Gulliver is depressed.
  2. Chet bullies Virgil at school and in the neighborhood.
  3. Virgil doesn't like it when his parents call him "Turtle."
  4. Virgil can't find the courage to talk to Valencia.
- Ask students to read the predictions they made regarding each of the problems.

## Activity Page 2.2



- Ask students whether anyone predicted some of the recent events that have happened in the story. (*Answers may vary, but most likely no one predicted that Chet would drop Gulliver in a well.*) Ask students whether recent events in the story make them want to change or adjust their predictions about the listed problems. (*Answers may vary, but should include students' reflection.*)
- Continue to prompt student response by asking, "At this point in the story, are we concerned about whether Gulliver is depressed?" (*No, we're more concerned about Virgil and Gulliver getting out of the well safely.*) "Why did Chet bully Virgil in the forest but left Valencia alone?" (*Valencia made him nervous.*) "How do you think Virgil's parents would react if they found out what Chet did to Virgil?" (*Answers may vary, but should include students' response and reflection.*)
- Ask students to put Activity Page 2.2 away and to take out Activity Page 6.1.
- Explain to students that they will only take Character Development Notes about Virgil and Valencia while reading Chapters 19–21. Remind students to write down the page number that corresponds to the observed detail, idea, or quote from the text.
- Point to the prompt for close reading that is on the board, "How do Valencia and Virgil's experiences and thoughts connect to the themes of the novel?"
- Ask students to think about this close reading prompt as they read Chapters 19–21. Remind students that a theme is a big message or lesson from the story that you can apply to your own life.
- Tell students that, during the lesson, they will discuss the close reading prompt and make inferences about the themes of the story.
- Begin reading Chapter 19.
- Read to the end of the first line on page 138. Then pause and prompt student response to the text, "Valencia says dogs can learn sign language faster than humans. Do you think she's right?" (*Answers may vary, but could include that Valencia is incorrect, although dogs learn their names and some learn to respond to hand gestures quickly.*)
- Continue to prompt student response to the text, "Based on the text, why does Valencia want to learn American Sign Language?" (*Answers may vary, but could include that Valencia has to use different skills to understand other people and communicate, so she wants another skill to help her.*) "Have you ever wanted to learn something but didn't have anyone there to teach you? How would that make you feel?" (*Answers may vary, but should include students' response and reflection. A possible answer may include that wanting to learn something without anyone to teach you can be frustrating and discouraging.*)

## Activity Page 6.1



## Support

Remind students that making an inference involves using what you already know and evidence from the text to support an educated guess. Provide examples from Lesson 3 as needed.

## Challenge

Say, "Valencia says she wasn't really ready to stop being friends with Roberta. Is it possible to prepare yourself for changes in a friendship?" Have students write a paragraph about what they think.



- Continue reading Chapter 19. Pause at the end of page 142 and ask, “How does what Valencia learned about snakes compare to what Chet thinks about snakes?” (*Answers may vary, but could include that Valencia’s research essentially warns against everything Chet is doing on his snake hunt.*)
- Finish reading Chapter 19. Then prompt student response to the text, “Why did Roberta stop being friends with Valencia?” (*Answers may vary, but could include that Roberta and her other friends thought that the how-tos for talking with Valencia were too hard and that Valencia was too slow when they played.*) “How has Roberta changed since her friendship with Valencia?” (*She no longer wants to explore the woods and is more interested in clothing and makeup.*)
- **Health and Wellness prompt:** “Valencia’s how-tos help her communicate better with her friends and family. What are some how-to’s that help you have a good conversation with others? What are some changes that Roberta and the others could have made to find games to play with Valencia?”
- Begin reading Chapter 20. Continue reading to the end of page 148. Then pause and ask, “Why would Virgil’s mom say that he might get ‘squashed by a carabao or a jeepney’ if they took him to the Philippines?” (*He’s so quiet and reserved that a large animal or someone driving a vehicle might not see him and might run him over.*)
- Continue to prompt student response to the text, “According to the text, how long have turtles survived on Earth?” (*Turtles have survived more than two hundred million years.*) “What might that tell us about Virgil and his nickname?” (*Answers may vary, but could include that Virgil is more tenacious and resilient than he thinks.*)
- Continue to prompt student response to the text, “Why doesn’t Virgil yell for help?” (*He’s afraid of what Chet will do if he hears him.*)
- Have students get together with their partners to finish reading Chapter 20. Tell students they may alternate reading paragraphs with their partner.
- Remind students to continue to take notes on Activity Page 6.1.
- When students have finished reading Chapter 20, have them pause. Prompt student response to the text, “Virgil is surprised by the sound of his voice when he yells. Can you describe a time when you surprised yourself by something you said or did? Share your thoughts with your partner.” (*Answers may vary, but should include students’ reflections.*)
- Have students read the first three pages of Chapter 21 with their partner. Tell students they may continue to take turns reading paragraphs aloud to each other.
- When students have finished reading page 153, have them pause. Prompt student response to the text, “How does Valencia interfere with nature?” (*She put out a handful of acorns to see what the squirrels would do with them. Review the meaning of the vocabulary word interfere with students. Explain that an interference can be intentional or unintentional.*)

- Have students return to their individual seats. Continue reading Chapter 21 aloud to the group.
- Finish reading Chapter 21 to the group, then prompt student response to the text, “What does Valencia observe about the well?” (*She notices that the board covering the well has been moved and also sees a “neatly placed” pile of rocks nearby.*) “What do we know about the well that Valencia doesn’t?” (*Readers know that Virgil and Gulliver are in the well and that he left the stones Kaori requested next to the well.*)
- Ask students to share whether they expected Valencia to put the cover back over the mouth of the well. (*Answers may vary, but should include students’ reactions to this unexpected turn of events.*)
- Explain to students that this event is an example of irony. Tell students that in literature an irony is what something appears to mean versus its actual meaning. Valencia thinks she’s helping the squirrels, when in fact she’s putting Virgil and Gulliver in even greater danger.
- Explain that irony can also be when someone means or enacts something contrary to what was intended. Valencia wanted to protect animals, but instead she caused harm unintentionally.
- Tell students that they will learn more about irony in another lesson.
- Give students a few minutes to think about Chapters 19–21 and finish making Character Development Notes on Activity Page 6.1. Refer students back to the Character Analysis Anchor chart as needed.

### DISCUSS AND REFLECT (10 MIN.)

- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, “How do Valencia and Virgil’s experiences and thoughts connect to the themes of the novel?”
- Display Digital Projection 3.1.

### ➤ Digital Projection 3.1: Theme Anchor Chart

- Ask students to find Activity Page 3.2 in their unit folders. Have students review their notes about the topics and themes of the novel from Lesson 3.
- Review the Theme Anchor chart and how to determine the theme or themes of a novel with the group.
- Ask students to name some of the topics and emerging themes they have identified so far. (*Answers may vary, but could include topics such as feeling alone or misunderstood, bullying, deafness, persons with disabilities, traditional stories, dreams, the zodiac, asking for help; themes could include the meaning of friendship, the meaning of courage, self-acceptance and fate vs. coincidence.*)

### Activity Page 3.2





### Beginning

Have students work in a small group to talk about the question “What is a theme?” using vocabulary from the Theme Anchor chart and Activity Page 3.2.

### Intermediate

Have students work in a small group to make a list of ideas about the theme of friendship in the novel.

### Advanced/Advanced High

Have students independently make a list of ideas about the theme of friendship in the novel and explain the themes listed to a partner.



### Check for Understanding

Ask students to explain the difference between a topic and a theme.

- Tell students to think about how the details and events in Chapters 19–21 connect to the theme of the meaning or power of friendship.
- Ask students to make inferences about the themes of the novel in response to the following prompts:
  1. **Inferential.** Is friendship important to Valencia? Use evidence from the text to support your answer. (*Answers may vary, but could include that Valencia’s memory of Roberta and the way she talks to and cares for Sacred show that friendship is important to her.*)
  2. **Inferential/Evaluative.** Did Valencia feel sad or angry when Roberta told her she didn’t want to be friends with her anymore? (*sad*) Based on the text, who do you think is a better friend, Valencia or Roberta? (*Answers may vary, but could include that Valencia shows that she’s a better friend because she helps Roberta with her fear of snakes and always takes good care of Sacred. Theme: the meaning of friendship.*)
  3. **Inferential.** Is Virgil’s family and their cultural heritage important to him and his identity? Use evidence from the text to support your answer. (*Answers may vary, but could include that family and cultural heritage are important to Virgil because he listens to and remembers Lola’s stories and also wants to understand why his parents want him to “come out of his shell.” Theme: self-acceptance.*)
  4. **Inferential/Evaluative.** Would it require courage to communicate with others as a person with hearing loss? Would it require courage to be stuck in a well with your pet? Which do you think would require more courage and why? (*Answers may vary, but could include that they both require courage. They are challenging in different ways, but both involve the risk of being isolated. Theme: finding courage.*)
- Read the close reading prompt aloud again for students, “How do Valencia and Virgil’s experiences and thoughts connect to the themes of the novel?”
- Ask for volunteers to give an oral response to the close reading prompt. Encourage students to think of other topics and details that connect to the different themes and give students the opportunity to react and reflect on their classmates’ thoughts.

## Lesson 6: Chapters 19–21, Virgil and Valencia

# Writing



**Primary Focus:** Students will analyze how the different experiences of the characters influence their perspectives. **TEKS 4.8.B**

### CHARACTER ANALYSIS: VIRGIL AND VALENCIA (20 MIN.)

- Have students take out Activity Page 6.2.
- Ask students which characters were in the forest at the same time. (*Chet, Virgil, and Valencia*)
- Remind students that each of the characters was in the forest for a reason. Ask students whether they can think of anything that all three of their ventures into the forest had in common. (*Answers may vary, but could include that all three of them were looking for something: Virgil was looking for stones, Chet was looking for a snake, and Valencia was looking for Sacred and the squirrels.*)
- Explain to students that, when we analyze characters and how they develop in a story, it's helpful to compare and contrast the characters in connection with their experiences and perspectives. Explain that we must use evidence from the text to do this.
- Explain that an experience is an event or a sequence of events that someone lives through.
- Explain to students that someone's perspective is the way they see, feel, and understand something, based on how they have experienced it.

### Activity Page 6.2



### Check for Understanding

Ask students to explain how people can live through similar experiences but have very different perspectives on those experiences.

- Tell students that they will work in small groups to do a comparative analysis of Virgil and Valencia's time in the forest using the Venn diagram on Activity Page 6.2.

**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## Support

Provide a text-based example of how a relationship can influence perspective. For example, when Virgil is in the well, he thinks about why his parents call him “Turtle” and remembers that turtles are survivors, which influences his perspective on being stuck in a well.

## Challenge

Have students make a Venn diagram about Gulliver and Sacred.

- Explain that the experiences and perspectives of the characters are connected to their traits, relationships, problems, and changes. Tell students that they should already have a lot of text-based evidence to support their comparative analysis in their notes on Activity Page 6.1.
- Have the class divide into small groups of three to five students. Tell students to bring Activity Page 6.1 and Activity Page 6.2 with them to their group's workspace.
- Each group may need a copy of the novel as well for reference.
- Ensure that each group of students has a large piece of chart paper and color markers to work with, as well as adequate space to discuss their work.
- Tell students to make a large version of the Venn diagram on Activity Page 6.2 on their chart paper.
- Tell students they will brainstorm, as a group, how Virgil and Valencia's experiences in the forest are similar and how they are different.
- Tell students that they may make more than one Venn diagram if they need more space to write down the details, quotes, and ideas for their comparative analysis.
- Give students time to brainstorm and discuss their ideas as they complete the activity.
- Students may complete Activity Page 6.2 as they brainstorm with their group.
- When the activity is complete, have each group briefly share their Venn diagram and name two or three things that Valencia and Virgil have in common when they are in the forest, and two or three things that make their experiences different.

## EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



### Exit Ticket

Use the Venn diagram you made to write a paragraph about how Virgil's experience in the forest compares to Valencia's experience. **TEKS 4.8.B**



**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## HELLO, UNIVERSE CHARACTER ANALYSIS PROJECT (10 MIN.)

- Explain to students that character analysis involves identifying the traits, relationships, problems, and resolutions of each character.
- Explain that character analysis involves inferring how these things connect to the theme or themes of the novel.
- Explain to students that character analysis also involves analyzing how the characters connect to one another, what they share in common, and how they are unique.
- Tell students that they will continue to learn more about character analysis and different ways to connect and express their ideas as the unit progresses.
- Ask students whether they have chosen the two or three characters they're going to analyze and present for their project.
- Provide an example of three characters from the novel that could be analyzed together: Kaori, Lola, and Valencia. Ask, "What do Kaori and Lola have in common?" (*They both care about Virgil and believe in fate.*) "How are all three of them connected in the story?" (*All three of them are important to Virgil.*)
- Tell students that many interesting combinations of characters are possible for this project. Tell them that there isn't one right way to analyze the characters in a story. Explain that their analysis must be based on evidence from the text, but they will have the opportunity to be creative about how they portray their observations and analysis.
- *Think-Pair-Share:* Have students turn to a partner and talk about which characters they have chosen for their project and why they chose those particular characters.
- Display Digital Projection 1.2 for students.

### ➤ Digital Projection 1.2 Character Analysis Project: Presentation Rubric

- Ask students to take out Activity Page 1.2, which should be their individual copy of the Presentation Rubric.
- Briefly review the criteria in the "Exceeds Expectations" column.
- Tell students that, while they will continue to learn about and discuss all the characters for the rest of the unit, they should focus on the characters they have chosen for their project in their notes and activities, unless otherwise specified.

End Lesson



ENGLISH  
LANGUAGE  
LEARNERS

Writing  
Compare and Contrast

#### Beginning

Have students work in a small group to discuss a completed Venn diagram about Valencia and Virgil's time in the forest.

#### Intermediate

Have students orally explain to a partner a completed Venn diagram about Valencia and Virgil's time in the forest.

#### Advanced/Advanced High

Have students work with a partner to write a list of the things that connect Valencia and Virgil at this point in the story.

ELPS 1.C; ELPS 1.E;

ELPS 5.G

## 7

# Chapters 22–25, Facing Pah

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the elements of a plot and analyze the rising action in the story. **TEKS 4.8.C**

### Writing

Students will identify and explain the use of anecdotes in the story. **TEKS 4.10.G**

## FORMATIVE ASSESSMENT

### Exit Ticket

Write a paragraph that identifies and explains the use of an anecdote in *Hello, Universe*. **TEKS 4.10.G**

**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.10.G** Identify and explain the use of anecdote.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Activity Pages 5.3, 7.1 <input type="checkbox"/> Digital Projections 1.1, 5.1
Chapters 22–25	Partner/ Independent	45 min.	
Analyze the Rising Action	Whole Group	10 min.	
Word Work: <i>Portal</i>	Whole Group	5 min.	
Writing (25 min.)			
What Is an Anecdote?	Whole Group	10 min.	<input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Exit Ticket
Practice with a Partner	Partner	5 min.	
Exit Ticket	Independent	10 min.	



## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 6 Exit Tickets, either individually or in small groups, to help clarify students' understanding of the different experiences and perspectives of the characters.
- Ensure that students are completing their Character Development Notes correctly and that their unit folders are organized. Beginning in this lesson, students will label their Character Development Notes with the names of the characters they're analyzing for their final project.
- Identify Activity Page 7.1 and prepare for students to complete it.
- Prepare to display and review Digital Projection 1.1.
- Write the following prompt for close reading on the board or chart paper, "How are the different characters experiencing the rising action of the story in these chapters? Compare and contrast their experiences of the rising action."
- Prepare to have students read independently and with assigned partners for the reading segment.
- Prepare to review and discuss the core vocabulary words before students begin partner reading and reading independently.
- Prepare to display and review Digital Projection 5.1.
- Prepare for students to review Activity Page 5.3, which should be located in their individual unit folders.

### Writing

- Prepare a relatable anecdote to share with students. For example:

Teaching has its ups and downs, that's for sure. During a class last week, all my students seemed to be happily on task writing their essays about Shakespeare's play *Romeo and Juliet*. I thought they were really enjoying the assignment. But when the fire alarm went off for a routine drill, they all jumped out of their seats with jubilation as though it was time for spring break. I heard one of them say, "Farewell, essay, parting is such sweet sorrow!"

- Prepare to help students identify other anecdotes in the novel. For example, page 6, Federico the Sorrowful; page 21, the girl with the extra thumb; page 102, Gen's example of someone having the same initials as her but not being her friend.

- Prepare for students to work with a partner during the writing segment.
- Prepare to distribute the Exit Ticket to each student to complete after the character analysis activity.

## Universal Access

### Reading

- Display or project a Character Analysis Anchor chart somewhere accessible in the classroom for students to easily reference.
- Display or project a Plot Anchor chart somewhere accessible in the classroom for students to easily reference.

### Writing

- Prepare other examples of relatable anecdotes to share with students, such as a quick personal story about an experience with writing (to inspire writing practice), a brief memory of a relative and a favorite meal (to inspire generosity or hunger), an example of someone who has a special relationship with their pet (to instill respect for animals), or a cautionary tale about patiently waiting in line or taking turns.

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**anecdote, n.** a brief story about a person or incident

**embody, v.** to give an expressed form to

**generic, adj.** general, having no personalized qualities

**hyperventilate, v.** to breathe deeply at an abnormally fast rate

**insufferable, adj.** difficult to endure

**knack, n.** a natural skill or ability

**nomad, n.** a person who moves from place to place for various reasons, often in search of food

**portal, n.** a marked entrance, often to a bridge of some sort

**scrawny, adj.** thin to the point of looking weak

Vocabulary Chart for Chapters 22–25			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	portal	anecdote embody nomad generic insufferable	knack scrawny
Multiple Meaning	portal	embody generic	knack
Sayings and Phrases	pit of concern straight out		

Start Lesson

## Lesson 7: Chapters 22–25, Facing Pah

# Reading



**Primary Focus:** Students will identify the elements of a plot and analyze the rising action in the story. **TEKS 4.8.C**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the important events in the chapters they read during the previous lesson.
- Use this time to meet with students about their Lesson 5 Exit Tickets, either individually or in small groups, to ensure students' understanding of the plot of the story.
- Have students return to their individual seats after the recap.



**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution.

## CHAPTERS 22–25 (45 MIN.)

- Tell students that today they will read Chapters 22–25 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Tell students that before they begin reading, they will briefly review what the rising action is in a story plot.
- Display Digital Projection 5.1.

### ➤ Digital Projection 5.1: Elements of a story Plot

- Point along the line of rising action on the plot curve. Explain to students that the rising action happens after the scene is set and the characters have been introduced. Explain that the rising action is driven by the main conflicts or the big questions in the story.
- Tell students that the rising action is the series of events that builds interest and tension in the story; it's when characters are making the key decisions that most dramatically impact the plot of the story. The rising action will eventually lead to a turning point, called the climax.
- Tell students that they will learn more about the climax of a plot later in the unit.
- Point to the prompt for close reading that is on the board, "How are the different characters experiencing the rising action of the story in these chapters? Compare and contrast their experiences of the rising action."
- Tell students to think about this prompt as they read Chapters 22–25. Tell them that they will discuss it after they have read the chapters for this lesson.
- Have students take out Activity Page 7.1.
- Explain to students that beginning this lesson they will label their Character Development Notes with the names of the characters they have chosen for their *Hello, Universe* Character Analysis Project. Indicate the space provided to add a character's name on Activity Page 7.1.
- Tell students that for this lesson they will read the novel with an assigned partner and independently. Tell them that they will begin reading with their assigned partner.
- Have students get together with their assigned reading partners.
- Tell students they have about ten minutes to read Chapter 22 of the novel with their partner. Tell them they may alternate reading paragraphs or pages.
- Remind students to take notes and ask questions about the characters for their project on Activity Page 7.1.

### Activity Page 7.1



### Support

Review the Character Analysis Anchor chart with students. Remind them that, as they read, they may include questions about the characters for their project in their notes. Encourage students to ask questions for reflection, as they have practiced in previous lessons, because that will help guide their analysis.

- When students have finished reading Chapter 22, prompt student response with the following questions:
  1. **Literal.** What three places does Virgil imagine when he is trying to calm down? (*He imagines his bedroom, Kaori's house, and Lola reading the newspaper.*)
  2. **Inferential.** Why does Virgil imagine a colony of bats coming down to attack him? (*Answers may vary, but could include that he's afraid of the dark, remembers the story of Pah, and is beginning to despair.*)
  3. **Evaluative.** Virgil says he's protecting Gulliver, but he knows it's the other way around. Why do you think Virgil finds comfort with Gulliver there? (*Answers may vary, but could include that Gulliver's presence in the well makes Virgil feel less alone and gives him courage.*)
- Tell students to continue to read with their partner until the end of Chapter 23, taking turns to read paragraphs or pages.
- When students have finished reading Chapter 23, prompt student response with the following questions:
  1. **Literal.** What was Kaori's first word and what does it mean? Is this a normal word for a baby to use? (*Her first word was nomad, which means someone who moves from place to place for different reasons, including to look for food. It isn't a normal word for a baby to say.*)
  2. **Inferential.** What does the word say about Kaori? (*Answers may vary, but could include that she's smart and adventurous.*)
  3. **Inferential.** How does Kaori know something is wrong with Virgil? (*He's late to their appointment, though he's usually very punctual.*)
- Have students return to their individual seats for independent reading.
- Tell students to read Chapter 24 independently.
- When students have finished reading Chapter 24, prompt student response with the following questions:
  1. **Literal.** What is the password to get into Kaori's house? (*"Venus rises in the west."*)
  2. **Literal.** How does Kaori describe Virgil? (*"kinda scrawny, with brown skin and dark hair," "looks scared all the time," "carries a purple backpack"*)
  3. **Evaluative.** How is Kaori's treatment of Valencia's how-tos different from Roberta's? (*Kaori remembers to use them, but Roberta says they're too hard.*)
- Read Chapter 25 aloud to the students.

- When you have finished reading Chapter 25, prompt student response with the following questions:

1. **Inferential.** Ms. Murray says, “Sometimes life calls on you even when you don’t raise your hand.” What does she mean by this? (*Answers may vary, but could include that life often demands things of us even when we haven’t volunteered.*)
2. **Literal.** Which two characters does Virgil encounter in the well? (*He encounters Pah and Ruby San Salvador.*)
3. **Evaluative.** How are they similar to or different from Lola’s stories about them? (*Answers may vary, but could include that Pah is still frightening, but Ruby seems more confident than she did in Lola’s story.*)
4. **Health and Wellness.** Ruby tells Virgil that nothing is ever hopeless. Do you think this is true? How do you stay hopeful? (*Answers may vary, but should include students’ reactions and reflections.*)

### ANALYZE THE RISING ACTION (10 MIN.)

- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, “How are the different characters experiencing the rising action of the story in these chapters? Compare and contrast their experiences during the rising action.”
- Display Digital Projection 5.1.
- Ask students to take out Activity Page 5.3 and to identify the rising action element along the plot curve.



#### Check for Understanding

Ask students to explain the difference between the introduction and the rising action in a story.

- Ask students to name some of the events that occur during the rising action in the chapters for this lesson. (*Virgil imagines Pah is the darkness closing in on him; Virgil doesn’t arrive for his appointment; Kaori sends Virgil repetitive texts; Valencia arrives for her appointment and meets Kaori and Gen; Virgil hears Ruby.*)
- Ask students to think about how the details and events in Chapters 22–25 create tension and further define the themes of the story. (*related themes: courage, destiny, friendship*)

### Challenge

Have students research the meaning of the Filipino word *bayani*. (*A bayani is a selfless hero.*) Have students write a paragraph comparing the nickname “Turtle” to the nickname “Bayani.”



Reading  
Analyze

**Beginning**

Have students work in small groups to identify the most important events in each of these chapters.

**Intermediate**

Have students discuss with a partner why Valencia closing the cover of the well causes rising action.

**Advanced/Advanced High**

Have students work with a partner to discuss what could have happened in the story that would change the rising action completely.

ELPS 1.H; ELPS 4.G;

ELPS 4.J

- Have students respond to the following prompts:

1. **Literal.** What does Virgil imagine is happening when the rocks fall down the well and the lid is shut? What do we know about the situation that Virgil doesn't? (*Virgil thinks that Chet dropped the stones into the well and purposely covered the well. We know that Valencia dropped the stones and covered the well, not knowing that Virgil was trapped at the bottom.*)
2. **Literal.** What is Valencia doing while Virgil imagines that Pah is closing in on him? (*Valencia is arriving for her appointment with Kaori, meeting Kaori and Gen for the first time, and explaining that she didn't see anyone who looks like Virgil on the way over.*)
3. **Inferential.** What is Kaori feeling as she prepares to hear about Valencia's dream? Use evidence from the text to support your answer. (*She's worried about Virgil.*)
4. **Inferential.** What do you think Chet is doing while all this is happening? (*Answers may vary, but could include that he may still be trying to catch a snake.*)
5. **Evaluative.** Each chapter begins with a certain picture for each character's point of view. What is each character's picture? What does that picture say about them? (*Virgil's picture is a guinea pig, Valencia's is a bird, Kaori's is a star chart, and Chet's is a snake. Answers may vary, but could include that Virgil owns Gulliver, Valencia enjoys nature, Kaori uses the star chart for her work, and Chet is hunting for snakes.*)
6. **Health and Wellness.** When Virgil thinks he's having a heart attack, he tries several ways of calming down. What are some techniques you can use to calm yourself down when you're panicking?

- Read the close reading prompt aloud again for students, "How are the different characters experiencing the rising action of the story in these chapters? Compare and contrast their experiences of the rising action."
- Ask for volunteers to give an oral response to the close reading prompt based on the discussion.

**WORD WORK: PORTAL (5 MIN.)**

1. In Chapter 24 you read, "Their eyes dart all around like they're searching for an invisible portal to take them somewhere else."
2. Say the word *portal* with me.
3. *Portal* means a marked entrance, often to a bridge or tunnel of some sort.
4. Richard watched the portal close behind him and knew he wouldn't be able to enter again.

5. What are some other examples of ways to use the word *portal*? (Answers may vary, but could include looking for a portal to another universe, disappearing portals, or the portal to the airport or train station.)
6. The word *portal* has multiple meanings: 1. a marked entrance, usually to a bridge or tunnel; 2. the large entrance of a church or cathedral, including the various pillars and doorways; 3. the part of an organism that receives and sends information; 4. a website that serves as a point of access to many other sites and resources on the Internet.

Listen to the following sentences and say whether the meaning of the word *portal* is definition 1, 2, 3, or 4:

- a. I need to access the school's portal on the Internet to view the lunch menus. (4)
- b. That huge, colorful archway is the portal to another land in the theme park. (1)

Definitions 1 and 4 are the two most common meanings of the word *portal*.

## Lesson 7: Chapters 22–25, Facing Pah

# Writing



**Primary Focus:** Students will identify and explain the use of anecdotes in the story. **TEKS 4.10.G**

### WHAT IS AN ANECDOTE? (10 MIN.)

- Tell students that in this lesson they will learn about anecdotes.
- Explain to students that an anecdote is a brief story about a person or incident. Anecdotes are shared to connect with other people about a topic or a message.
- Provide students with a life-based example of an anecdote that a teacher would share to help others relate to the teaching experience. For example:

Teaching has its ups and downs, that's for sure. During a class last week, all my students seemed to be happily on task writing their essays about Shakespeare's play *Romeo and Juliet*. I thought they were really enjoying the assignment. But when the fire alarm went off for a routine drill, they all jumped out of their seats with jubilation as though it was time for spring break. I heard one of them say, "Farewell, essay, parting is such sweet sorrow!"



- Explain to students what an anecdote is. Say, “People use anecdotes all the time to liven up a conversation, to teach, and to write. People often use relatable, funny anecdotes in speeches and presentations to engage their audience by making them smile. Anecdotes can be true, or based on a true story, but they are not to be confused with fact and usually can’t be used as evidence to prove something in an argument. Anecdotes can also be made up, or fictional. Sometimes they’re used for sharing life lessons. Authors of fiction often include anecdotes in their stories to help bring their characters to life, as the type of anecdote a character would tell can reveal something about their personality. For example, in *Hello, Universe*, Lola uses anecdotes often in her conversations with Virgil. The most important thing to remember about anecdotes is that people share them for a reason, often to help others relate to a feeling or an experience.”
- Tell students to turn to page 22 of *Hello, Universe*. Ask them to identify Lola’s anecdote about Ruby San Salvador.
- Ask for a volunteer to read Lola’s anecdote about Ruby San Salvador.
- Ask students to explain why Lola shared this anecdote with Virgil at this particular moment in the story. (*Answers may vary, but could include that Lola wanted to give an example of how sometimes we can’t know our destiny and the only way to find out is to live it.*)



### Check for Understanding

Ask students whether anecdotes should be long or short narratives, and why. (*They should be short, because they’re meant to make a point or share a feeling in the moment.*)

- Explain to students that sharing an anecdote is just telling a story. Remind students that storytelling is one of the most meaningful ways in which we communicate.
- Explain to students that an anecdote doesn’t have to be profound and isn’t the same as writing a story with all the elements of a plot.

### PRACTICE WITH A PARTNER (5 MIN.)

- Have students get together with a partner.
- Have students share responses to the following prompts with their partner:
  1. Have you recently told someone in your life a funny story?
  2. Do you remember what it was about, or did you tell it and then forget about it?
  3. Have you recently told someone in your life a more serious story about something important?
  4. Has a parent or a teacher recently shared an anecdote with you? What was it about? Why did they share it?
  5. What sorts of topics in *Hello, Universe* could be talked about using anecdotes? (*challenges at school and at home, bullying, being different or left out, respecting different cultural backgrounds*)
  6. Can you share an anecdote with your partner about a challenge at school?
- Have students return to their individual seats.

### EXIT TICKET (10 MIN.)

- Ask students to identify other examples of anecdotes in the novel *Hello, Universe*. (*page 6, Federico the Sorrowful; page 21, the girl with the extra thumb; page 102, Gen's example of someone having the same initials as her but not being her friend*)
- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



#### Exit Ticket

Write a paragraph that identifies and explains the use of an anecdote in *Hello, Universe*. **TEKS 4.10.G**

End Lesson

### Support

Choose another quick anecdote to share with students. It could be about adopting a pet or overcoming a fear.

### Challenge

Have students recall or make up an anecdote to express why it's important to be kind.



ENGLISH  
LANGUAGE  
LEARNERS

### Speaking and Listening Anecdotes

#### Beginning

Have students work with a partner to recall funny or meaningful stories shared by others.

#### Intermediate

Have students work with a partner to recall a message or an important point that someone made by telling a quick story.

#### Advanced/Advanced High

Have students look up an anecdote about bullying and share it with the class.

**ELPS 3.D; ELPS 3.E;**

**ELPS 3.H**

## 8

# Chapters 26–28, Letters from the Universe

**PRIMARY FOCUS OF LESSON****Reading**

- Students will use evidence from the text to explore the author's purpose and message within the story. **TEKS 4.10.A**

**Writing**

- Students will analyze the relationships among the characters. **TEKS 4.8.B**

**FORMATIVE ASSESSMENT****Exit Ticket**

- Use evidence from the text to write a paragraph about the author's purpose and message within the story. **TEKS 4.10.A**

**TEKS 4.10.A** Explain the author's purpose and message within a text; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Recap	Small Group	5 min.	<input type="checkbox"/> Character Development Notes <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Activity Pages 3.2, 8.1 <input type="checkbox"/> Digital Projection 8.1 <input type="checkbox"/> Exit ticket
Chapters 26–28	Partner/ Independent	40 min.	
Discuss the Author’s Purpose	Whole Group	10 min.	
Exit Ticket	Independent	5 min.	
Writing (30 min.)			
Analyze Characters’ Relationships	Whole Group	10 min.	<input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly <input type="checkbox"/> Digital Projection 8.2 <input type="checkbox"/> Activity Page 8.2
<i>Hello, Universe</i> Character Analysis Project	Independent/ Partner	20 min.	

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 7 Exit Tickets, either individually or in small groups, to help clarify students' understanding of rising action in a story plot.
- Make sure that students are completing their Character Development Notes correctly and that their unit folders are organized. They will continue to keep Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Activity Page 8.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "How and why does the author bring awareness to certain topics through her story? Some topics include people who are deaf and hard of hearing, Filipino American culture, and bullying."
- Prepare to have students read with assigned partners and independently for part of the reading segment.
- Prepare to review and discuss the core vocabulary words before students begin partner reading and reading independently.
- Prepare to display Digital Projection 8.1.
- Identify Activity Page 3.2 and prepare to review it during the discussion of Chapters 26–28.
- Prepare to distribute the Exit Ticket to each student to complete after discussing the author's purpose.

### Writing

- Identify and prepare Activity Page 8.2.
- Prepare for students to work on Activity Page 8.2 in small groups.

### Universal Access

#### Reading

- Display or project a Theme Anchor chart somewhere in the classroom for students to easily reference.
- Find a few short fictional stories about bullying to reinforce students' understanding of the topic and the author's purpose for writing *Hello, Universe*.

Writing

- Display or project a large blank Venn diagram with three interconnected circles for purposes of cooperative learning. Students may use the blank diagram to help one another with character analysis.

CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

- densely, adv.** in a crowded or closely packed manner
- goblets, n.** bowl-shaped drinking cups that have a stem attached to a base
- nauseous, adj.** causing nausea or sick feelings
- obvious, adj.** clearly visible or understood
- petty, adj.** of little importance
- random, adj.** without a definite plan or purpose
- sprout, v.** to show new growth
- unconscious, n.** the part of our thinking that we are not aware of that influences our behavior and perception
- vigor, n.** intensity or force

Vocabulary Chart for Chapters 26–28			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	unconscious	densely nauseous	obvious petty random
Multiple Meaning	unconscious	densely nauseous	petty random
Sayings and Phrases	having a blast never-ending assembly line search-party quick-fizzling		

## Lesson 8: Chapters 26–28, Letters from the Universe

## Reading



**Primary Focus:** Students will use evidence from the text to explore the author's purpose and message within the story. **TEKS 4.10.A**

**RECAP (5 MIN.)**

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap, or summarize, what has happened in the novel so far in their small groups. Ask students to talk with their group about the important events in the chapters they read during the previous lesson.
- Use this time to meet with students about their Lesson 7 Exit Tickets, either individually or in small groups, to ensure students' understanding of anecdotes.
- Have students return to their individual seats after the recap.

**CHAPTERS 26–28 (40 MIN.)**

- Tell students that today they will read Chapters 26–28 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 8.1.
- Tell students to write the names of the characters they will take notes on in the spaces provided on Activity Page 8.1. Remind students to take notes on the characters they chose for their *Hello, Universe* Character Analysis Project.
- Point to the prompt for close reading that is on the board, and say: "How and why does the author bring awareness to certain topics through her story? Some topics include people who are deaf and hard of hearing, Filipino American culture, and bullying."
- Ask students to think about this close reading prompt as they read Chapters 26–28.
- Tell students that they will discuss the close reading prompt and will learn about the author's purpose for writing *Hello, Universe* during this lesson.

## Activity Page 8.1



**TEKS 4.10.A** Explain the author's purpose and message within a text.

- Have students read Chapter 26 independently.
- Remind students to take notes and ask questions about the characters for their project on Activity Page 8.1.
- When students have finished reading Chapter 26, prompt student response with the following questions:
  1. **Literal.** What are Kaori's two interpretations of Valencia's dream? (*First she says Valencia is afraid of girls in blue dresses; then she says Valencia is afraid of being alone.*)
  2. **Inferential.** Kaori notices that Valencia is "stubborn, but with a quick-fizzling temper," and wonders what star sign she has. What do we know that Kaori doesn't, and why is it significant? (*We know that Valencia is a Scorpio. It's significant because Kaori is working on helping Virgil become friends with a Scorpio, but she doesn't yet know it's Valencia.*)
  3. **Evaluative.** When Kaori tells Valencia what her dream means, Valencia gets angry. What does that say about Valencia? Do you think Kaori's interpretation was right? (*Answers may vary, but could include students' thoughts about Valencia's dream and her reaction to Kaori's interpretation, such as perhaps Valencia doesn't want to accept that she's afraid.*)
- Have students continue reading independently until the end of Chapter 27, on page 193.
- When students have finished reading Chapter 27, prompt student response with the following questions:
  1. **Inferential.** How does Valencia figure out what people are saying when the sound is too unclear or she can't read their lips completely? (*Answers may vary, but could include that she makes inferences about what they're saying based on the pieces and clues she can understand.*)
  2. **Evaluative.** Do you think Valencia is enjoying her visit with Kaori and Gen? Use evidence from the text to support your answer. (*Answers may vary, but could include that she offered to help them look for Virgil and is grateful for the sandwich, so she's enjoying her visit.*)
  3. **Health and Wellness.** Would you like being by yourself all the time like Valencia? What can you do when you notice that someone is feeling lonely? (*Answers may vary, but should include students' reactions and reflections.*)
- Give students a minute to review and add to their notes on Activity Page 8.1.
- Have students get together with their assigned partners to read Chapter 28.
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 28.

### Challenge

Have students write a paragraph in response to the following prompt, "Imagine you're one of Kaori's clients. What would you ask her? What do you think her answer might be?"

### Challenge

Valencia has begun to teach herself sign language, but there are many different kinds of sign language to learn. Have students look up the differences in some of the varying sign languages, such as American Sign Language, British/Australian/New Zealand Sign Language, and Japanese Sign Language.



- Remind students to continue to take notes on Activity Page 8.1.
- When students have finished reading Chapter 28, prompt student response with the following questions:
  1. **Inferential.** Virgil is reminded of the Stone Boy when he tries and fails to get out of the well. Review the story of the Stone Boy in Chapter 1. Why is it relevant to Virgil's situation? (*The story is about a young boy who gets swallowed by a boulder and can't get out without others' help, just like Virgil can't leave the well without others' help.*)
  2. **Evaluative.** Ruby says, "Being a warrior has nothing to do with size." Which other character in the book has thought about being a warrior? How would that character respond to Ruby? (*Chet also imagines himself to be a warrior. He would likely disagree with Ruby, because he believes warriors must be bigger and more powerful than others.*)
  3. **Literal.** What does *bayani* mean? (*It means hero.*)
  4. **Inferential.** Why do you think Ruby calls Virgil by that name? (*Answers may vary, but could include that Ruby calls him "Bayani" because he has more courage than he thinks.*)
  5. **Health and Wellness.** Ruby says that some people don't want to listen to their thoughts, so they make the world louder with noise. What are some times when you didn't want to listen to your thoughts? (*Answers may vary, but should include students' reflections.*) What are some strategies that help you focus on positive thoughts? (*Answers may vary, but could include students reflecting on a good time or students' own positive character traits.*)
- Give students another minute or two to think about Chapters 26–28 and finish making Character Development Notes on Activity Page 8.1.
- Have students return to their individual seats.

### DISCUSS THE AUTHOR'S PURPOSE (10 MIN.)

- Display Digital Projection 8.1.

#### ➤ Digital Projection 8.1: Author's Purpose: PIE

- Ask for a volunteer to read aloud to the rest of the group the purpose descriptions in each of the three columns: Persuade, Inform, and Entertain (PIE).
- Tell students that understanding the author's purpose for writing a story or a text is as easy as PIE. Explain that an author may have more than one purpose in mind when they write a fictional story, though.

- Explain to students that an author’s purpose for writing a novel of fiction for an audience is always to entertain readers with an engaging story. However, an author of fiction may also want to inform the reader about a particular topic.



### Check for Understanding

Ask students to explain the difference between persuade and inform on the PIE chart. (*Students should be able to explain that to inform is to give information and awareness about a topic, whereas to persuade is to aim to convince someone of something one way or the other.*)

- Ask students to find Activity Page 3.2 in their unit folders. Have students review their notes about the topics and themes of the novel from Lesson 3.
- Ask students to name some of the recurring topics that the author has included so far. (*Answers may vary, but could include feeling alone, feeling insecure, bullying, being deaf or hard of hearing, Filipino American culture, having pets, and others.*)
- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, “How and why does the author bring awareness to certain topics through her story? Some topics include people who are deaf and hard of hearing, Filipino American culture, and bullying.”
- Tell students to think about how the details and events in Chapters 26–28 bring awareness to what it’s like to be deaf or hard of hearing, or to be Filipino American. Ask students to think about how the text shows readers what it means to be a good friend rather than a bully.
- Explain to students that in order to determine the author’s purpose for writing a text, we also need to think about who they wrote it for. Ask, “Who did Erin Entrada Kelly write this book for?” (*She wrote it for young readers in elementary and middle school.*)
- Ask students about the author’s purpose for writing *Hello, Universe*:
  1. Is Erin Entrada Kelly’s purpose for writing *Hello, Universe* to persuade, inform, or entertain her readers? (*Her purpose is to entertain, although she has generally informed the reader about certain topics.*)
  2. Do you think Erin Entrada Kelly is trying to persuade you that bullying is not alright? (*Answers may vary, but could include that although the author includes a clear message that bullying is a problem, the purpose of the text isn’t to convince the reader that bullying is inappropriate.*)

### Activity Page 3.2



### Support

Give students a clear example of fictional text that was written to both entertain and inform.



## Writing Author's Purpose

### Beginning

Have students work in small groups to create a large Author's Purpose: PIE chart using chart paper and color markers.

### Intermediate

Have students work with a partner to make a list of types of texts that are written to inform readers (newspaper articles, text books, biographies, autobiographies, etc.).

### Advanced/Advanced High

Have students write one paragraph with the purpose of persuading someone to read the novel *Hello, Universe*.

**ELPS 5.B; ELPS 5.F**

3. Does the author give you any information about Filipino American culture in this book? If so, what information does she include? (*Answers may vary, but could include examples of Filipino language, like lola and bayani, the importance of stories, and ideas of what life might be like on an island in the Philippines.*)

- Read the close reading prompt aloud again for students, "How and why does the author bring awareness to certain topics through her story? Some topics include people who are deaf and hard of hearing, Filipino American culture, and bullying."
- Ask for volunteers to give an oral response to the close reading prompt. Encourage students to explain why the author would choose to bring awareness to these topics in her book.

## EXIT TICKET (5 MIN.)

- Distribute previously prepared Exit Tickets and allow students five minutes to complete them before collecting for review.



### Exit Ticket

Use evidence from the text to write a paragraph about the author's purpose, citing a message within the story. **TEKS 4.10.A**

- Tell students that the author includes several messages in this book, so they may choose one message to write about for the Exit Ticket.

## Lesson 8: Chapters 26–28, Letters from the Universe

# Writing



**Primary Focus:** Students will analyze the relationships among the characters. **TEKS 4.8.B**

## ANALYZE CHARACTERS' RELATIONSHIPS (10 MIN.)

- Ask students to review their notes on Activity Page 8.1.



**TEKS 4.10.A** Explain the author's purpose and message within a text; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

- Ask for two volunteers to share some of the details, quotes, ideas, and questions they wrote down in the “Relationships” sections of their notes for Chapters 26–28.
- Ask students whether Valencia’s visit with Kaori and Gen should be noted in the “Relationships” section. (*Yes, it should, because they may become friends.*)
- Ask students which other relationships are growing or changing in these chapters. (*Valencia and Virgil’s relationship is changing because Valencia offers to help find Virgil; Virgil’s relationship with Ruby is changing because she’s helping him find his courage.*)
- Display Digital Projection 8.2.
- Review the Venn diagram about the relationships among Kaori, Valencia, and Virgil with the students.
- Ask students whether they can think of any relationship that all three characters in the Venn diagram have in common. (*The three don’t have a relationship in common other than all of them live with their parents.*)
- Ask students to add more details to the Venn diagram. (*Now both Valencia and Virgil know Kaori and Gen; Virgil and Valencia both take care of animals; Virgil and Valencia both have Kaori’s phone number.*)
- Remind students that relationships and interrelationships among the characters will change and perhaps grow as the plot develops.



### Check for Understanding

Ask students to describe how Valencia’s relationship with Kaori has changed since the beginning of the story. (*In the beginning of the story, they didn’t know each other, and now they do.*)

## HELLO, UNIVERSE CHARACTER ANALYSIS PROJECT (20 MIN.)

- Explain to students that when we analyze characters and how they develop, it’s helpful to analyze how their relationships change as the plot develops. Venn diagrams and other types of mind maps and story webs can be helpful tools for accomplishing this.
- Explain to students that for their *Hello, Universe* Character Analysis Project, they will present an analysis of the relationships among the characters they have chosen to analyze.
- Explain to students that today they’re going to use their notes to practice analyzing the relationships among their characters.

## Support

To help students understand why relationships are key in character development, ask them to think about all the reasons why Virgil is in the well.



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## Speaking and Listening Relationships

### Beginning

Have students work in small groups to discuss the various relationships the characters have with animals in the story. Have students make an illustration to portray these relationships.

### Intermediate

Have students work with a partner to orally discuss how Valencia’s relationship with her mom compares to Virgil’s relationship with his mom.

### Advanced/Advanced High

Have students work with a partner to orally discuss how Virgil’s relationships among his various family members compares to Valencia’s relationships among her family members.

**ELPS 1.G; ELPS 1.H;**

**ELPS 4.G**

## Activity Page 8.2



- Have students take out Activity Page 8.2.
- Have students fill in the names of the characters for their project in the Venn diagram.
- If students are only analyzing two characters for their project, they may leave the third circle blank, or include another character that connects in some way for a deeper analysis of the two.
- Give students ten minutes to work on their own Venn diagrams.
- Have students get together with a partner and share their work.
- Have students give each other feedback based on their notes, observations, and what they recall from the story.
- Tell students to work with their partner to write down one question and one prediction about a relationship in the story.
- Ask for a few volunteers to share the question and prediction they wrote down with the rest of the group.
- Have students return to their seats and place Activity Page 8.2 in their unit folders.
- Tell students they may refer back to Activity Page 8.2 when it's time to work on their *Hello, Universe* Character Analysis Projects.

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



## 9

# Chapters 29–30, Pieces of the Puzzle

**PRIMARY FOCUS OF LESSON****Reading**

Students will discuss how the author's use of language contributes

✚ to voice. **TEKS 4.10.F**

**Writing**

Students will synthesize information to create a new

✚ understanding. **TEKS 4.6.H**

**FORMATIVE ASSESSMENT****Exit Ticket**

Use evidence from the text to explain how the language the author uses to tell Valencia's story is different from the

✚ language she uses to tell Chet's story, and why. **TEKS 4.10.F**

✚ **TEKS 4.10.F** Discuss how the author's use of language contributes to voice; **TEKS 4.6.H** Synthesize information to create new understanding.

## LESSON AT A GLANCE

|                                      | Grouping                | Time    | Materials                                                                                                                                                                                                                                                                    |
|--------------------------------------|-------------------------|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Reading (55 min.)                    |                         |         |                                                                                                                                                                                                                                                                              |
| Recap                                | Small Group             | 5 min.  | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Activity Page 9.1<br><input type="checkbox"/> Digital Projections 1.3, 9.1<br><input type="checkbox"/> Exit Ticket |
| Chapters 29–30                       | Independent/<br>Partner | 30 min. |                                                                                                                                                                                                                                                                              |
| Discuss the Author’s Use of Language | Whole Group             | 10 min. |                                                                                                                                                                                                                                                                              |
| Exit Ticket                          | Independent             | 10 min. |                                                                                                                                                                                                                                                                              |
| Writing (35 min.)                    |                         |         |                                                                                                                                                                                                                                                                              |
| Pieces of the Puzzle                 | Whole Group/<br>Partner | 15 min. | <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Digital Projection 9.2<br><input type="checkbox"/> Activity Page 9.2<br><input type="checkbox"/> chart paper and color markers                                             |
| Piecing the Story Together           | Small Group             | 20 min. |                                                                                                                                                                                                                                                                              |



## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 8 Exit Tickets, either individually or in small groups, to help clarify students' understanding of the author's purpose.
- Make sure that students are completing their Character Development Notes correctly and that their unit folders are organized. They will continue to keep Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Activity Page 9.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "Which vocabulary in the chapter gives you a sense of the character's voice and personality?"
- Prepare to have students read with assigned partners and independently during the reading segment.
- Prepare to review and discuss the core vocabulary words before students begin independent and partner reading.
- Prepare to display and review Digital Projection 9.1.
- Prepare to display and review Digital Projection 1.3.
- Prepare to distribute the Exit Ticket to each student to complete after discussing the author's use of language.

### Writing

- Identify Activity Page 9.2.
- Prepare to display Digital Projection 9.2.
- Prepare for students to work with partners and/or in small groups.
- Provide chart paper, color markers, and other art supplies.

### Universal Access

#### Reading

- Provide access to poems or short stories that clearly exemplify how the author's use of language contributes to voice. These may include works by Maya Angelou, Shel Silverstein, and others.

Writing

- Prepare cutouts of the different pieces of the story puzzle for students to use in a cooperative learning activity.

CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**adrenaline, n.** a blood pressure-raising hormone that increases the heart rate, often in reaction to stress

**enigma, n.** something or someone that is mysterious or difficult to understand

**intimidate, v.** to frighten or threaten

**jittery, adj.** extremely nervous

**melodramatic, adj.** overemotional or overacted

**nonchalant, adj.** appearing casual and unconcerned

**perceptive, adj.** sensitively observant

**thickets, n.** tangled growths of shrubs, bushes, and trees

**triumphant, adj.** having won a victory

| Vocabulary Chart for Chapters 29–30 |                                                                   |                                                                                |                                    |
|-------------------------------------|-------------------------------------------------------------------|--------------------------------------------------------------------------------|------------------------------------|
| Vocabulary Type                     | Tier 3<br>Domain-Specific<br>Words                                | Tier 2<br>General<br>Academic Words                                            | Tier 1<br>Everyday Speech<br>Words |
| Vocabulary                          | adrenaline<br>thickets                                            | enigma<br>intimidate<br>melodramatic<br>nonchalant<br>perceptive<br>triumphant | jittery                            |
| Multiple Meaning                    |                                                                   | enigma<br>melodramatic<br>perceptive                                           |                                    |
|                                     |                                                                   |                                                                                |                                    |
| Sayings and<br>Phrases              | crinkles up<br>bounty hunter<br>little pipsqueak<br>life-or-death |                                                                                |                                    |

## Lesson 9: Chapters 29–30, Pieces of the Puzzle

## Reading



**Primary Focus:** Students will discuss how the author's use of language contributes to voice. **TEKS 4.10.F**

## RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap what happened in the chapters they read in the previous lesson.
- Use this time to meet with students about their Lesson 8 Exit Tickets, either individually or in small groups, to ensure students' understanding of the author's purpose.
- Have students return to their individual seats after the recap.

## CHAPTERS 29–30 (30 MIN.)

- Tell students that today they will read Chapters 29–30 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 9.1.
- Tell students to label their notes with the names of the characters they have chosen to analyze for their final project.
- Explain to students that in this lesson they will learn about how authors can use language to contribute to a character's voice.
- Point to the prompt for close reading that is on the board, "Which vocabulary in the chapter gives you a sense of the character's voice and personality?"
- Ask students to think about this close reading prompt as they read Chapters 29–30. Tell students to list vocabulary that contributes to the character's voice in the "Characteristics and Behaviors" section on Activity Page 9.1.
- Tell students that in this lesson they will discuss the close reading prompt and how the author uses language to contribute to the characters' voice.

## Activity Page 9.1



**TEKS 4.10.F** Discuss how the author's use of language contributes to voice.

- Tell students to read Chapter 29 independently.
- Remind students to take notes about the characters for their project on Activity Page 9.1.
- When students have finished reading Chapter 29, prompt student response with the following questions:
  1. **Literal.** From which book did Valencia get the name Lilliput for her guinea pig? *(She got the name from Gulliver's Travels.)*
  2. **Inferential.** Why is the title of the book significant? *(It's significant because Virgil named his guinea pig using the same book.)*
  3. **Evaluative.** How does Valencia feel about walking up to Virgil's house in a fancy neighborhood? Based on what we know about how Virgil feels about Valencia, what is interesting about Valencia's feelings? *(Valencia feels very nervous about knocking on Virgil's front door to ask if he's home. It's interesting because Virgil has been too nervous to talk to Valencia all year.)*
  4. **Inferential.** Why are Lola and Virgil the only two people not smiling in their family picture? Use textual evidence to support your ideas. *(Answers may vary, but could include that Virgil is shy and doesn't laugh and smile as much as his brothers; also, Lola is not exactly friendly and shares a bond with Virgil.)*
- Have students get together with their assigned reading partner to read Chapter 30. Remind students to bring Activity Page 9.1
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 30.
- Remind students to continue to take notes on Activity Page 9.1.
- When students have finished reading Chapter 30, prompt student response with the following questions:
  1. **Literal.** What is Chet's backup plan if his parents don't let him keep the snake? *(His plan is to ask his dad to take a picture of him holding it up and then send the picture to Davies along with a text to gloat about it.)*
  2. **Inferential.** Why did Chet think he could pick up the snake he finally found? *(Answers may vary, but could include that the snake was calm, Chet thought he could grab it by the tail, and thought maybe it was fate and the snake would be his pet.)*

### Challenge

Chet decides that, when he catches a snake, he's going to name it Smaug. Have students look up the name and find out where it comes from. Why might Chet pick this particular name for his snake?

3. **Evaluative.** Was it a good idea to try to pick up the snake? Use evidence from the text to support your answer. *(Answers may vary, but could include that Chet didn't know what kind of snake it was and Valencia's research indicates one should never try to grab snakes by the tail.)*
  4. **Health and Wellness.** One of Chet's father's favorite expressions is "You might as well be nothing if you don't excel at something." Is it all right not to excel at something? When would it be worth doing something you don't excel at? *(Answers may vary, but students should understand that this is a flawed way of thinking about one's self. Explain that even when a person doesn't excel, they have value and are worthy of acknowledgement.)*
- Explain to students that Chet and Valencia have some things in common in Chapters 29 and 30. Ask students what Chet and Valencia have in common in this part of the story. *(They are both looking for something or someone, and they both feel nervous.)*
  - Ask students how Valencia's encounter with Lola compares to Chet's encounter with the snake. *(Answers may vary, but could include that Valencia remains calm and observant, whereas Chet is surprised when he finally finds the snake, makes a poor decision to try to catch it, and then panics when he's bitten.)*
  - Give students a few minutes to think about Chapters 29–30 and finish making Character Development Notes on Activity Page 9.1. Refer students back to the Character Analysis Anchor chart as needed.

#### DISCUSS THE AUTHOR'S USE OF LANGUAGE (10 MIN.)

- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, "Which vocabulary in the chapter gives you a sense of the character's voice and personality?"
- Ask for volunteers to share examples of words they wrote down in their notes on Activity Page 9.1 for each of their characters.
- Explain that the author's use of language, like vocabulary, contributes to the characters' voices in the story.
- Display Digital Projection 9.1.

#### Digital Projection 9.1: Language and Voice

## Language and Voice

### Author's Language:

- The author's language sets the overall tone of the written work. The author may use language in different ways to create unique voices for the narrator and/or characters.
- Language can include the vocabulary and point of view in a written work, as well as other literary devices, such as dialogue, metaphor, simile, repetition, etc.
- Language may be formal, informal, serious, funny, dramatic, emotional, suspenseful, etc.
- To understand the author's use of language in a text, ask yourself how the words the author is using make you feel. Do the words make you feel relaxed? Do they make you laugh, cause you to think deeply about a topic, or feel disturbed?

### Character's Voice:

- The character's voice is created by the author and expresses the character's unique personality traits and feelings.
- An author's use of language reveals the voices of the characters they are writing about.
- To understand a character's voice in a text, ask yourself what the character's traits are and reflect on how the character interacts with others in the story. What words does the character use? Does the character use many words or few? What sorts of feelings do their words express? How is the character's personality reflected in the text?

- Have a volunteer read aloud the description of author's language on Digital Projection 9.1.
- Ask students whether they have any questions about the explanation of an author's language.
- Have a volunteer read aloud the description of a character's voice on Digital Projection 9.1.
- Ask students whether they have any questions about the explanation of a character's voice.
- Tell students that you will read to them a paragraph from Chapter 29. They will identify the character's voice and give examples of how the author's use of language contributes to the character's voice.
- Read the next to last paragraph on page 209 aloud to students.
- Ask students to identify the character's voice. (*The character is Valencia.*)

- Ask students to give examples of how the author uses language by identifying vocabulary in the paragraph that contributes to Valencia's voice. (*Answers may vary, but could include that the author uses vocabulary like interesting development, smart, curious, adventure, never ask, and looks on their faces.*)
- Ask students how they would describe Valencia's voice based on the author's use of language in this paragraph. (*Descriptions of her voice may vary, but could include that she sounds surprised and curious, but also hesitant.*)
- Tell students that, in this lesson, they will focus on how the author's use of language, such as vocabulary and point of view, contributes to the character's voice.



### Check for Understanding

Ask students to explain the difference between the author's language and a character's voice.

- Display Digital Projection 1.3.

### ➤ Digital Projection 1.3: Point of View

- Remind students that Valencia's chapters are written in first person point of view, and Chet's chapters are written in third person.
- Ask students how we can identify if a text is written in first person point of view. (*the use of pronouns I and we, and a character's telling of their experience.*)
- Ask students how the author's use of first-person point of view contributes to Valencia's voice in the story. (*The author's use of first-person point of view gives the reader direct access to Valencia's thoughts and feelings, so there is no question about what she's experiencing or how she feels in the moment. We know that she's smart and quick-witted because her sharp observations and strong opinions are shared by her directly.*)
- Ask students which words and phrases contribute to Valencia's voice in Chapter 29. (*regular, observing, honest, nervous, heat of embarrassment, interesting, imagine, cried, nonchalant-like*)
- Ask students which words and phrases contribute to Chet's voice in Chapter 30. (*stick, weapon, root out, snakeskin, set him straight, spotlight, glory, bare hands, weaknesses, pipsqueak, uneasy, athlete, something clever, Cobra, Smaug, jabbing*)

### Support

Have students make a short list of words that might be included in their own writing if they wanted to make the reader feel calm. Have them make a short list of words that they could include as a writer to convey a character's nervousness. Allow students to share and discuss these lists with a partner.

## EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them before collecting for review.



### Exit Ticket

Use evidence from the text to explain how the language the author uses to tell Valencia's story is different from the language she uses to tell Chet's

story, and why. **TEKS 4.10.F**



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## Writing

### Author's Use of Language

#### Beginning

Have students work in small groups to make a list of words that make them feel joyful, and a list of words that make them feel sad.

#### Intermediate

Have students work with a partner to make a list of words and phrases they could use to create the voice of a villain in a story.

#### Advanced/Advanced High

Have students write a short chapter about Virgil in first person.

**ELPS 1.A, ELPS 3.A;**

**ELPS 3.F**

## Support

Point students to the Character Analysis Anchor chart, the Theme Anchor chart, and the Plot Anchor chart to reference prior knowledge.

## Challenge

Have students write a paragraph and create an illustration in response to the following question, "If you were to name a pet after a character from this book, what character would you choose and why? Use language in the paragraph that only you and the pet would understand, such as nicknames, code words, etc."

## Lesson 9: Chapters 29–30, Pieces of the Puzzle

# Writing



**Primary Focus:** Students will synthesize information to create a new understanding. **TEKS 4.6.H**

## PIECES OF THE PUZZLE (15 MIN.)

- Have students take out Activity Page 9.2.
- Display Digital Projection 9.2.

### ➤ Digital Projection 9.2: Story Puzzle

- Have volunteers read the description for each piece of the story puzzle aloud to the group to include setting, characters, theme, conflict, key events, and resolution.
- Explain to students that a story is like a puzzle because it has many pieces and all the pieces have to come together so that the story makes sense to the reader.
- Explain that the author puts the pieces together using language.



### Check for Understanding

Ask students to explain how the author uses language to put the pieces of a story together.

**TEKS 4.10.F** Discuss how the author's use of language contributes to voice; **TEKS 4.6.H** Synthesize information to create new understanding.



## Activity Page 9.2



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### Understanding the Elements of a Story

#### Beginning

Have students work with you using cutouts of the different puzzle pieces of the novel. Have each student explain their piece of the puzzle to the rest of the group.

#### Intermediate

Have students work in small groups to orally describe the different story puzzle pieces of the novel to a partner.

#### Advanced/Advanced High

Have students work independently or with a partner to explain why each piece of the story puzzle is important.

**ELPS 1.C; ELPS 1.F;**

**ELPS 5.G**

- Have students get together with a partner to work on Activity Page 9.2.
- Have students use their notes and completed activity pages from their unit folders to fill out a description for each piece of the puzzle for *Hello, Universe*.
- Tell students that this puzzle won't be complete because they haven't finished reading the novel yet.
- Tell students that they will come back to this story puzzle as they finish the novel to help them with their *Hello, Universe* Character Analysis Projects.
- Walk around the classroom and assist students with Activity Page 9.2 as needed.

### PIECING THE STORY TOGETHER (20 MIN.)

- Have the class divide into small groups of three to five students.
- Make sure each group of students has chart paper, color markers, or other art supplies as needed, as well as adequate work space.
- Explain to students that they will use Activity Page 9.2 to make their own creative story puzzles for *Hello, Universe* using the art supplies provided.
- Tell students to portray the connections between the setting, characters, theme, conflict, key events, and resolution of the story.
- Tell students they may include predictions in the resolution piece of their story puzzle.
- Have students think about and discuss the following question with their group, "How do the parts of the story fit together so that the story makes sense?"
- When the groups have finished building their story puzzles, ask students to think about and discuss the following question, "What puzzle pieces have had the most impact on the characters you have chosen to include in the presentation?"
- Have students put Activity Page 9.2 in their unit folders.
- Display exemplary story puzzles on the classroom wall.

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



## 10

# Chapters 31–33, Twists of Fate

## PRIMARY FOCUS OF LESSON

### Reading

Students will make and correct or confirm predictions about Virgil's situation. **TEKS 4.6.C**

### Writing

Students will develop engaging ideas and begin drafting their character analysis presentation for *Hello, Universe*. **TEKS 4.11.A; TEKS 4.11.B.ii**

## FORMATIVE ASSESSMENT

### Exit Ticket

What did you predict would happen in the forest after Kaori, Gen, and Valencia heard screaming? Why? **TEKS 4.6.C**



**TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures; **TEKS 4.11.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 4.11.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.)                                 |                         |         |  |
| Recap   | Small Group             | 5 min.  | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Activity Pages 10.1, 10.2<br><input type="checkbox"/> Exit Ticket  |
| Chapters 31–33                                    | Partner/<br>Independent | 30 min. |  |
| Making Predictions                                | Whole Group/<br>Partner | 10 min. |  |
| Exit Ticket                                       | Independent             | 5 min.  |  |
| Writing (40 min.)                                 |                         |         |  |
| <i>Hello, Universe</i> Character Analysis Project | Whole Group             | 10 min. | <input type="checkbox"/> Digital Projections 1.2, 10.1<br><input type="checkbox"/> Activity Pages 1.2, 10.3<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Unit folder: Character Development Notes and activity pages |
| Developing Your Ideas                             | Independent/<br>Partner | 30 min. |  |

## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 9 Exit Tickets, either individually or in small groups, to help clarify students' understanding of the author's use of language to contribute to the characters' voice.
- Make sure that students are completing their Character Development Notes correctly and that their unit folders are organized. They will continue to keep Character Development Notes as they read the novel and use them for various assignments, including their final project.
- Identify Activity Page 10.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "What clues in the text help you understand Kaori's motivations and decisions as she tries to find Virgil?"
- Prepare to have students read with assigned partners and independently during the reading segment.
- Prepare to review and discuss the core vocabulary words before students begin partner reading and reading independently.
- Identify Activity Page 10.2 and prepare for students to continue working on it.
- Prepare to have students work with a partner to complete Activity Page 10.2.
- Prepare to distribute the Exit Ticket to each student to complete after discussing the text.

### Writing

- Prepare to display and review Digital Projection 10.1.
- Identify Activity Page 10.3.
- Prepare to display and review Digital Projection 1.2 and Activity Page 1.2.
- Prepare for students to begin developing and building their *Hello, Universe* Character Analysis Projects. Students may create a presentation using poster board and art supplies, or using a computer with appropriate software for creating digital slide presentations.
- Make sure students have access to a computer workstation and provide appropriate classroom guidelines for Internet and software use.

- Make sure students have access to art supplies like poster board, color markers, construction paper, scissors, and glue.
- Prepare for a Think-Pair-Share activity for students to receive peer feedback on the ideas they're developing for their project.

## Universal Access

### Reading

- Provide sentence starters and frames for students to practice making logical predictions and to help them understand unpredictable events in the plot. For example, "I think \_\_\_\_\_ will . . . because . . ." and "I didn't expect . . . because . . ."

### Writing

- Prepare for students to work on the *Hello, Universe* Character Analysis Project with a partner as an instructional differentiation strategy if needed.
- Make sure students have access to the various anchor charts for the unit as they work on their projects: Digital Projections 1.2, 3.1, and 5.1. Students may have made larger versions of these anchor charts, which could be displayed on the classroom walls for students' access.

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**ashen, adj.** the color of ashes

**ceremony, n.** a formal series of acts performed for a specific purpose

**condescending, adj.** demonstrating a sense of superiority

**ferocity, n.** a quality of violent brutality

**garbled, adj.** mixed up, unclear

**gauge, v.** estimate or measure

**heinous, adj.** shockingly wrong or hateful

**prattling, v.** to talk on and on without meaning

**snippet, n.** a small piece

**stoic, adj.** not showing emotion

**transgression, n.** a violation of a law or rule

| Vocabulary Chart for Chapters 31–33 |  |   |                                    |
|-------------------------------------|--|---|------------------------------------|
| Vocabulary Type                     | Tier 3<br>Domain-Specific<br>Words                                   | Tier 2<br>General Academ-<br>ic Words     | Tier 1<br>Everyday Speech<br>Words |
| Vocabulary                          | transgression  | ceremony<br>heinous<br>prattling<br>stoic | garbled<br>gauge<br>snippet        |
| Multiple Meaning                    | transgression  | prattling<br>stoic                        | gauge                              |
| Sayings and<br>Phrases              | grown-up and businesslike<br>life-saving missions<br>weighs you down |   |                                    |

Start Lesson

## Lesson 10: Chapters 31–33, Twists of Fate

# Reading



**Primary Focus:** Students will make and correct or confirm predictions about Virgil's situation. **TEKS 4.6.C**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap what happened in the chapters they read in the previous lesson.
- Use this time to meet with students about their Lesson 9 Exit Tickets, either individually or in small groups, to ensure students' understanding of the author's use of language.
- Have students return to their individual seats after the recap.

### CHAPTERS 31–33 (30 MIN.)

- Tell students that today they will read Chapters 31–33 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.

**TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures.

## Activity Page 10.1



- Ask students to take out Activity Page 10.1.
- Remind students to label their notes with the names of the characters they have chosen to analyze for their final project.
- Explain to students that in this lesson they will learn more about making logical predictions by looking for clues in the text to understand the logic and motivation behind the characters' behaviors and decisions.
- Point to the prompt for close reading that is on the board, "What clues in the text help you understand Kaori's motivations and decisions as she tries to find Virgil?"
- Ask students to think about this question for close reading as they read Chapters 31–33 and take notes on Activity Page 10.1.
- Tell students that they will discuss the text and the close reading prompt as a group after they have finished reading Chapters 31–33.
- Have students get together with their assigned partner to read Chapter 31.
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 31.
- Remind students to take notes on Activity Page 10.1.
- When students have finished reading Chapter 31, prompt student response with the following questions:
  1. **Literal.** What does Kaori want to do to find Virgil? What's the problem with her plan? (*She wants to perform a ceremony of lost things, but she doesn't know how to do it.*)
  2. **Inferential.** Why does Kaori want her sister to stop asking Valencia questions? (*She says it's rude, but she also wants to be first-in-command.*)
  3. **Evaluative.** How does Kaori feel about the woods as compared to how Valencia feels about the woods? (*Answers may vary, but could include that the woods are scary for Kaori because there are so many things happening that she can't control, but Valencia loves the woods because she enjoys observing and learning about nature.*)
  4. **Evaluative.** Imagine you are one of the people in the search party looking for Virgil. Where would you direct the others to start first? Why? (*Answers may vary, but should include students' reflections and reasoning based on the text.*)
- Have students continue reading Chapter 32 with their partner.
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 32.

## Challenge

Kaori doesn't want to admit she's frustrated that Valencia seems like a more natural leader. Have students write a letter to Kaori with advice to help her become a better leader.



- Remind students to continue to take notes on Activity Page 10.1.
- When students have finished reading Chapter 32, prompt student response with the following questions:
  1. **Literal.** What does Ruby say to Virgil to explain why Pah grows? (*Pah only grows when you're afraid of him.*)
  2. **Inferential.** Why does Ruby say crying is good for the soul? (*She says it releases whatever has been weighing you down.*)
  3. **Evaluative.** Why does Virgil think about giving up hope? (*Answers may vary, but could include that he's tired because he has been in the well for a long time and no one has found him.*)
  4. **Health and Wellness.** Virgil makes a list of things he should have done before getting stuck in the well: talk to Valencia, tell Lola he loves her, understand his family, and thank Kaori. What's something you've been meaning to do but haven't done yet? (*Answers should include students' reflections.*)
- Have students return to their individual seats.
- Tell students they will read Chapter 33 independently.
- Remind students to continue to take notes, including any questions they have about the text, on Activity Page 10.1.
- When students have finished reading Chapter 33, prompt student response with the following questions:
  1. **Literal.** What does Kaori imagine when she hears someone yelling for help? (*She imagines that Virgil has suffered an injury, like a broken leg or a bad bump on the head.*)
  2. **Inferential.** Why does Chet lie to Gen, Kaori, and Valencia about yelling for help? (*Answers may vary, but could include that Chet sees Valencia and he doesn't want her to see that he's scared.*)
  3. **Evaluative.** Read the section in Chapter 30 where Chet describes the snake. Then read the section in Chapter 33 where he tells the search party about the snake. What are the differences between the two descriptions? Why does Chet change the story? (*Answers may vary, but could include that Smaug was "the width of a garden hose, but not very long" and he dropped it as soon as it bit him, but he tells the search party that Smaug was as big as a cobra and that he grabbed it and pried its fangs out and "wrung its neck." He changes the story to make himself seem more powerful.*)

- Ask students whether they thought about Chet when they read that the search party heard screaming. *(Answers may vary, but should include students' reactions. However, it's likely that they thought about Virgil first because that is who Kaori was thinking about.)*
- Explain to students that the search party finding Chet instead of Virgil is an ironic twist in the story.
- Ask students to recall the meaning of irony. *(Irony can be a literary device that contrasts what something appears to mean versus its actual meaning.)*
- Ask students why it's ironic that the search party finds Chet instead of Virgil. *(Answers may vary, but could include that the reader thinks the person screaming is Virgil based on evidence in the text, but instead it's Chet, who wanted to be powerful and catch a snake. The search party didn't plan on finding Chet, and Chet didn't plan on needing help from Valencia.)*
- Give students a few minutes to think about Chapters 31–33 and finish making Character Development Notes on Activity Page 10.1. Refer students back to the Character Analysis Anchor chart as needed.

### MAKING PREDICTIONS (10 MIN.)

- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, “What clues in the text help you understand Kaori’s motivations and decisions as she tries to find Virgil?”
- Ask students why they think Kaori immediately thought of Virgil when she heard yelling. *(Answers may vary, but should include that she's worried about Virgil and is trying to find him, so he was the first person to come to her mind.)*
- Ask students whether they think it was logical for Kaori to think it was Virgil yelling for help. *(Answers may vary, but could include that her thinking was logical because Virgil has been missing for a long time and something may have happened to him.)*
- Tell students that logic is sound reasoning, so thinking logically is when you have clear evidence and reasons for your thoughts and decisions.
- Ask students whether they think trying to help Virgil with a ceremony and a snakeskin agate is logical. *(Answers may vary, but could include that yes, it's logical because the ceremony might work, or no, it isn't logical because the ceremony won't help Virgil get out of the well.)*
- Explain to students that clues in the text help us understand the way a character thinks and reasons, which also helps us make predictions about what might happen in the story.

## Support

Have students look at Activity Page 2.2 and recall the list of problems identified in the beginning of the story. Have them think about any clues in Chapters 31–33 that may change their predictions about these problems.

### Activity Page 10.2



ENGLISH  
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### Reading Making Predictions

#### Beginning

Have students work in small groups to share their predictions about the text using the following sentence frame: “I think will . . . because . . .”

#### Intermediate

Have students work with a partner to discuss the twists and surprises in the text using the following sentence frame: “I didn’t expect . . . because . . .”

#### Advanced/Advanced High

Have students write a list of at least three different things that could happen to Virgil in the upcoming chapters of the book.

**ELPS 4.F; ELPS 4.G**



### Check for Understanding

Ask students to describe the opposite of logical thinking. (*Answers may vary, but could include nonsense or having ideas that don’t connect or make sense together.*)

- Read the close reading prompt aloud again for students, “What clues in the text help you understand Kaori’s motivations and decisions as she tries to find Virgil?”
- Ask for volunteers to give an oral response to the close reading prompt. Encourage students to think of other details in the text that help with making logical predictions and conclusions about Kaori’s character development to deepen understanding of the text.
- Ask students to take out Activity Page 10.2.
- Have students get together with their assigned partners.
- Ask students to look at the first row of clues on Activity Page 10.2. Ask them what predictions they can make about what might happen next based on the clues. (*Answers may vary, but could include students’ thoughts about what will happen during the ceremony, or whether the ceremony will help the search party find Virgil.*)
- Tell students to identify other clues in Chapters 31–33 to add to Activity Page 10.2.
- Tell students to make predictions about what might happen in the story based on the clues they identify. Instruct them to write their predictions in the “Predictions” column.

### EXIT TICKET (5 MIN.)

- Distribute previously prepared Exit Tickets and allow students five minutes to complete them before collecting for review.



### Exit Ticket



What did you predict would happen in the forest after Kaori, Gen, and Valencia heard screaming. Why? **TEKS 4.6.C**



**TEKS 4.6.C** Make and correct or confirm predictions using text features, characteristics of genre, and structures.

## Lesson 10: Chapters 31–33, Twists of Fate

# Writing



**Primary Focus:** Students will develop engaging ideas and begin drafting their character analysis presentation for *Hello, Universe*. **TEKS 4.11.A; TEKS 4.11.B.ii**

### HELLO, UNIVERSE CHARACTER ANALYSIS PROJECT (10 MIN.)

- Have students take out Activity Page 10.3.
- Display Digital Projection 10.1.

Activity Page 10.3



### ➤ Digital Projection 10.1: Hello, Universe Character Analysis

- Have one or two volunteers read the guidelines aloud to the rest of the group.
- Explain that creativity is key for creating a successful project presentation.
- Explain to students that today they will use the materials in their unit folders (their Character Development Notes and other written work from previously completed activity pages) to begin developing their ideas for the *Hello, Universe* Character Analysis Project.
- Remind students that an analysis is a detailed study or examination of something. An analysis breaks something down, or looks at each part or element to evaluate its significance to the whole.
- Explain that analyzing the characters gives us a deeper understanding of the characters and the story as a whole.



### Check for Understanding

Ask students to provide examples of other things that can be analyzed for deeper understanding. (*science experiments, behaviors, movies, crime scenes, etc.*)

- Tell students that the guidelines on Activity Page 10.3 are meant to help guide the development of their own ideas for the project presentation.
- Tell students that they will begin working on the outline in this lesson, but they will have more time to complete it in the next lesson.

**TEKS 4.11.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 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

## Support

Ask students to explain the difference between “Ideas and Analysis” and “Organization and Creative Composition” using the Presentation Rubric.

- Display Digital Projection 1.2 and ask students to take out Activity Page 1.2.

### ➤ Digital Projection 1.2 Character Analysis Project: Presentation Rubric

- Read aloud the points for “Ideas and Analysis” in the “Exceeds Expectations” column.
- Remind students to refer to their Presentation Rubric as they work on their project presentations.
- Tell students that today they will decide what kind of presentation they will create. They may choose to make a poster-like presentation or a digital slide presentation.
- Make sure students have access to computer workstations, ample table space, and art supplies.
- Provide students with appropriate classroom guidelines for computer use. Students may only use the Internet to access tools and resources required for building their presentation.
- Remind students of proper classroom etiquette for sharing workspaces and materials.

### DEVELOPING YOUR IDEAS (30 MIN.)

- Continue to display Digital Projection 10.1 for students to refer to as they begin to develop their own ideas for the project.
- Remind students that there are many different ways to break down and analyze character development in *Hello, Universe*.
- Tell students that they will use their notes and written work in their unit folders to put together a creative presentation that analyzes character development in *Hello, Universe*.
- Remind students to focus on the two or three characters they have chosen for their analysis, though some of the details in the analysis may include other characters in the story.
- Tell students that they may use Activity Page 10.3 for the rest of the lesson to help guide them as they develop their ideas.
- Tell students to begin by organizing their Character Development Notes and deciding which points in each section are the most important or interesting about each character.
- Tell students to highlight the ideas, details, and quotes that are the most interesting to them, according to their understanding of the text.

## Challenge

Have students develop and write down two different approaches for their Character Development Project and share them with you for feedback.

- Explain again that there is no one way to analyze something, and that the projects will be more interesting if they are presented to portray the unique perspective and underlying ideas of the person who is presenting.
- Have students use the computer workstations and the classroom workspace to explore their own notes and ideas.
- Ask students to decide on whether they will build a presentation using digital slides or art supplies.
- For the last five minutes of the lesson, have students get together with a partner for a Think-Pair-Share activity.
- Ask partners to share what ideas they have for their project so far.
- Have partners give each other one positive comment about their ideas and one suggestion they may use to improve their presentation.

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



**ENGLISH  
LANGUAGE  
LEARNERS**

## Writing

### Developing Ideas

#### **Beginning**

Have students work in small groups to brainstorm descriptive words and phrases, as well as interesting details, about each character in their presentation.

#### **Intermediate**

Have students work with a partner to create a Character Analysis chart for one character in their presentation, including descriptive words and phrases, as well as interesting details, from their notes in every section.

#### **Advanced/Advanced High**

Have students create a Character Analysis chart for one or two characters in their presentation, including the notes and details they highlighted in their notes.

**ELPS 2.I; ELPS 5.F**

## 11

# Chapters 34–37, Connecting the Dots

## PRIMARY FOCUS OF LESSON

### Reading

Students will synthesize information about how the relationships among Kaori, Valencia, and Virgil have changed to create new understanding of their development. **TEKS 4.6.H; TEKS 4.8.B**

### Writing

Students will develop engaging ideas and draft their character analysis presentation for *Hello, Universe*. **TEKS 4.11.A; TEKS 4.11.B.ii**

## FORMATIVE ASSESSMENT

### Exit Ticket

How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment? **TEKS 4.6.H; TEKS 4.8.B**

**TEKS 4.6.H:** Synthesize information to create new understanding; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.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 4.11.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 (55 min.)                                 |   |         |   |
| Recap   | Small Group                             | 5 min.  | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Activity Page 11.1<br><input type="checkbox"/> Digital Projection 8.2<br><input type="checkbox"/> Exit Ticket |
| Chapters 34–37                                    | Independent/<br>Partner/<br>Whole Group | 40 min. |   |
| Analyze Characters' Relationships                 | Whole Group                             | 5 min.  |   |
| Exit Ticket                                       | Independent                             | 5 min.  |   |
| Writing (35 min.)                                 |   |         |   |
| <i>Hello, Universe</i> Character Analysis Project | Whole Group                             | 10 min. | <input type="checkbox"/> Digital Projection 10.1<br><input type="checkbox"/> Activity Pages 1.2, 10.3<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Unit folder: Character Development Notes and activity pages  |
| Finish Project Outline                            | Independent                             | 25 min. |   |



## ADVANCE PREPARATION

### Reading

- Prepare to divide the class into small groups of three to five students to briefly recap important events in the story. Use this time to meet with students about their Lesson 10 Exit Tickets, either individually or in small groups, to help clarify students' understanding of making predictions. This time can also be used to review their progress on the final project.
- Make sure that students are completing their Character Development Notes correctly and that their unit folders are organized.
- Identify Activity Page 11.1 and prepare for students to complete it.
- Write the following prompt for close reading on the board or chart paper, "How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment?"
- Prepare to have students read with assigned partners and independently during the reading segment.
- Prepare to discuss the following core vocabulary words before students begin independent and partner reading, if needed: *atrocious*, *collaborate*, *corny*, *demolish*, *epic*, *sullen*.
- Prepare to display and review Digital Projection 8.2.
- Prepare to distribute the Exit Ticket to each student to complete after discussing the text.

### Writing

- Prepare to display and review Digital Projection 10.1.
- Identify Activity Page 10.3.
- Prepare to display and review Digital Projection 1.2 and Activity Page 1.2.
- Prepare for students to begin developing and building their *Hello, Universe* Character Analysis Projects. Students may create a presentation using poster board and art supplies, or using a computer with appropriate software for creating digital slide presentations.
- Make sure students have access to a computer workstation and provide appropriate classroom guidelines for Internet and software use.
- Make sure students have access to art supplies like poster board, color markers, construction paper, scissors, and glue.

- Begin planning your desired classroom setup for students' presentations. Depending on the needs of your students, decide whether student presentations will be shared in small groups or one at a time in front of the whole group. Another option is to set up presentation stations around the classroom, using previously setup computers or poster boards, and have a group of students present for a designated time while the rest of the class visits each station in smaller groups to listen to each presentation.

## Universal Access

### Reading

- Display or project a large blank Venn diagram with three interconnected circles for purposes of cooperative learning. Students may use the blank diagram to help one another with character analysis.
- Make sure a large version of the Character Analysis Anchor chart is visible in the classroom for students to easily reference.

### Writing

- Prepare for students to work on the *Hello, Universe* Character Analysis Project with a partner as an instructional differentiation strategy if needed.
- Make sure students have access to the various anchor charts for the unit as they work on their projects: Digital Projections 1.2, 3.1, and 5.1. Students may have made larger versions of these anchor charts, which could be displayed on classroom walls for students' access.

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**anguished, adj.** suffering distress

**atrocious, adj.** extremely unpleasant

**collaborate, n.** to work with others toward a goal

**corny, adj.** overly sentimental, silly

**demolish, v.** break down or destroy

**epic, adj.** beyond ordinary

**sullen, adj.** gloomy

**vital, adj.** essential or important

| Vocabulary Chart for Chapters 34–37 |  |  |                                    |
|-------------------------------------|--|--|------------------------------------|
| Vocabulary Type                     | Tier 3<br>Domain-Specific<br>Words                               | Tier 2<br>General Academic<br>Words                              | Tier 1<br>Everyday Speech<br>Words |
| Vocabulary                          | demolish   | anguished<br>atrocious<br>collaborate<br>epic<br>sullen<br>vital | corny                              |
| Multiple Meaning                    | demolish   | atrocious<br>collaborate<br>epic<br>sullen<br>vital              |                                    |
| Sayings and<br>Phrases              | battle cry<br>close call<br>déjà vu<br>panic-worthy<br>true-blue |  |                                    |

Start Lesson

## Lesson 11: Chapters 34–37, Connecting the Dots

# Reading



**Primary Focus:** Students will synthesize information about how the relationships among Kaori, Valencia, and Virgil have changed to create new understanding of their development. **TEKS 4.6.H; TEKS 4.8.B**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to recap what happened in the chapters they read in the previous lesson.

**TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

- Use this time to meet with students about their Lesson 10 Exit Tickets, either individually or in small groups, to ensure students' understanding of making predictions and check on their progress with the final project.
- Have students return to their individual seats after the recap.

## CHAPTERS 34–37 (40 MIN.)

- Tell students that today they will read Chapters 34–37 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 11.1.
- Remind students to label their notes with the names of the characters they have chosen to analyze for their final project.
- Explain to students that in this lesson they will revisit the relationships among Kaori, Valencia, and Virgil, focusing on how they have changed.
- Remind students that analyzing characters' relationships is an essential part of analyzing character development in a story.
- Point to the prompt for close reading that is on the board, “How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment?”
- Ask students to think about this close reading prompt as they read and take notes about Chapters 34–37.
- Tell students that, after a quick class discussion of the reading, they will answer the close reading prompt independently for their Exit Ticket.
- Have students read Chapter 34 independently.
- Remind students to take notes about the characters for their project on Activity Page 11.1.
- When students have finished reading Chapter 34, prompt student response with the following questions:
  1. **Inferential.** Why does Valencia keep the pillowcase Chet was using for his wound? (*She doesn't want to litter the woods.*)
  2. **Literal.** What reasons does Kaori have for wanting to go into business with Valencia? (*Kaori knows about the spiritual world, and Valencia knows about the natural world.*)
  3. **Evaluative.** Valencia wonders whether it's possible to feel different just by being called one word. What are some words, good and bad, that characters in this book use that make others feel different? (*good: friend, pianist, Bayani, Valencia of Spain; bad: Turtle, pansy, witch, hex*)

## Activity Page 11.1



4. **Health and Wellness.** What might Valencia and the search party have done if the snake had been venomous? (*Answers may vary but may include calling parents right away, someone staying with Chet and sending someone for help, or calling 911.*)

- Have students get together with their assigned reading partner to read Chapter 35. Remind students to bring Activity Page 11.1 and take notes as they read.
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 35.
- When students have finished reading Chapter 35, prompt student response with the following questions:

1. **Inferential.** Whenever Kaori talks about her parents, she calls them “Mr. and Mrs. Tanaka.” What is she trying to portray when she does so? (*Answers may vary, but could include that she’s trying to act more grown-up and businesslike.*)
2. **Inferential.** Why does Kaori think of history class and when people waved “white flags to surrender” as she observes Valencia’s reaction to her mother’s text? (*Answers may vary, but could include that Kaori sees Valencia’s disappointment that she’s being called home, as well as the white pillowcase Valencia is holding, and imagines Valencia as a soldier being forced to surrender.*)
3. **Literal.** How does Gen react when she realizes who V. S. is? (*She jumps up and down three times and exclaims out loud what her sister is already thinking.*)
4. **Evaluative.** Do you think Gen was going to tell Valencia about Virgil’s goal to talk to her? (*Answers may vary, but should include students’ opinions as to whether Gen would have told Valencia everything if Kaori hadn’t put her hand over her mouth.*)
5. **Evaluative.** Kaori keeps Virgil’s secret. Have you ever had to keep an important secret for a friend? Was it difficult? Why? (*Answers may vary, but should include students’ reflections.*)

- Have students continue reading Chapter 36 with their partner.
- Tell students they may alternate reading paragraphs or pages with their partner until they finish Chapter 36.
- Remind students to continue to take notes on Activity Page 11.1.

### Challenge

Have students review the definition of *déjà vu* and find out more about the science behind the phenomenon.

- When students have finished reading Chapter 36, prompt student response with the following questions:
  1. **Literal.** What does Ruby say is the worst question in the world? (*“What’s the point?”*)
  2. **Evaluative.** List the three goals that Virgil sets for his life if he is rescued. Which do you think is the most important to him? (*One: tell his mother not to call him “Turtle” anymore; two: stand up to Chet; three: talk to Valencia. Answers may vary about which of these is most important to Virgil, but they should include students’ text-based reflections.*)
  3. **Health and Wellness.** Virgil plans either to fight Chet or simply stand up to him once he gets out of the well. What is the best way to deal with a bully, and what advice would you give Virgil? (*Answers may vary, but could include that using violence is not a good solution.*)
- Have students return to their individual seats.
- Tell students that you will read Chapter 37 aloud to the class.
- Begin reading Chapter 37 aloud to the class. Pause after the second text message on page 280 and ask, “How does Valencia know the messages are from Lola?” (*The text message calls her “Valencia of Spain,” and only Lola has called her that.*)
- Continue reading until the end of page 281 and ask, “What is beginning to happen in Valencia’s mind?” (*She remembers clues and is connecting the dots, or piecing the puzzle together.*)
- Finish reading Chapter 7 and ask, “What event helps Valencia figure out where Virgil is?” (*She receives text messages from Lola.*)
- Tell students that, if they’re analyzing Lola in their project, this is a very important point to include.
- Give students a few minutes to think about the events and details described in Chapters 34–37 and finish making notes on Activity Page 11.1.

### ANALYZE CHARACTERS’ RELATIONSHIPS (5 MIN.)

- Refer students to the prompt for close reading that you have written on the board or chart. Read the prompt aloud again for students, “How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment?”

- Ask students to recall how the interrelationship among Kaori, Valencia, and Virgil began. (*Virgil told Kaori that he wanted to meet Valencia but couldn't find the courage to speak to her.*)
- Display Digital Projection 8.2.

### ➤ Digital Projection 8.2: Venn Diagram

- Ask students to review the Venn diagram they worked on during Lesson 8 and recall how their characters' relationships changed once Valencia decided to make an appointment with Kaori.
- Ask students to think about the relationships among the three characters from the perspective of each one.



#### Check for Understanding

Ask students whether Virgil knows that Lola calls Valencia “Valencia of Spain” and why this is relevant to his relationships in the story.

- Tell students to remember that many events have happened since Valencia arrived at Kaori and Gen’s house.
- Ask students to think about the relationships among the three characters from the perspective of each one.
- Explain to students that, if Kaori were thinking about her relationship with Valencia, she might think that 1) she and Valencia should be partners because Valencia understands nature and she understands the stars, and 2) she will honor her friendship with Virgil but can still have a new friendship with Valencia.
- Ask for a volunteer to share how Valencia might be thinking about her relationship with Virgil. (*Answers may vary, but could include that although she hasn't met him yet, she has met his grandmother, is curious about his pet guinea pig, and is helping to find him, so maybe she feels like she's getting to know him a little.*)
- Read the close reading prompt aloud again, “How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment?”
- Encourage students to use their Character Development Notes and the information on Digital Projection 8.2 to answer the question for their Exit Ticket.

#### Support

When Valencia begins to remember the events of the day, she realizes the events lead to one another.

Draw a sequence map of the events of the day and draw arrows pointing from events that led to one another.

## EXIT TICKET (5 MIN.)

- Distribute previously prepared Exit Tickets and allow students five minutes to complete them before collecting for review.



### Exit Ticket

How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment? **TEKS 4.6.H; TEKS 4.8.B**



ENGLISH  
LANGUAGE  
LEARNERS

Reading  
Character Development

### Beginning

Have students work in small groups to make an illustration of the moment Valencia realized where Virgil was.

### Intermediate

Have students work with a partner or in small groups to make a list of the clues that helped Valencia figure out where Virgil was.

### Advanced/Advanced High

Have students tell a partner about a time when something a friend or family member told them completely changed their day.

**ELPS 1.C; ELPS 1.D;**

**ELPS 1.E**

## Lesson 11: Chapters 34–37, Connecting the Dots

# Writing



**Primary Focus:** Students will develop engaging ideas and draft their character analysis presentation for *Hello, Universe*. **TEKS 4.11.A; TEKS 4.11.B.ii**

## HELLO, UNIVERSE CHARACTER ANALYSIS PROJECT (10 MIN.)

- Have students take out Activity Page 10.3.
- Display Digital Projection 10.1.

### > Digital Projection 10.1: Hello, Universe Character Analysis

- Tell students that in this lesson they will complete Activity Page 10.3 to help guide them as they develop ideas for their presentation.
- Explain to students that, when we analyze characters and how they develop in a story, it's helpful to compare and contrast the characters.
- Explain that it's important to explore how they connect through their experiences and perspectives in the story.
- Explain to students that it's also important to understand how their development connects to the themes in the story, the key events in the plot, and the author's purpose.
- Tell students they must use evidence from the text to support their analysis.

**TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.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 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.



- Remind students that they will use their notes and written work in their unit folders to include evidence from the text in a creative presentation that analyzes character development in *Hello, Universe*.
- Remind students to focus on the two or three characters they have chosen for their analysis, though some of the details in the analysis may include other characters in the story.
- Tell students that they will turn in Activity Page 10.3 for review at the end of the lesson and it will be returned to them with comments for the following lesson.



### Check for Understanding

Ask students to name one or two examples of their writing from the unit that contain evidence from the text. (*Character Development Notes, various other activity pages with graphic organizers, Exit Tickets*)

- Ask students whether they have decided on which type of presentation they will build and share for their project. (*Students should be able to confirm whether they will make a poster or a digital slide presentation. Support students with making this decision as needed.*)
- Ask students to take out Activity Page 1.2.
- Ask for a volunteer to read the points for “Organization and Creative Composition” in the “Exceeds Expectations” column.
- Make sure students have access to computer workstations, ample table space, and art supplies.
- Provide students with appropriate classroom guidelines for computer use. Students may only use the Internet to access tools and resources required for building their presentation.
- Remind students of proper classroom etiquette for sharing workspaces and materials.
- Remind students that they will share their project presentations in the last lesson.

### Challenge

Have students extend their outline to include more specific details, ideas, and quotes from the text.

### FINISH PROJECT OUTLINE (25 MIN.)

- Tell students that once they have finished their project outline they may begin to draft and build their presentation.

- Tell students to bring Activity Page 10.3 to their project workspaces.
- Remind students that the themes, the plot, and the author's purpose in the novel connect in many ways to the characters' traits, relationships, problems, and changes.
- Tell students that they have a lot of text-based evidence to support their character analysis in their Character Development Notes.
- Tell students to use the space provided on Activity Page 10.3 to list which examples of their writing from previous lessons they will include in their presentation.
- Have students show you Activity Page 10.3 for an initial check when it's complete.
- Tell students that Activity Page 10.3 will be turned in at the end of the lesson and it will be returned with your comments and suggestions for the next lesson.
- Give students time to work on their projects.
- Walk around the classroom and assist students as needed.
- Collect Activity Page 10.3.
- Have students clean up their workspaces.

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

## Support

Display a large blank Character Analysis chart for each of the characters somewhere in the classroom for purposes of cooperative learning. Have students work with a partner to share and add the ideas, quotes, and details they highlighted in their notes.



**ENGLISH  
LANGUAGE  
LEARNERS**

## Speaking and Listening Organization

### Beginning

Have students share details about the characters in their presentation with you orally. Assist students as needed.

### Intermediate

Have students orally explain their project outline to you. Assist students as needed.

### Advanced/Advanced High

Have students work with a partner and orally explain their project outlines to each other. Then have them provide one positive comment and one suggestion about each other's ideas.

**ELPS 3.G; ELPS 3.H**

## 12

# Chapters 38–40, Gulliver and Lilliput

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the elements of a plot and analyze the climax and falling action in the story. **TEKS 4.8.C**

### Writing

Students will synthesize text-based information about the characters and develop their *Hello, Universe* Character Analysis Project presentations.

**TEKS 4.6.H; TEKS 4.11.A; TEKS 4.11.B.ii**

## FORMATIVE ASSESSMENT

### Exit Ticket

In two or three short paragraphs, use evidence from the text to analyze the climax and falling action of the story from the different perspectives of the characters in your presentation. **TEKS 4.8.C**

**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.11.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 4.11.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 (40 min.)                                 |                         |         |   |
| Identifying the Climax of the Story               | Whole Group             | 5 min.  | <input type="checkbox"/> Digital Projection 5.1<br><input type="checkbox"/> Activity Pages 5.3, 12.1<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Exit Ticket                       |
| Chapters 38–40                                    | Whole Group             | 25 min. |   |
| Exit Ticket                                       | Independent             | 10 min. |   |
| Writing (50 min.)                                 |                         |         |   |
| Incorporating Evidence from the Text              | Whole Group             | 10 min. | <input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Digital Projections 1.1, 1.2<br><input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> Activity Pages 3.2, 10.3 |
| <i>Hello, Universe</i> Character Analysis Project | Independent/<br>Partner | 40 min. |   |

## ADVANCE PREPARATION

### Reading

- Make sure students have access to their unit folders with their Character Development Notes.
- Identify Digital Projection 5.1 and prepare to display it.
- Prepare to have students identify and refer to Activity Page 5.3.
- Identify and prepare for students to complete Activity Page 12.1.
- Display or project the following close reading prompts:
  - What is the character's role in the climax of the story?
  - How does the character react during the climax of the story?
  - What is the character's role in the falling action of the story?
  - What does the character think and feel about the events that comprise the climax and falling action of the story?
- Prepare to distribute the Exit Ticket for each student to complete at the end of the reading segment.

### Writing

Students will need access to their unit folders with their Character Development Notes and the various activity pages that contain their writing and text references. They may use their notes and previous writing activities to build their presentation.

- Identify Digital Projection 1.1 and prepare to display it.
- Identify Digital Projection 1.2 and prepare to display it.
- Identify Activity Page 10.3. This was collected in the previous lesson for review and may be returned to students with feedback and any comments for revision.
- Provide colored highlighters for students to use as they work on their final projects.
- Provide chart paper for students to use for brainstorming and developing their *Hello, Universe* Character Analysis Project.
- Prepare for students to work with a partner for a peer review activity.

### Universal Access

#### Reading

- Display or project a large Plot Anchor chart somewhere in the classroom for students to easily reference.

Writing

- Provide at least one large blank Venn diagram for students to use for purposes of cooperative learning.

CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**anticlimactic, adj.** less important or dramatic than expected

**emphasis, n.** added stress or force

**culmination, n.** sum or climax attained after a period of time

**fickle, adj.** not dependable, always changing

**insistent, adj.** compelling or demanding attention

**silhouette, n.** the outline or shaded likeness of a body

| Vocabulary Chart for Chapters 38–40 |                                    |  |                                    |
|-------------------------------------|------------------------------------|--|------------------------------------|
| Vocabulary Type                     | Tier 3<br>Domain-Specific<br>Words | Tier 2<br>General Academic<br>Words                    | Tier 1<br>Everyday Speech<br>Words |
| Vocabulary                          |                                    | anticlimactic<br>culmination<br>emphasis<br>silhouette | fickle<br>insistent                |
| Multiple Meaning                    |                                    | emphasis<br>silhouette                                 |                                    |
|                                     |                                    |  |                                    |
| Sayings and Phrases                 | full-on<br>total breakdown         |  |                                    |

Lesson 12: Chapters 38–40, *Gulliver and Lilliput*

## Reading



**Primary Focus:** Students will identify the elements of a plot and analyze the climax and falling action in the story. **TEKS 4.8.C**

## IDENTIFYING THE CLIMAX OF THE STORY (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students take out Activity Page 5.3.
- Display Digital Projection 5.1 for students.

## ➤ Digital Projection 5.1: Elements of a story Plot

- Ask for a volunteer to briefly describe the introduction and the rising action of a story plot. Point to these elements on the chart as they are explained.
- Ask students what it is that drives or propels the rising action of the plot. (*the conflict or conflicts*)
- Point to the “Climax” on Digital Projection 5.1 and explain that the climax is the culmination of the rising action in the story. It’s the turning point in which the tensions that have built up are calmed, and often when the most pressing question of the story is answered.
- Ask students what they think is the biggest, most pressing question in the plot of *Hello, Universe*. (*Answers may vary, but could include that there is the question of whether Virgil will ever become Valencia’s friend, but the most pressing question is whether Virgil will be rescued.*)
- Ask students to identify the section of a plot that follows the climax. (*the falling action*)
- Explain to students that the climax marks the beginning of the falling action and points toward the resolution. After the climax, or turning point, many things often occur to address the outstanding problems, questions, and related details in the story.
- Tell students that, as they read the next three chapters, they will take notes about each of the characters they’re analyzing for their project and how they experience or perceive the climax and falling action of the story.



**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution.

- Have students take out Activity Page 12.1 and write the names of the characters for their project.
- Point to the close reading prompts that you have displayed and have a volunteer read each one aloud. Tell students to use these prompts to help them take notes on Activity Page 12.1:
  - What is the character's role in the climax of the story?
  - How does the character react during the climax of the story?
  - What is the character's role in the falling action of the story?
  - What does the character think and feel about the events that comprise the climax and falling action of the story?



### Check for Understanding

Ask students to explain the differences between the rising action and the falling action in a story plot. (*Students should be able to explain that the rising action is the sequence of events that leads to the climax, and the falling action is what happens to resolve things after the climax, or turning point.*)

- Tell students that identifying the climax of a story is not always simple and that they will identify and discuss the climax of *Hello, Universe* at the end of the reading.

## CHAPTERS 38–40 (25 MIN.)

- Tell students that today they will read Chapters 38–40 of the novel *Hello, Universe*. Make sure each student has a copy of the novel.
- Ask students to take out Activity Page 12.1.
- Ask students to follow along as you read the text aloud and to take notes on Activity Page 12.1. Remind students to use the close reading prompts to help with their note-taking and to write down the corresponding page numbers.
- Tell students to include any questions they have about the text in their notes.
- Ask students to recall what happened at the end of Chapter 37. (*Valencia had a realization about where to find Virgil.*)
- Begin reading Chapter 38.

## Activity Page 12.1



ENGLISH  
LANGUAGE  
LEARNERS

### Reading Elements of a Plot

#### Beginning

Have the class work in groups of three or four students to make a Plot Anchor chart on a piece of chart paper. With support, have students orally describe the events in the story using the line of the Plot Anchor chart.

#### Intermediate

Have students work with a partner to make a Plot Anchor chart on a piece of chart paper. Have students write down some of the key events of the story along the line of the Plot Anchor chart.

#### Advanced/Advanced High

Have students use the Plot Anchor chart to orally summarize the key events leading up to the climax in *Hello, Universe*.

**ELPS 4.F; ELPS 4.G**



- Finish reading Chapter 38. Then pause and prompt student response to the text with the following questions:
  1. **Literal.** How does the search party get Virgil out of the well? (*Gen remembers her jump rope, and Valencia climbs down with it to rescue him.*)
  2. **Inferential.** How does Virgil feel when he sees that Valencia is climbing down the ladder to help him? (*Answers may vary, but could include that he feels embarrassed and is glad that it's too dark for them to see each other's faces.*)
  3. **Evaluative.** Is using Gen's jump rope a safe way for Virgil to get out of the well? What are some other ways in which the search party could have rescued Virgil? (*Answers may vary, but should include students' reactions, opinions, and ideas.*)
- Begin reading Chapter 39.
- Finish reading Chapter 39. Then pause and prompt student response to the text with the following questions:
  1. **Literal.** Who does Virgil talk to when he gets out of the well? (*He talks to Kaori and Gen, but not to Valencia.*)
  2. **Evaluative.** If you were in Virgil's shoes, would you say something to Valencia rather than staying quiet? If so, what would you say? (*Answers may vary, but should include students' text-based reflections.*)
  3. **Inferential.** Why does Valencia mention that she had a guinea pig named Lilliput? (*Answers may vary, but could include that she likes guinea pigs too and also sees that Virgil knows the story of Gulliver's Travels.*)
  4. **Evaluative.** Valencia calls the end of their adventure "anticlimactic." What does she mean by that? (*Review the definition of anticlimactic with students. Answers may vary, but could include that telling Kaori she will text her later and waving goodbye seems like a casual way to end such a dramatic series of events.*)
  5. **Evaluative.** Valencia says, "Sometimes things don't end the way you expect them to." What were some ways you expected this section to end? (*Answers may vary, but should include students' text-based reflections.*)
- Begin reading Chapter 40.

- Finish reading Chapter 40. Then pause and prompt student response to the text with the following questions:

1. **Inferential.** Kaori seems frustrated that, after everything they've been through, Virgil still can't talk to Valencia. Why does this frustrate Kaori? Use evidence from the text to support your answer. (*Answers may vary, but could include that Kaori believes that there are no coincidences and that she was meant to help Virgil talk to Valencia; after interpreting the signs, and all her effort and worry, it was disappointing for her that he didn't speak to Valencia.*)

2. **Health and Wellness.** Have you ever found it difficult to speak to someone? What are some ways Virgil could get over his fear? (*Answers may vary, but should include students' reflections.*)

3. **Evaluative.** Do you agree with Kaori that there's no hope for Virgil? Why? Use evidence from the text to support your answer. (*Answers may vary, but should include students' text-based reflections about how Virgil has changed in the story. Students may mention that he was brave to rescue Gulliver and brave during the time he was trapped in the well, so there's hope for him.*)

- **Think-Pair-Share:** Ask students to think about which event or part of the story is the climax. Remind students that the climax is usually when the biggest question is answered, the tension stops building, and the story changes direction from rising action to falling action. Have students turn to a partner and talk about the climax of the story plot.
- Ask for two volunteers to share what they discussed with their partners with the rest of the group.
- Ask students to recall the big questions in the story. (*Will Virgil ever talk to Valencia? Will Virgil and Gulliver get out of the well safely?*)
- Ask students whether they think the climax is when Virgil is rescued, or when Valencia realizes where he is. Ask students to hold up one finger if they think the climax is when Virgil is rescued, or to hold up two fingers if they think the climax is when Valencia realizes where he is.
- Explain to students that the most important thing to keep in mind when identifying and analyzing the climax of the story is to find where the story changes direction from rising action to falling action. In this novel, the direction of the story changes when Valencia realizes where Virgil is because the reader feels sure that Virgil will be found and rescued. The reader also feels that Valencia will likely be part of the rescue, which calms the tension around whether Virgil and Valencia will ever be friends.

## Challenge

Have students create a Plot Anchor chart for *Hello, Universe* and label the sequence of the events for the climax and the falling action.

## Support

Have students list the actions, thoughts, and feelings of each of their characters just before the climax of the story. Have students list the actions, thoughts, and feelings of each of their characters during the events after the climax.

- Give students a few minutes to finish making notes on Activity Page 12.1.
- Tell students to use the close reading prompts to make notes about each of the characters in their Character Analysis Project. Remind students that character development is the process by which a character grows or changes in the story, and that how a character acts or reacts during the climax and falling action of a story is key to their development.

### EXIT TICKET (10 MIN.)

- Distribute previously prepared Exit Tickets and allow students ten minutes to complete them.
- Tell students to use their notes on Activity Page 12.1 to complete their Exit Tickets.
- Collect the Exit Tickets for review when students have finished.



#### Exit Ticket



In two or three short paragraphs, use evidence from the text to analyze the climax and falling action of the story from the different perspectives of the characters in your presentation. **TEKS 4.8.C**

## Lesson 12: Chapters 38–40, *Gulliver and Lilliput*

# Writing



**Primary Focus:** Students will synthesize text-based information about the characters and develop their *Hello, Universe* Character Analysis Project presentations. **TEKS 4.6.H; TEKS 4.11.A; TEKS 4.11.B.ii**

### INCORPORATING EVIDENCE FROM THE TEXT (10 MIN.)

- Explain to students that in this lesson they will have time to work on their *Hello, Universe* Character Analysis Project.
- Display Digital Projection 1.1 for students.



**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.11.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 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

## ➤ Digital Projection 1.1: Character Analysis Anchor Chart

- Tell students to remember that all the elements in the Character Analysis Anchor chart are included in their Character Development Notes.
- Explain to students that they will incorporate evidence from the text in their Character Analysis Project using their notes and the writing they have completed throughout the unit.
- Give students a minute to make sure their Character Development Notes are in order in their unit folders and their other activity pages for the unit are also in order.
- As an example of how to incorporate evidence from the text, have students take out Activity Page 3.2. Explain to students that they may use their earlier notes regarding the topics and themes of the book as they connect the development of their characters. Their notes contain evidence that comes directly from the text, which will strongly support their character analysis.
- Return Activity Page 10.3 to students.
- Have students review their outlines and your comments and suggestions.
- Tell students that, before they begin composing their presentations, they will add notes to their outlines about which writing and note-taking activities they will incorporate into their presentations (besides the Character Development Notes for each of their characters).



### Check for Understanding

Ask students to explain why it's essential to include evidence from the text in their project presentations. (*Answers may vary, but could include that their analysis needs to be based on the text for it to be convincing and understandable.*)

## HELLO, UNIVERSE CHARACTER ANALYSIS PROJECT (40 MIN.)

- Have students add notes to their outlines about which writing and note-taking activities they will include in their presentations. Explain to students that these decisions may shift and improve as their project develops, which is expected. This is just another way to help organize their thoughts and material as they begin their projects.

## Challenge

Ask students to discuss the difference between a summary and an analysis to a small group of their classmates. (*A summary retells what happens in the story in your own words, whereas an analysis uncovers meaning in the story. A summary tells us what, whereas an analysis tells us how and why.*)

## Support

Draw a large Venn diagram on the board with three interconnected circles. Identify students who are analyzing the same three characters and invite them to share ideas for their analysis using the Venn diagram.



## Writing Analysis

### Beginning

Have students work with a partner to brainstorm descriptive words about two characters' traits and relationship.

### Intermediate

Have students work in small groups to make and discuss the Venn diagram about the character traits of the two characters they're analyzing for their project.

### Advanced/Advanced High

Have students use their Venn diagrams to write a paragraph about how two of their characters changed and how that change connects to a theme in the novel.

**ELPS 1.C; ELPS 5.F**

- Walk around the classroom and support students with this task as needed.
- Remind students that an analysis of character development will uncover how and why a character changes during the course of events in a story. It will also explore ways in which the characters connect and interact with one another in their development by understanding their relationships and problems.
- Remind students that their projects should include all the elements in the Character Analysis Anchor chart, and that they should have textual evidence for each of these elements in their Character Development Notes.
- Tell students that their projects should explore what changes about each of the characters in the story and how that change connects to other elements of the novel, like the themes and the author's use of language.
- Give students highlighters in two or three different colors, depending on the number of characters they're including in their analysis.
- Tell students that they may highlight their notes for each character using different colors as they work on their projects.
- Once students have organized and highlighted the notes and writing that they will incorporate into their project presentation, have them make a Venn diagram on a sheet of chart paper with two or three interconnected circles, depending on the number of characters in their project.
- Tell students to use their notes to brainstorm ways in which their characters connect and things they have in common. Explain that Venn diagrams are helpful tools for comparing and contrasting and for understanding how things connect or overlap. Explain to students that the Venn diagram can help them determine how their characters impacted each others' development in the story.

- Walk around the classroom and support students with this task as needed.
- Pair students to share their Venn diagrams. Have students share responses to the following questions about their partner's brainstorming activity:
  1. Has my partner identified ways in which their characters connect and interact with each other in the story?
  2. Has my partner listed details about the characters' traits, relationships, problems, and resolutions?
- Give students time to work on building their projects. Students may create posters or digital slide presentations.
- Encourage students to be creative and include interactive, artistic, or other engaging features in their project presentations.

**Note:** Tell students that they may choose to use a Venn diagram in their presentation, but it isn't required. They may use other forms of presentation.

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End Lesson

## 13

# Chapters 41–42, Open Endings

**PRIMARY FOCUS OF LESSON****Reading**

- ✦ Students will analyze the resolution in the story. **TEKS 4.8.C**

**Writing**

Students will revise and edit writing developed for their *Hello, Universe*

- ✦ Character Analysis Project presentations. **TEKS 4.11.B.ii; TEKS 4.11.C; TEKS 4.11.D**

**FORMATIVE ASSESSMENT****Activity Page 13.3**

Students will submit an editing checklist to improve sentence structure and correct spelling, punctuation,

- ✦ and capitalization. **TEKS 4.11.D**

- ✦ **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions.

## LESSON AT A GLANCE

|                        | Grouping            | Time    | Materials   |
|------------------------|---------------------|---------|---|
| Reading (30 min.)      |                     |         |   |
| Recap                  | Small Group         | 5 min.  | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Activity Pages 5.3, 13.1<br><input type="checkbox"/> Digital Projection 5.1 |
| Chapters 41–42         | Whole Group         | 20 min. |   |
| Analyze the Resolution | Partner/Whole Group | 5 min.  |   |
| Writing (60 min.)      |                     |         |   |
| Independent Work       | Independent         | 35 min. | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> Digital Projections 1.1, 1.2<br><input type="checkbox"/> Activity Pages 10.3, 13.2, 13.3   |
| Peer Review            | Partner             | 15 min. |   |
| Editing Checklist      | Independent         | 10 min. |   |



## ADVANCE PREPARATION

### Reading

- Make sure students have their copies of the novel and their unit folders with their Character Development Notes and other previously completed activity pages.
- Identify Activity Page 13.1.
- Identify Digital Projection 5.1 and prepare to display it.
- Make sure that a Plot Anchor chart, as shown on Digital Projection 5.1, is displayed somewhere in the classroom throughout the lesson.
- Write the following prompts for close reading on the board or chart paper, “What is the resolution for each character at the end of the story?” and “What has changed for the characters since they were introduced in the beginning of the story?”

### Writing

- Project or display a Character Analysis Anchor chart somewhere in the classroom for students to reference as they work on their projects.
- Identify Digital Projection 1.2 and prepare to display it.
- Prepare for students to reference Activity Page 10.3 as they work on their projects.
- Identify Activity Page 13.2 and prepare to distribute it.
- Identify Activity Page 13.3 and prepare to distribute it.
- Depending on the needs of your students, decide whether student presentations will be shared in small groups or one at a time in front of the whole group. Another option is to set up presentation stations around the classroom, using previously setup computers or poster boards, and have a group of students present for a designated time while the rest of the class visits each station in smaller groups to listen to each presentation.
- Provide chart paper, color markers, and other art supplies for students to build their presentations.
- Ensure appropriate computer access for students who are building digital slide presentations.

### Universal Access

#### Writing

- Identify and prepare to share examples of creative ways to structure a character analysis presentation. For example, using illustrations and figures, puzzle pieces, or different shapes for different elements.

## CORE VOCABULARY

- You may choose to preview the vocabulary words before reading the text. In addition to the preview, you may wish to add vocabulary to a bulletin board so that students can review as needed throughout the unit.

**assess, v.** to evaluate or determine the importance of something

**plush, adj.** luxurious

**tremor, n.** a quiver of uncertainty

**weary, adj.** when one's patience has been exhausted

| Vocabulary Chart for Chapters 41–42 |                                    |                                       |                                    |
|-------------------------------------|------------------------------------|---------------------------------------|------------------------------------|
| Vocabulary Type                     | Tier 3<br>Domain-Specific<br>Words | Tier 2<br>General Academ-<br>ic Words | Tier 1<br>Everyday Speech<br>Words |
| Vocabulary                          |                                    | assess                                | plush<br>tremor<br>weary           |
| Multiple Meaning                    |                                    | assess                                | plush<br>tremor<br>weary           |
|                                     |                                    |                                       |                                    |
| Sayings and<br>Phrases              | chiseled me out                    |                                       |                                    |

Start Lesson

### Lesson 13: Chapters 41–42, Open Endings


# Reading



 **Primary Focus:** Students will analyze the resolution in the story. **TEKS 4.8.C**

## RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.

 **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution.

### Activity Page 13.1



- Ask students to refer to their notes to summarize what happened in the chapters they read for the previous lesson. Ask them to talk with their groups about the climax and falling action of the novel.
- Use this time to meet with students about their Lesson 12 Exit Tickets, either individually or in small groups, to ensure students' understanding of climax and falling action and to check how they're addressing these elements of the plot in their final projects.
- Have students return to their individual seats.

### CHAPTERS 41–42 (20 MIN.)

- Tell students that today they will finish reading the novel *Hello, Universe*. Ask them to take out their copies of the novel.
- Ask students to take out Activity Page 13.1.
- Have the students point to the “Resolutions and Changes” box on Activity Page 13.1. Tell students that this box is the focus of today's reading lesson.

**Note:** Students may take notes and write questions as they have done regularly in the other sections on Activity Page 13.1, especially in the “Relationships” box, but they will pay close attention to resolutions and changes for each character.

- Remind students that, in a character analysis, a resolution is a character's answer, determination, or conclusion in response to a problem.
- Remind students that, in a character analysis, a change is how any aspect of the character, including their perspective and their actions, becomes different.
- Point to the prompts for close reading that are on the board, “What is the resolution for each character at the end of the story?” and “What has changed for the characters since they were introduced in the beginning of the story?”
- Ask students to think about responses to these close reading prompts as they read and take notes on Chapters 41–42.



### Check for Understanding

Ask students to define character development. Ask them to explain why analyzing the resolution at the end of the story is important for analyzing overall character development. (*Character development is how a character grows or changes in the story. Understanding their resolutions at the end of the story helps clarify how they have changed overall.*)

- Ask students to follow along as you read the text aloud and to take notes on Activity Page 13.1.
- Begin reading Chapter 41.
- Finish reading Chapter 41. Then pause and ask the following questions:
  1. **Literal.** What does Virgil do when he sees Chet? (*He stands up to Chet using his words.*)
  2. **Evaluative.** What do these actions reveal about the kind of person Virgil is? (*Answers may vary, but could include that Virgil's actions reveal that he uses his words wisely and doesn't physically hurt or bully people.*)
  3. **Inferential.** Why does Chet hesitate to bully Virgil when he sees Sacred? (*Chet is afraid of dogs.*)
  4. **Literal.** What does Virgil say to his mother when he gets back home? How does she react? (*He tells her he doesn't want to be called "Turtle" anymore. She agrees and gives him a kiss.*)
- Begin reading Chapter 42. Pause at the end of page 307 and ask, "How many text messages does Valencia have on her phone? Why is this out of the ordinary?" (*She has seventy-three text messages, many of which were sent by Kaori. Before, only her mother would text her.*)
- Finish reading the book. Then pause and ask the following questions:
  1. **Health and Wellness.** Virgil's goal was to talk to Valencia, but he wasn't able to do it at first. Have you ever set a goal that you weren't able to reach on the first try? Did you try again? (*Answers may vary, but should include students' reactions and reflections.*)
  2. **Inferential.** Why would it feel like "a hundred butterflies have taken flight" in Valencia's belly when she reads Virgil's text message? (*Answers may vary, but could include that Valencia is happy and excited that Virgil wants to be her friend.*)
  3. **Evaluative.** If Kaori were to predict the future for her friends and Chet, what do you think she would see? (*Answers may vary, but should include students' text-based reactions and reflections.*)
- Give students a few minutes to finish making notes on Activity Page 13.1.

### ANALYZE THE RESOLUTION (5 MIN.)

- Have students take out Activity Page 5.3.
- Display Digital Projection 5.1 for students to view.

### ➤ Digital Projection 5.1: Elements of a Story Plot

### Support

Give students examples of resolution. For example, a student struggles with concepts in science class and feels like giving up, but then she identifies one scientific topic that she likes and her attitude about the class changes from then on.

### Challenge

Have students rewrite the scene where Virgil comes home from Lola's perspective.

### Activity Page 5.3





### Beginning

Have students describe the resolution of the story to you orally.

### Intermediate

Have students write a sentence or two about each character as they imagined them while reading the end of the story.

### Advanced/Advanced High

Have students make illustrations of each character in their project.

Then, below or next to each illustration, have students write at least one sentence about how the characters' situation in the introduction has changed in the resolution of the story.

**ELPS 1.C; ELPS 1.F;**

**ELPS 4.K**

- Ask for a volunteer to point to the “Resolution” portion on the plot curve.
- *Think-Pair-Share:* Ask students to describe what happens in the resolution of a plot. (*The resolution ties everything together at the end of the story.*)
- Explain to students that resolutions and changes can be analyzed for each character, but the resolution of the plot usually puts the final touches on how the main conflict and problems are fully resolved in the story.

## Questions for Analyzing the Resolution of *Hello, Universe*, Chapters 41–42

1. **Inferential.** Why does Virgil’s family decide to let him keep Sacred?  
(*Answers may vary, but could include that Lola sees Virgil wants to keep Sacred and supports him; Virgil’s mom sees that Virgil wants to be respected by his family, so they respect his wishes.*)
  2. **Inferential.** Virgil is out of the well. Why does he still hear Ruby’s voice?  
(*Answers may vary, but could include that Ruby helped Virgil be courageous in the well, so she continues to help him be courageous in his interactions with people now that he’s safe.*)
  3. **Evaluative.** Does it require courage for Virgil to send a text message to Valencia? How do you imagine he feels after sending it? Use evidence from the text to support your answers. (*Answers may vary, but could include that it takes courage because he was too afraid for a long time and he felt embarrassed when she helped rescue him from the well. He probably feels some relief after finally saying hello, but also nervous and excited about how Valencia will respond.*)
  4. **Evaluative.** How does the story resolve for Kaori? Will she continue to feel frustrated with Virgil? (*Answers may vary, but could include that Kaori becomes friends with Valencia but doesn’t tell her why it’s significant that she and Virgil have the same initials. She won’t continue to feel frustrated because Virgil finally decides to say hello to Valencia.*)
  5. **Evaluative.** Do you think that Valencia will continue to have the nightmare about being totally alone? Why? (*Answers may vary, but could include that Valencia will probably not continue to have the nightmare because she has new friends.*)
- Go to the prompts for close reading that you have written on the board or chart. Read the prompts aloud again for students, “What is the resolution for each character at the end of the story?” and “What has changed for the characters since they were introduced in the beginning of the story?”
  - Tell students that these questions should be answered for each of the characters in their project presentations.

## Lesson 13: Chapters 41–42, Open Endings

# Writing



**Primary Focus:** Students will revise and edit writing developed for their *Hello, Universe* Character Analysis Project presentations.



**TEKS 4.11.B.ii; TEKS 4.11.C; TEKS 4.11.D**

### INDEPENDENT WORK (35 MIN.)

- Direct students' attention to the Character Analysis Anchor chart that is displayed somewhere in the classroom for them to easily reference as they work on their projects.
- Display Digital Projection 1.2 for students to reference as they work on their projects.

### ➤ Digital Projection 1.2 Character Analysis Project: Presentation Rubric

- Tell students to use their Character Development Notes, Activity Page 11.3, and their previous written work to build their *Hello, Universe* Character Analysis Project presentations.
- Make sure students have the space and materials they need to complete their projects.
- Give students time to work on their individual projects.
- Walk around the classroom and support students as needed.

### PEER REVIEW (15 MIN.)

- Notify students that, in a few minutes, they will pause for a peer review activity.
- Have students pause and take out Activity Page 13.2.
- Have students get together with their assigned partners.
- Review the items on the Peer Review Checklist with students and respond to any questions they may have about the activity.
- Have students review their partner's project presentations so far and fill out the Peer Review Checklist.



**TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions.

### Support

Highlight the "Exceeds Expectations" column in the Presentation Rubric and ask students to think about and share ways they can exceed expectations in their project presentations. Discuss these expectations and ideas with students as you review their work in progress.

### Activity Page 13.2



### Challenge

Have students exchange peer reviews with more than one partner using Activity Page 13.2.

### Activity Page 13.3



ENGLISH  
LANGUAGE  
LEARNERS



Speaking and Listening  
Building Creative  
Presentations

#### Beginning

Have students work with their partners to ask questions and give each other suggestions for their character analysis projects.

#### Intermediate

Have students work with their partners to discuss relationships and interactions between the characters in their presentations.

#### Advanced/Advanced High

Have students work with a partner to brainstorm ideas to creatively highlight key details from the story in their presentations.

**ELPS 2.I; ELPS 2.H;**  
**ELPS 3.G**

- Remind students that their partner's project is a work in progress and their input may help their partner make improvements to the final project.



### Check for Understanding

Ask students to explain the purpose of peer review.

- Have students exchange their completed Peer Review Checklist with their partners and give them an opportunity to ask and respond to each other's questions.
- Give students time to revise their project presentations after they have received peer feedback.

### EDITING CHECKLIST (10 MIN.)

- Tell students to take out Activity Page 13.3.
- Tell students to use the Editing Checklist to review and edit their own work, checking for correct spelling, punctuation, grammar, logical sentence structure, and organizational flow.
- Collect the Editing Checklist when students have completed their revisions and edits.

End Lesson





## 14

# Time to Present!

## PRIMARY FOCUS OF LESSON

### Writing

Students will finalize their *Hello, Universe* Character Analysis Projects.

✚ **TEKS 4.11.C; TEKS 4.11.D**

### Speaking and Listening

Students will demonstrate understanding by sharing their *Hello, Universe*

✚ Character Analysis Project presentations. **TEKS 4.1.C; TEKS 4.13.E; TEKS 4.13.H**

## FORMATIVE ASSESSMENT

*Hello, Universe* Character  
Analysis Project

Students will present their *Hello, Universe*  
✚ Character Analysis Projects. **TEKS 4.13.H**

✚ **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions; **TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.E** Demonstrate understanding of information gathered; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

## LESSON AT A GLANCE

|   | Grouping                 | Time    | Materials  |
|---|--------------------------|---------|--|
| Writing (20 min.)   |                          |         |  |
| Recap   | Small Group              | 5 min.  | <input type="checkbox"/> Character Development Notes<br><input type="checkbox"/> <i>Hello, Universe</i> by Erin Entrada Kelly<br><input type="checkbox"/> Digital Projection 1.2 |
| Final Touches   | Independent              | 15 min. |  |
| Speaking and Listening (70 min.)  |                          |         |  |
| Students Present Their <i>Hello, Universe</i> Character Analysis Projects | Independent/ Whole Group | 65 min. | <input type="checkbox"/> students' presentations   |
| Discussion and Reflection   | Small Group              | 5 min.  |  |

## ADVANCE PREPARATION

### Writing

- Prepare to divide the class into small groups of three to five students to briefly recap important characters and events in the story so far. Use this time to meet with students about their Lesson 13 Exit Tickets, either individually or in small groups, to help clarify students' understanding of the novel's resolution.
- Prepare to display Digital Projection 1.2.
- Prepare for students to work with partners as needed to review and put the final touches on their projects.
- Identify Activity Page 13.2 to support students with their review and final touches.
- Prepare the space for students' presentations. Depending on the needs of your students, decide whether students' presentations will be shared in small groups or one at a time in front of the whole class. Another option is to set up presentation stations around the classroom, using previously set up computers or poster boards, and have a group of students present for a designated time while the rest of the class visits each station in smaller groups to listen to each presentation.
- Prepare to display digital presentations, addressing any technical issues prior to beginning the presentations.
- Prepare to display posters or other poster-like presentations by setting up any necessary equipment or hardware.

### Speaking and Listening

- Prepare the following question stems to support student response to the presentations:
  - What is the relationship like between \_\_\_\_\_ and \_\_\_\_\_?
  - What problems did \_\_\_\_\_ experience during the \_\_\_\_\_ of the story?
  - How do the traits and behaviors of \_\_\_\_\_ compare to those of \_\_\_\_\_?
- Prepare to display the following questions for discussion and reflection at the end of student sharing:
  1. What is one new thing that you learned about the novel from the presentations?
  2. Did the presentations give you new perspectives on any of the themes of the novel? Which one(s) and how?
  3. If you could choose one character from the novel to have a conversation with, who would it be and why?

## Universal Access

### Speaking and Listening

- Keep versions of the Character Analysis chart, Theme Anchor chart, and Plot Anchor chart on display somewhere in the classroom for students to easily reference during the presentations.

Start Lesson

## Lesson 14: Time to Present!

# Writing



### Challenge

Have students summarize the most important elements of the novel in one or two paragraphs.



**ENGLISH  
LANGUAGE  
LEARNERS**

### Writing

#### Review and Refine

#### Beginning

Allow students to practice explaining their project in short phrases to you. Correct their grammar as needed.

#### Intermediate

Have students work with a partner and use the Peer Review Checklist to review their projects and make any final corrections.

#### Advanced/Advanced High

Have students use the Presentation Rubric and tell you how they would rate their project before presenting it to the class.

**ELPS 5.D; ELPS 5.G**

**Primary Focus:** Students will finalize their *Hello, Universe* Character Analysis Projects. **TEKS 4.11.C; TEKS 4.11.D**

### RECAP (5 MIN.)

- Have students take out their copies of *Hello, Universe* and their unit folders.
- Have students break into the small groups you have prepared.
- Ask students to refer to their notes in their unit folders to summarize what happens in the falling action and resolution of the story.
- Use this time to meet with students about their Editing Checklists and their *Hello, Universe* Character Analysis Projects, either individually or in small groups.
- Have students return to their individual seats.

### FINAL TOUCHES (15 MIN.)

- Give students time to put any final touches on their *Hello, Universe* Character Analysis Project presentations.
- Display Digital Projection 1.2 and ask students whether they need any last clarifications on the information in the rubric.

### ➤ Digital Projection 1.2 Character Analysis Project: Presentation Rubric

- Students may orally practice their presentation with a partner during this time.

**TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions.

- Tell students to remain focused on their projects as they present. Tell them that smiling will help them feel calm and comfortable.



### Check for Understanding

Ask students to share strategies for staying relaxed and positive when giving a presentation. (*remaining focused on the content of their presentation, smiling, and not feeling bad about mistakes*)

### Support

Have students work with a partner and help each other put the final touches on their projects.

ENGLISH  
LANGUAGE  
LEARNERS



### Speaking and Listening Presentations

#### Beginning

Provide students with the discussion questions and review them with students before the presentations begin.

#### Intermediate

Have students work in small groups before the presentations begin to discuss questions they may still have about character development and the elements of a plot.

#### Advanced/Advanced High

Have students select two student presentations to ask a question about at the appropriate time.

ELPS 2.D; ELPS 2.E;

ELPS 2.G

- Walk around the classroom and support students as needed.
- Prepare for students' presentations to begin. Prepare the technology for digital slide presentations and any hardware needed to display posters.
- Make sure adequate space is provided for students to display and share their projects.

### Lesson 14: Time to Present!

# Speaking and Listening



**Primary Focus:** Students will demonstrate understanding by sharing their *Hello, Universe* Character Analysis Project presentations.



TEKS 4.1.C; TEKS 4.13.E; TEKS 4.13.H

### STUDENTS PRESENT THEIR HELLO, UNIVERSE CHARACTER ANALYSIS PROJECTS (65 MIN.)

- Tell students that it's time to share their *Hello, Universe* Character Analysis Projects.
- Remind students to listen respectfully as their classmates share their presentations.
- Explain to students that there will be time to ask each of their classmates questions about their project after they have finished presenting.



**TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.E** Demonstrate understanding of information gathered; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.



### Check for Understanding

Ask students what it means to listen respectfully. (*It means to give attention to the presenter, focus on them with your eyes and ears, and keep your comments and questions quiet until there is an opportunity to raise your hand.*)

- Tell students to write their questions down on a separate piece of paper for further discussion after the presentations.
- Evaluate students' projects using the Presentation Rubric as they present their work.
- Ask questions related to information found in the Character Analysis Anchor chart, Theme Anchor chart, and Plot Anchor chart to reinforce student learning and prompt student response during the presentations.
- Begin the time for students to share their projects. Ensure that each student has at least four or five minutes to talk about their *Hello, Universe* Character Analysis Project.
- Include one to two minutes for students to ask questions or make positive comments about each project.
- Congratulate students on their work when the presentations are over.

### DISCUSSION AND REFLECTION (5 MIN.)

- Divide the class into small groups of three to five students.
- Have students respond to the following questions in their small groups:
  1. What is one new thing that you learned about the novel from the presentations?
  2. Did the presentations give you new perspectives on any of the themes of the novel? Which one and how?
  3. If you could choose one character from the novel to have a conversation with, who would it be and why?
- Collect students' unit folders for review.

End Lesson

### Support

Provide students with question stems to support the discussion of the students' projects. (*What is the relationship like between \_\_\_\_\_ and \_\_\_\_\_? What problems did \_\_\_\_\_ experience during the \_\_\_\_\_ of the story? How do the traits and behaviors of \_\_\_\_\_ compare to those of \_\_\_\_\_?*)

### Challenge

Put the *Hello, Universe* Character Analysis Projects on display after students have finished presenting. Ask students to observe them individually and to write down one question and one positive comment to share with a few presenters.

## END-OF-YEAR ASSESSMENT

You should spend no more than three days total on the End-of-Year Assessment. 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 administered one-on-one with students.

The written assessment of silent reading comprehension is meant to be completed in one 90-minute block of time and will be administered on End-of-Year Assessment Day 1. This should approximate the extended end-of-year assessments that Grade 4 students may take. The grammar and morphology assessments are meant to be completed during two 45-minute blocks of time on End-of-Year Assessment Day 2 and Day 3, respectively.

In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 10 or fewer on the Reading Comprehension Assessment, or between 11–13, as time allows). Administer the Fluency Assessment to all students.

After administering the End-of-Year Assessment, you will complete an analysis summary of individual student performance using the Grade 4 End-of-Year Assessment Summary Sheet, 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.

## End-of-Year Assessment

# Assessment Day 1

### LESSON AT A GLANCE

|                                  | Time    | Materials  |
|----------------------------------|---------|--|
| <b>End-of-Year Assessment</b>    |         |  |
| Reading Comprehension Assessment | 90 min. | <input type="checkbox"/> Activity Pages A.1, A.2 |

### ADVANCE PREPARATION

#### End-of-Year (EOY) Assessment

- Prepare to distribute Activity Page A.1 that you collected from students at the beginning of the unit.
- Please plan to have reading material available for students to select from and read independently as they finish the EOY Assessment.

The primary purpose of the EOY Assessment is to determine students' preparedness for Grade 5 instruction.

### END-OF-YEAR ASSESSMENT

During the first day of the three-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes three passages and corresponding comprehension questions. After students complete this portion of the assessment, use the EOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the EOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.

Beginning on Day 2 of the EOY Assessment, all students will work independently on the Grammar Assessment (Activity Page A.3).



In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 10 or fewer on the Reading Comprehension Assessment, or 11–13, as time allows). Administer the Fluency Assessment to all students.

The Word Reading in Isolation Assessment uses Activity Page A.4 (Word Reading in Isolation Assessment Scoring Sheet), which you will have collected from students, as well as the Word Reading in Isolation Assessment located in the Teacher Resources section of this Teacher Guide. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have also been included in Assessment Day 2.

The Fluency Assessment uses Activity Pages A.2 and A.5 (which you will have collected from students), as well as the student copy of the Fluency Assessment text “Paul Bunyan,” located in the Teacher Resources section. You will use Activity Page A.5 (End-of-Year Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (End-of-Year Assessment Summary) includes a Fluency Assessment Scoring Sheet.

On Day 3 of the EOY Assessment, all students will complete the Morphology Assessment (Activity Page A.6). You will continue to pull students individually to administer the Word Reading in Isolation Assessment and the Fluency Assessment.

### **READING COMPREHENSION ASSESSMENT (90 MIN.)**

- Ensure each student has a copy of Activity Page A.1. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. After you have scored the assessment, record individual scores on each student’s EOY Assessment Summary (Activity Page A.2).

The texts used in the Reading Comprehension Assessment—“Mercury and the Woodman” (literary text), “Benjamin Banneker” (informational text), and “The Circulatory System” (informational text)—have been profiled for text complexity using standard quantitative and qualitative measures.

The reading comprehension questions pertaining to these texts are aligned to standards and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might thus address multiple standards. In general, the selected-response items address Reading standards and the constructed-response items address Writing standards. To prepare students for digital assessments, some items replicate how technology may be incorporated in those assessments, using a paper and pencil format.

## Item Annotations and Correct Answers

**Note:** To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item   | Correct Answer(s)   |   | Standards                                |
|--|---|---|--|
| 1. Inferential                                 | Answers may vary, but should include that it was late in the day, and the Woodman was tired so he was less focused and/or had less energy compared to the morning, so he wasn't as careful in his movements. Thus, the axe slipped out of his hands. Because he was cutting a tree near the edge of a pool, the axe could easily have landed in the pool when it slipped. |   | TEKS 4.6.F;<br>TEKS 4.7.B                |
| 2. Inferential                                 | D   |   | TEKS 4.3.B;<br>TEKS 4.7.F                |
| *3. Part A. Literal                            | The Woodman showed honesty by:  |   | TEKS 4.6.G;<br>TEKS 4.7.C                |
|  | saying the golden axe wasn't his  |   |  |
|  | saying the silver axe wasn't his  |   |  |
| *3. Part B. Evaluative                         | The Woodman could have said the golden axe was his and/or said the silver axe was his. Doing either of these would not have shown honesty because neither of these axes was his.  |   | TEKS 4.6.G;<br>TEKS 4.7.B                |
| 4. Inferential                                 | A   |   | TEKS 4.6.F                               |
| 5. Evaluative                                  | Answers may vary, but should include that when you are honest, you are rewarded for telling the truth. By not being honest, you may end up worse off than you were when you started.  |   | TEKS 4.6.G;<br>TEKS 4.8.A                |
| 6. Inferential                                 | B   |   | TEKS 4.3.B                               |
| *7. Part A. Literal<br>*7. Part B. Inferential | Part A: What Benjamin Banneker built or made  | Part B: Why he built or made this   | TEKS 4.6.F;<br>TEKS 4.7.B;<br>TEKS 4.7.C |
|  | large clock with the same working parts as a pocket watch   | He wanted to see if he could make a larger version of a pocket watch. Text Evidence: He wanted to know how a pocket watch works so he took it apart. Looking at the watch parts, he had the idea to try and build a large clock that works just like a pocket watch, only bigger. |  |
|  | irrigation system   | He was working on his family's farm. Text Evidence: While working in the farm, he created this system. The system allowed crops to be watered even during dry times. It was made up of ditches and small dams. It controlled water that flowed from springs near the farm.        |  |
|  | cabin with a skylight   | He loved astronomy so much. Text Evidence: He loved astronomy so much; through the window in the roof, he could observe the sky during the day and at night.  |  |
|  | almanac of all the useful information he gathered   | He wanted to share the information with other people. Text Evidence: Readers used the facts in their daily lives; they enjoyed the puzzles, health tips, and advice on farming.   |  |

| Item                    | Correct Answer(s)  |  |  | Standards                                |
|-------------------------|--|--|--|--|
| 8. Inferential          | Answers may vary, but should include that Jefferson was aware of Banneker's talents and knew Banneker had good ideas.  |  |  | TEKS 4.6.F; TEKS 4.7.C                   |
| 9. Evaluative           | Answers may vary, but should include that Jefferson knew Banneker was talented, had accomplished many things, and had great abilities. Planning the design for the nation's capital was an important task for a specific group of people, and Jefferson likely felt that Banneker's talents, especially his mathematical abilities, would serve the group, and the overall plan for the city, well.  |  |  | TEKS 4.6.G;<br>TEKS 4.7.B                |
| 10. Inferential         | A  |  |  | TEKS 4.3.B; TEKS 4.6.F                   |
| *11. Part A. Literal    | <p>Important Jobs Blood Has in the Body</p> <p>carries life-giving oxygen to body cells</p> <p>removes carbon dioxide from body cells</p> <p>moves nutrients from food to body tissues</p> <p>carries away waste products from body tissues</p> <p>protects the body against disease</p> <p>helps distribute heat throughout the body</p>  |  |  | TEKS 4.7.C                               |
| *11. Part B. Evaluative | Answers may vary, but should include information from the chart, which is text evidence, and the information should directly support the reasons provided.   |  |  | TEKS 4.6.G;<br>TEKS 4.7.C                |
| 12. Literal             | D  |  |  | TEKS 4.7.C                               |
| 13. Literal             | B  |  |  | TEKS 4.7.C;<br>TEKS 4.7.D                |
| *14. Part A. Literal    |  | How Blood is Used in the Body                  | Where Blood Starts before Going through the Body | TEKS 4.6.G;<br>TEKS 4.6.H                |
|                         | Galen  | blood is made and used up in the body          | liver  |  |
|                         | Harvey   | blood is used over and over again, not used up | heart  |  |
| *14. Part B. Evaluative | <p>Answers may vary, but should include that Harvey observed blood flow in humans and animals and confirmed that the heart is the organ that pumps blood through the body. Galen thought blood came from the liver before going through the rest of the body. Harvey also determined that blood circulated throughout the body over and over again. Galen thought blood was used up and more was made by the liver, using food we eat. In addition, Harvey discovered valves that stop blood from flowing backward in the blood vessels. Harvey explained the pulse we feel in our bodies. Harvey's work showed that the heart was the important part of the circulatory system, not the liver as Galen had described. Harvey's discoveries about the heart and blood vessels changed how doctors thought about these parts of the body.</p> |  |  | TEKS 4.6.G;<br>TEKS 4.7.B;<br>TEKS 4.7.C |
| 15. Inferential         | Answers may vary, but should include that given all the work that is required to move blood through the body, all of the blood vessels, and the length of all the blood vessels put together in your body, one would think it would take a very long time for blood to circulate through the body. However, the heart and blood vessels work well together to circulate blood very quickly.  |  |  | TEKS 4.6.F;<br>TEKS 4.7.B;<br>TEKS 4.7.C |

## Reading Comprehension Assessment Analysis

Students who answered 10 or fewer questions correctly out of 15 total questions appear to have **minimal preparation** for Grade 5. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. These students may have fairly significant skill deficits and may not be ready for Grade 5. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students may need to be regrouped to an earlier point of instruction in the grade level materials when they reach Grade 5.

Students who answered 11–13 questions correctly out of 15 total questions appear to have **adequate preparation** for Grade 5. Administer the Word Reading in Isolation Assessment to these students, as time permits, and administer the Fluency Assessment. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings that may require targeted remediation in Grade 5.

Students who answered 14–15 questions correctly out of 15 total questions appear to have **outstanding preparation** for Grade 5. You do not need to administer the Word Reading in Isolation Assessment to these students. However, please administer the Fluency Assessment to determine whether practice and progress monitoring in the area of fluency are warranted in Grade 5.

The following chart provides an overview of how to interpret students' scores.

| Reading Comprehension Assessment Analysis |  |
|---|--|
| Number of Questions Answered Correctly    | Interpretation   |
| 10 or fewer                               | Student appears to have minimal preparation for Grade 5; administer Word Reading in Isolation Assessment and Fluency Assessment on Day 2 or Day 3                                |
| 11–13                                     | Student appears to have adequate preparation for Grade 5; administer Word Reading in Isolation Assessment on Day 2 or Day 3, only as time permits; administer Fluency Assessment |
| 14–15                                     | Student appears to have adequate preparation for Grade 5; administer Word Reading in Isolation Assessment on Day 2 or Day 3, only as time permits; administer Fluency Assessment |

## End-of-Year Assessment

# Assessment Day 2

### LESSON AT A GLANCE

|   | Time    | Materials   |
|---|---------|---|
| <b>End-of-Year Assessment</b>                               |         |   |
| Grammar Assessment  | 45 min. | <input type="checkbox"/> Activity Page A.3  |
| Word Reading in Isolation Assessment;<br>Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.4, A.5<br><input type="checkbox"/> stopwatch |

### ADVANCE PREPARATION

#### End-of-Year (EOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the EOY Assessment.

### END-OF-YEAR ASSESSMENT

During the second day of the three-day assessment, all students will complete the Grammar Assessment independently. It includes 25 items assessing knowledge of parts of speech, sentence elements (subject/predicate), conjunctions, sentence fragments and run-ons, sentence types, and punctuation. After students complete this portion of the assessment, enter their scores on the Grammar Assessment Scoring Sheet in this Teacher Guide, making additional copies if needed. Benchmark results for individual students are not included for the Grammar Assessment.

Begin to administer the Word Reading in Isolation Assessment, based on students' performance on the Reading Comprehension Assessment, and administer the Fluency Assessment to all students.



## GRAMMAR ASSESSMENT (45 MIN.)

TEKS 4.11.D.i–v, vii–x

- Make sure each student has a copy of Activity Page A.3. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Grammar Assessment on Activity Page A.3. Enter all student scores into the Grammar Assessment Scoring Sheet. To receive a point for a multiple-part question, students must correctly answer all parts of the question.

[illegible]



# Grammar Assessment Scoring Sheet

|         |                                    |          |
|---------|------------------------------------|----------|
|         | Conjunctions                       | 25       |
|         | Conjunctions                       | 24       |
|         | Relative Pronouns                  | 23       |
|         | Relative Pronouns                  | 22       |
|         | Modal Auxiliaries                  | 21       |
|         | Modal Auxiliaries                  | 20       |
|         | Subject-to be Verb Agreement       | 19       |
|         | Subject-Verb Agreement             | 18       |
|         | Subject-Verb Agreement             | 17       |
|         | Subject-Verb Agreement             | 16       |
|         | Adjectives (articles and ordering) | 15       |
|         | Commas and Quotation Marks         | 14       |
|         | Commas and Quotation Marks         | 13       |
|         | Commas                             | 12       |
| Skill   |                                    | Question |
| Student |                                    |          |
|         |                                    |          |
|         |                                    |          |
|         |                                    |          |
|         |                                    |          |
|         |                                    |          |
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|         |                                    |          |
|         |                                    |          |

## WORD READING IN ISOLATION ASSESSMENT (ONGOING)

Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 10 or fewer on the Reading Comprehension Assessment and to students who scored 11–13, as time permits, to gain further insight as to possible weaknesses.

This section of the EOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

### Administration Instructions

- Locate the Word Reading in Isolation Assessment on the next page of this Teacher Guide. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student they will read words aloud to you and that it is important to do their best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.4 that you collected from students). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, 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 scoring sheet.
- Administer the Fluency Assessment after completing this section and continue administering these two individual assessments as time permits, throughout Day 2 and Day 3, to the remaining students.

## End-of-Year Assessment Materials

| 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   | bowlful    |
| 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  |



## WORD READING IN ISOLATION ANALYSIS

TEKS 4.2.A

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger their preparation is for Grade 5. A Word Reading in Isolation Analysis sheet and Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who score 43 or fewer words out of 65 correctly appear to have **minimal preparation** for Grade 5.
- Students who score 44–51 out of 65 words correctly appear to have **adequate preparation** for Grade 5.
- Students who score 52–65 out of 65 words correctly appear to have **outstanding preparation** for Grade 5.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences 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                                     |      |      |      |       |  | Totals  |
| /b/  | /d/  | /f/  | /g/  | /h/   |  | 166/208 |
| /j/  | /k/  | /l/  | /m/  | /n/   |  |         |
| /p/  | /r/  | /s/  | /t/  | /v/   |  |         |
| /w/  | /x/  | /y/  | /z/  | /ch/  |  |         |
| /sh/   | /th/ | /th/ | /ng/ | /qu/  |  |         |
| Vowels   |      |      |      |       |  | 108/136 |
| /a/  | /e/  | /i/  | /o/  | /u/   |  | 39/49   |
| /ae/   | /ee/ | /ie/ | /oe/ | /ue/  |  | 25/31   |
| /ə/  | /oo/ | /oo/ | /aw/ | /ou/  |  | 19/23   |
| /oi/   | /ar/ | /er/ | /or/ | /aer/ |  | 27/33   |
| Syllabication (words with 2 or more syllables) |      |      |      |       |  |         |
| Closed Syllable/short                          |      |      |      |       |  | 39/49   |
| Open Syllable/long                             |      |      |      |       |  | 13/17   |
| Magic E and Digraph Syllable                   |      |      |      |       |  | 21/26   |
| R-Controlled Syllable                          |      |      |      |       |  | 16/20   |
| ə Syllable                                     |      |      |      |       |  | 7/9     |
| -le Syllable                                   |      |      |      |       |  | 4/4     |

## WORD READING IN ISOLATION REMEDIATION GUIDE

Write the names of students who missed questions under each header in the following chart. This will help you determine what kind of remediation may be needed in Grade 5.

| Phonemes—Consonants (Item numbers in parentheses)   |  |   |
|---|--|---|
| /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, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)               | /l/ (1b, 1d, 1e, 2d, 3c, 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, 7d, 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, 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)   |
|   |  |   |
|   |  |   |
|   |  |   |
| /qu/ (6e)   |  |   |
|   |  |   |
|   |  |   |
|   |  |   |

| Phonemes—Vowels (Item numbers in parentheses) |  |   |
|---|--|---|
| /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, 2b, 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, 4b, 4e, 9a, 9b, 10b, 12e)   | /oo/ (2c, 3e, 7e, 8b, 8e, 13d)  |
|   |  |   |
|   |  |   |
|   |  |   |
| /oo/ (9c, 10e)                                | /aw/ (1b, 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, 4d, 9d, 10d)                        | /aer/ (4e, 5b)                               | /ə/ + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e)  |
|   |  |   |
|   |  |   |
|   |  |   |

| Syllabication (words with 2 or more syllables; Item numbers in parentheses)  |  |  |
|--|--|--|
| <b>Closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)</b> | <b>Open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)</b> | <b>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)</b> |
|  |  |  |
|  |  |  |
|  |  |  |
| <b>R-Controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)</b>   | <b>ə Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d)</b>                                   | <b>–le Syllable (3b, 11d, 13a, 13e)</b>  |
|  |  |  |
|  |  |  |
|  |  |  |





Begin to administer the Fluency Assessment individually to all students.

This section of the EOY Assessment assesses students' fluency in reading, using the selection "Paul Bunyan" (literary text) located on the next page of this Teacher Guide.

### Administration Instructions

- Turn to the student copy of "Paul Bunyan" on the next page of this Teacher Guide. Students will read from this copy.
- Using the Recording Copy of "Paul Bunyan" (Activity Page A.5) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

|                               |   |
|-------------------------------|---|
| <b>Words read correctly</b>   | No mark is required.  |
| <b>Omissions</b>              | Draw a long dash above the word omitted.  |
| <b>Insertions</b>             | Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted. |
| <b>Words read incorrectly</b> | Write an 'X' above the word.  |
| <b>Substitutions</b>          | Write the substitution above the word.  |
| <b>Self-corrected errors</b>  | Replace original error mark with an 'SC'.   |
| <b>Teacher-supplied words</b> | Write a 'T' above the word (counts as an error).  |

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.

# End-of-Year Fluency Assessment

## Student Copy

### Paul Bunyan

Even as a baby, Paul Bunyan was mighty big. How big? Well, he was so big that his 18  
parents had to use a covered wagon for his cradle. 28

As you might imagine, young Paul Bunyan had a big appetite. He gobbled up five 43  
barrels of porridge a day, and his parents had to milk four dozen cows every morning and 60  
evening just to keep his baby bottle filled. 68

Paul was so big it caused some problems in the little town in Maine where he grew 85  
up. When he sneezed, he blew the birds from Maine to California. When he snored, the 101  
neighbors ran out of their houses hollering, “Earthquake! Earthquake!” 110

After that, Paul’s father thought it might be better if Paul didn’t sleep in town. He built 127  
a cot on a large raft for Paul and floated it off the coast. Paul slept on the raft for a few 149  
nights, but the floating cot didn’t work out. When Paul turned over in his sleep, he created 166  
gigantic waves that knocked down houses along the coast. 175

Eventually, Paul’s father decided that the East Coast was just too small for Paul 189  
Bunyan. The only sensible thing to do was to move out West. So the Bunyan family 205  
moved to Minnesota. In those days Minnesota was full of logging camps, sawmills, and 219  
lumberjacks. Americans were moving west and “building the country.” They had to cut 232  
down a lot of trees to make their homes, not to mention their schools, churches, boats, 248  
and furniture. 250

**Word Count:** 250

- Assess the student's comprehension of the selection by asking them to respond orally to the following questions:
  1. **Literal** What did Paul Bunyan's parents have to do to keep his baby bottle filled?
    - » milk four dozen cows every morning and evening
  2. **Inferential** Why did Paul's father think it would be better if Paul didn't sleep in town?
    - » When Paul snored, neighbors thought an earthquake was happening, so it would be better if Paul didn't sleep near neighbors and cause that kind of problem.
  3. **Literal** What happened when Paul slept on a large raft?
    - » When he turned over in his sleep, he created gigantic waves that knocked down houses along the coast.
  4. **Inferential** Why was moving out West the best plan for the Bunyan family?
    - » Americans were moving west and building things as they moved so they would have schools, churches, and furniture. All these new things were built because they didn't exist yet, which meant there was a lot of space out West. Paul needed a lot of space.
- Continue administering the Fluency Assessment as time permits, throughout Day 2 and Day 3.
- You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

### **Guidelines for Fluency Assessment Scoring**

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears in each student's EOY Assessment Summary (Activity Page A.2).

To calculate a student's Words Correct Per Minute (W.C.P.M.) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider:

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grades 4 and 5 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the spring of Grade 4, and a student scored 113 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

### Oral Reading Fluency Norms from Hasbrouck and Tindal (2006)

| Percentile                                   | Spring Grade 4 W.C.P.M. |
|--|-------------------------|
| 90   | 180                     |
| 75   | 152                     |
| 50   | 123                     |
| 25   | 98                      |
| 10   | 72                      |
| Comprehension Questions Total Correct ____/4 |                         |

### Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636–644.

## End-of-Year Assessment

# Assessment Day 3

### LESSON AT A GLANCE

|   | Time    | Materials   |
|---|---------|---|
| <b>End-of-Year Assessment</b>                               |         |   |
| Morphology Assessment                                       | 45 min. | <input type="checkbox"/> Activity Page A.6  |
| Word Reading in Isolation Assessment;<br>Fluency Assessment | Ongoing | <input type="checkbox"/> Activity Pages A.2, A.4, A.5<br><input type="checkbox"/> stopwatch |

### ADVANCE PREPARATION

#### End-of-Year (EOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the EOY Assessment.

### END-OF-YEAR ASSESSMENT

During the third day of the three-day assessment, all students will complete the Morphology Assessment independently. It includes 20 items assessing knowledge of the prefixes *un-*, *non-*, *en-*, *im-*, and *in-*; suffixes *-y*, *-ly*, *-able*, *-ible*, *-ful*, and *-less*; and roots *arch*, *graph*, *rupt*, *port*, and *bio*, all of which were taught in CKLA prior to the end of Grade 4. Have students work independently to complete the Morphology Assessment on Activity Page A.6. Enter all student scores into the Morphology Assessment Scoring Sheet.

Continue to administer the Word Reading in Isolation Assessment and the Fluency Assessments, as described on Assessment Day 2.



## **MORPHOLOGY ASSESSMENT (45 MIN.)**

**TEKS 4.3.C**

- Make sure each student has a copy of Activity Page A.6. You may have collected this activity page from students at the beginning of the unit.
- Have students work independently to complete the Morphology Assessment on Activity Page A.6. Enter all student scores into the Morphology Assessment Scoring Sheet. To receive a point for a multiple-part question, students must correctly answer all parts of the question.

[illegible]



[illegible]

## INTERPRETING END-OF-YEAR ASSESSMENT SCORES

You should use the results of three assessments to determine students' preparedness for Grade 5 instruction: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 4 End-of-Year Assessment Summary (Activity Page A.2) and consider students' performance on these three assessments, in combination.

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 5 instruction and not having adequate preparation. This might include students who answered most questions correctly on one story of the Reading Comprehension Assessment but not other stories, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the **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 students with borderline scores read the selection(s) aloud to you and then discuss it with you so 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 5 classroom.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students may benefit from the additional practice of certain grammar and morphology skills taught prior to beginning the Grade 5 grammar and/or morphology instruction.



# Teacher Resources

|         |        |
|---------|--------|
| Grade 4 | Unit 9 |
|---------|--------|

## 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   |
|--|--|
| <b>Lesson 1</b>  |  |
| Choose a character that has been introduced in the novel and write a short narrative about them using the third-person or first-person point of view.  | Answers will vary but should include a narrative written in third-person or first-person about one of the characters in the book.  |
| <b>Lesson 2</b>  |  |
| Use evidence from the text to describe Virgil and Kaori's friendship and to explain whether or not you think Kaori will be able to help Virgil with his problem.   | Answers will vary but may include details from the text that show how Virgil trusts Kaori for advice and Kaori wants to help Virgil, as well as the student's prediction as to whether or not Kaori will be able to help Virgil with his problem.                                      |
| <b>Lesson 3</b>  |  |
| Use evidence from the text to explain one of the emerging themes in the story.   | Answers will vary but will include details from the text that connect to one of the themes of the novel.   |
| <b>Lesson 4</b>  |  |
| First, describe some of the things or people in your neighborhood and school that help determine what you do everyday. Then, explain how the setting of this story influences what happens in the characters' lives. Remember to use evidence from the text to support your reasoning. | Answers will vary but should include a description of things in the student's neighborhood or school that are an important part of their daily activity, as well as an explanation of how similar things in the setting of the novel determine the daily activities of the characters. |
| <b>Lesson 5</b>  |  |
| Use your notes to identify what you would like to better understand about Valencia, Virgil and Chet. Write down one or two questions that you would ask each of these characters to help you understand them better.   | Answers will vary.   |
| <b>Lesson 6</b>  |  |
| Use the Venn diagram you made to write a paragraph about how Virgil's experience in the forest compares to Valencia's experience.  | Answers will vary.   |

|   |  |
|---|--|
| <b>Lesson 7</b>   |  |
| Write a paragraph that identifies and explains the use of an anecdote in the story.   | Answers will vary but may include an explanation of one anecdote in the story and an explanation of the anecdote's message or purpose, like when Lola tells the story of Federico the Sorrowful or when Valencia tells the story of her snowglobe that is full of bats.  |
| <b>Lesson 8</b>   |  |
| Use evidence from the text to write a paragraph about the author's purpose and message within the story.  | Answers will vary but may include that the author wrote the novel to entertain readers and also to make readers more aware of topics like the importance of self-esteem, the problem of bullying, Filipino American culture, and what life is like for people who are deaf or hard of hearing.                       |
| <b>Lesson 9</b>   |  |
| Use evidence from the text to explain how the language the author uses to tell Valencia's story is different from the language she uses to tell Chet's story, and why.                | Answers will vary but may include that the author uses first-person to tell Valencia's story and third-person to tell Chet's story, as well as examples of vocabulary from Valencia's chapters as it compares to vocabulary from Chet's chapters, and that the author's use of language makes each character unique. |
| <b>Lesson 10</b>  |  |
| What did you predict would happen in the forest after Kaori, Gen and Valencia heard screaming and why?  | Answers will vary.   |
| <b>Lesson 11</b>  |  |
| How have the relationships among Kaori, Valencia and Virgil changed since Valencia arrived at her appointment?  | Answers will vary but may include details from the text to show that Kaori and Valencia are becoming friends but that Kaori is unaware that Valencia is the "V.S." who Virgil most wants to befriend.  |
| <b>Lesson 12</b>  |  |
| In two or three short paragraphs, use evidence from the text to analyze the climax and falling action of the story from the different perspectives of the characters in your project. | Answers will vary depending on the characters the student chose for their project.   |

# ACTIVITY BOOK ANSWER KEY

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**1.1** ACTIVITY PAGE

**Character Development Notes: Chapters 1–3**

Virgil (Possible answers)

|   |   |
|---|---|
| <b>Characteristics and Behaviors</b><br>p. 1: thinks he is a failure, has skinny legs, and is picked last in gym class<br>p. 3–4: lives with his parents, his identical twin brothers (Joselito and Julius) and his Lola<br>p. 4–5: full name is Virgilio Salinas; parents call him “Turtle”<br>p. 5–6: listens to Lola’s stories and asks her questions<br>p. 7: takes care of his guinea pig named Gulliver | <b>Relationships</b><br>p. 2: his grandmother, his Lola, is from the Philippines<br>p. 3: “secret kinship” with Lola<br>p. 4: feels like “unbattered toast” compared to his older brothers<br>p. 5–6: trusts Lola, who compares him to Stone Boy and Federico the Sorrowful<br>p. 7: Gulliver makes him feel better |
| <b>Problems and Conflicts</b><br>p. 2: feels like a “Grand Failure” on the first day of summer<br>p. 4: hurts every time his parents call him “Turtle”  | <b>Resolutions and Changes</b>  |

Reflections: \_\_\_\_\_

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Grade 4 Activity Book | Unit 9 1

**Character Development Notes: Chapters 1–3**

Valencia (Possible answers)

|   |   |
|---|---|
| <b>Characteristics and Behaviors</b><br>p. 8: prays to Saint Rene<br>p. 9: is deaf and doesn’t know sign language except for alphabet<br>p. 11: shakes a Crystal Caverns globe before sleeping<br>p. 11: has the same nightmare every night<br>p. 13: eleven years old<br>p. 15: reads lips | <b>Relationships</b><br>p. 13: memories of popcorn ceiling; candy and chocolate with her dad<br>p. 13: not as much fun with her dad now that she’s bigger<br>p. 14: her mom says she’s not overprotective because Valencia’s deaf; Valencia feels like she is |
| <b>Problems and Conflicts</b><br>p. 13: can’t sleep because of nightmare<br>p. 14: can’t talk to her mom  | <b>Resolutions and Changes</b>  |

Reflections: \_\_\_\_\_

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NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**1.3** ACTIVITY PAGE

**Who Is the Narrator?**

In a literary text, the narrator is the one who tells the story. A narrator tells a story from a particular point of view. The narrator could be the author, or a character or voice the author creates.

When the narrator tells the story from a first person point of view, the narrator is a character in the story and describes events as they happen or happened using first person pronouns like *I* and *we*.

When the narrator tells the story from a third person point of view, it’s as though the narrator is watching or remembering the characters and events.

Read the following quotes from *Hello, Universe* and answer the corresponding questions. Use the novel to support your reasoning as needed.

- “She didn’t look up. She was in the kitchen slicing a mango.” (page 2)  
Does the narrator have a first person or a third person point of view?  
third person
- “I don’t know who. But someone. Not my mom.” (page 14)  
Does the narrator have a first person or a third person point of view?  
first person
- “Okay, so maybe I don’t have a gazillion friends to hang out with.” (page 15)  
Who is the narrator?  
Valencia

Grade 4 Activity Book | Unit 9 7

- “He might get another guinea pig, and Lola would stop asking about his sorrowful face.” (page 25)  
Who is the narrator?  
third person narrator  
Is the narrator closer to Virgil or to Lola?  
Virgil

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

2.1ACTIVITY PAGE

Character Development Notes: Chapters 4–7

Kaori (Possible answers)

| Characteristics and Behaviors   | Relationships   |
|---|---|
| p. 26: twelve years old, proud Gemini, Japanese American, gift of second sight<br>p. 27: believes in waking up with the dawn<br>p. 29: wakes her sister to help with the spirit stones<br>p. 41: incense and a zodiac rug in her room<br>p. 43: spiked hair, blue lipstick<br>p. 47: believes she can help Virgil | p. 27: Virgil is her only client<br>p. 28: has a seven-year-old sister named Gen; hopes she will mature<br>p. 33: her mom and Virgil's mom know each other (both nurses at the same hospital) |
| Problems and Conflicts  | Resolutions and Changes   |
| p. 50: wants more clients   |   |

Reflections: \_\_\_\_\_

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Grade 4

Activity Book | Unit 9

9

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

2.2ACTIVITY PAGE

Making Predictions

| Problem  | Prediction         | Correct, Incorrect, or Still Can't Tell? How do you know? |
|--|--------------------|---|
| Virgil is worried that Gulliver is depressed.              | Answers will vary. |   |
| Chet bullies Virgil at school and in the neighborhood.     | Answers will vary. |   |
| Virgil doesn't like it when his parents call him "Turtle." | Answers will vary. |   |
| Virgil can't find the courage to talk to Valencia.         | Answers will vary. |   |

Grade 4

Activity Book | Unit 9

13

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3.1ACTIVITY PAGE

Character Development Notes: Chapters 8–10

Virgil (Possible answers)

| Characteristics and Behaviors  | Relationships   |
|--|---|
| p. 54: wishes he could be like Malaya, who wasn't afraid of anything<br>p. 54: doesn't know whether or not he believes in fate<br>p. 56: hides behind Lola<br>p. 58: likes good ice cream<br>p. 59-60: hides from "Bullens Boys" | p. 54: Valencia reminds him of Malaya of the Crocodiles<br>p. 55: Lola calls him "Anak" |
| Problems and Conflicts   | Resolutions and Changes   |
| p. 56: still can't say hi to Valencia<br>p. 59: afraid of "the Bull"   |   |

Reflections: \_\_\_\_\_

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Grade 4

Activity Book | Unit 9

15

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

Character Development Notes: Chapters 8–10

Valencia (Possible answers)

| Characteristics and Behaviors   | Relationships                  |
|---|--------------------------------|
| p. 62: likes her name; sounds like something would say going into battle<br>p. 62: thinks the grocery store is boring<br>p. 63: grouchy because of nightmare and no sleep<br>p. 66: immediately texts Kaori when she finds her card | p. 62-64: annoyed with her mom |
| Problems and Conflicts  | Resolutions and Changes        |
| p. 63: the nightmare keeps her awake and makes her sleep deprived<br>p. 62-64: doesn't have the best relationship with her mom<br>p. 68: texted someone she doesn't know  |                                |

Reflections: \_\_\_\_\_

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Unit 9 | Activity Book

Grade 4

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3.1

ACTIVITY PAGE

Character Development Notes: Chapters 8–10

Chet (Possible answers)

| Characteristics and Behaviors  | Relationships  |
|--|--|
| p. 69: "scrunchy-faced"<br>p. 72: thinks being deaf is unnatural; thinks Valencia is a faker<br>p. 73: steals from vending machine and carves bad words on desks<br>p. 73: looks up to his father<br>p. 75: practices basketball | p. 59: called "the Bull"<br>p. 70: Valencia thinks of him as "Scrunch"; is not intimidated by him<br>p. 73: looks up to his father, a corporate salesman who says respect comes from either "fear or admiration"<br>p. 75-77: his dad criticizes people, like disabled people, a large woman in line, and a trainee at the store |
| Problems and Conflicts   | Resolutions and Changes  |
| p. 75: wants to make the basketball team this time, but his dad doesn't think he can do it<br>p. 75-76: wants his dad's approval   |  |

Reflections: \_\_\_\_\_

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Grade 4

Activity Book | Unit 9

17

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3.2

ACTIVITY PAGE

Exploring Themes

List topics from the story. Use these topics to determine the themes of the story.

| Topic: an issue or subject matter addressed in the story  | Question: what is the story saying about _____? | Theme: a message or lesson from the story that you can apply to your own life                                   |
|---|---|---|
| Possible answers include shyness, fear, bullying, being deaf, family relationships, friends, etc. | Answers will vary.                              | Possible answers include self-acceptance or self-esteem, courage, kindness, friendship, destiny, and free will. |
|   |   |   |
|   |   |   |
|   |   |   |

Grade 4

Activity Book | Unit 9

19

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4.1

ACTIVITY PAGE

Character Development Notes: Chapters 11–14

Virgil (Possible answers)

| Characteristics and Behaviors  | Relationships   |
|--|---|
| p. 79: woken by Gulliver rattling his water bottle<br>p. 81: likes the quiet house<br>p. 83: asks Lola if she believes in fate | p. 80: cares for and talks to Gulliver<br>p. 84: Lola tells him a story about Amado and red tree; tells him to "Beware the color red" |
| Problems and Conflicts   | Resolutions and Changes   |
| p. 81: not allowed to explore the woods but wants to find the stones there   |   |

Reflections: \_\_\_\_\_

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Grade 4

Activity Book | Unit 9

23

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

Character Development Notes: Chapters 11–14

Valencia (Possible answers)

| Characteristics and Behaviors  | Relationships   |
|--|---|
| p. 86: can tell she is the only one awake by "the way the house feels"<br>p. 89: she would have listened to the religious people who came to the door and asked questions<br>p. 90: keeps a zoological diary<br>p. 92: goes to the woods often | p. 89: her dad calls her "cupcake," and she hopes he still does when she's older<br>p. 93: asks Saint Rene to protect her |
| Problems and Conflicts   | Resolutions and Changes   |
| p. 93: nervous about going to Kaori's house alone  |   |

Reflections: \_\_\_\_\_

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Grade 4

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**4.1**  
CONTINUED

ACTIVITY PAGE

### Character Development Notes: Chapters 11–14

Chet (Possible answers)

| Characteristics and Behaviors   | Relationships  |
|---|--|
| p. 94: plans to capture a snake using a big stick and his hands; likes snakes<br>p. 95: thinks people are cowards<br>p. 96: held a boa constrictor in class | p. 97-98: thinks Valencia has hearing aids to get attention, wonders if she's a witch and does it all to get special attention |
| Problems and Conflicts  | Resolutions and Changes  |
|   |  |

Reflections: \_\_\_\_\_  
\_\_\_\_\_  
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Grade 4

Activity Book | Unit 9 25

### Character Development Notes: Chapters 11–14

Kaori (Possible answers)

| Characteristics and Behaviors  | Relationships   |
|--|---|
| p. 99: only a bed in her room, no dresser, and a star chart<br>p. 100: examines a star chart at 8 am; knows the zodiac signs and constellations<br>p. 101: believes "there are no coincidences"<br>p. 103: calls Gulliver a rodent again | p. 100-104: Gen helps her deliberate a plan to help Virgil<br>p. 100: teaches Gen about constellations<br>p. 102: Gen gives an example of someone who has her initials but isn't her friend<br>p. 100-104: Gen helps deliberate a plan to help Virgil |
| Problems and Conflicts   | Resolutions and Changes   |
|  |   |

Reflections: \_\_\_\_\_  
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Grade 4

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**5.1**

ACTIVITY PAGE

### Character Development Notes: Chapters 15–18

Valencia (Possible answers)

| Characteristics and Behaviors   | Relationships   |
|---|---|
| p. 105: likes to observe squirrels<br>p. 106: brings Sacred bowls of food whenever she goes to the woods          | p. 105: has a pet dog, Sacred, who isn't really her pet<br>p. 105-106: parents won't let her have a pet<br>p. 106: Sacred lives in the woods<br>p. 107: can tell Sacred is nice by the look on his face<br>p. 110: her mom lets her go to the woods and always attaches something else when she says "I love you" |
| Problems and Conflicts  | Resolutions and Changes   |
| p. 106: frustrated with her parents because they won't listen to her about being responsible enough to have a dog |   |

Reflections: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Grade 4

Activity Book | Unit 9 27

### Character Development Notes: Chapters 15–18

Virgil (Possible answers)

| Characteristics and Behaviors  | Relationships  |
|--|--|
| p. 111: goes to the woods without telling anyone to find stones<br>p. 114-115: runs into Chet, notices the pillowcase, and imagines he'll use it to harm animals | p. 111: collects dandelions for Gulliver<br>p. 112: Lola thinks the woods are full of snakes<br>p. 115: Chet wearing red<br>p. 115-116: Chet calls Virgil names, bullies him |
| Problems and Conflicts   | Resolutions and Changes  |
| p. 118: Chet drops backpack along with Gulliver into a well  | p. 126: climbs then jumps down into the well   |

Reflections: \_\_\_\_\_  
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\_\_\_\_\_  
\_\_\_\_\_

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Unit 9 | Activity Book

Grade 4

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**5.1** ACTIVITY PAGE  
CONTINUED

**Character Development Notes: Chapters 15–18**

Chet (Possible answers)

| Characteristics and Behaviors  | Relationships   |
|--|---|
| <p>p. 115: in the woods to find snakes</p> <p>p. 116: calls Virgil names</p> <p>p. 118: drops Virgil's backpack into a well</p> <p>p. 129: thinks Davies lied about the snakeskin</p> <p>p. 131: scared of forest noises</p> | <p>p. 118: doesn't know that Virgil's pet, Gulliver, is in the backpack</p> <p>p. 131: bullying Virgil gives him confidence</p> <p>p. 133: sees Valencia and hides from her, spies on her instead of bullying her</p> |
| Problems and Conflicts   | Resolutions and Changes   |
|  |   |

Reflections: \_\_\_\_\_

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Grade 4 Activity Book | Unit 9 29

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**5.2** ACTIVITY PAGE

**KWL Chart**

| Character | What I Know  | What I Wonder      | What I Learned     |
|-----------|--|--------------------|--------------------|
| Valencia  | Valencia texted Kaori and has an appointment to talk to her about her nightmare. | Answers will vary. | Answers will vary. |
| Virgil    | Possible answer: Virgil wants to talk to Valencia but feels too shy.             | Answers will vary. | Answers will vary. |
| Chet      | Possible answer: Chet bullies Virgil; Valencia makes Chet nervous.               | Answers will vary. | Answers will vary. |

Grade 4 Activity Book | Unit 9 31

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**5.4** ACTIVITY PAGE

**Summarize the Plot**

|   |  |
|---|--|
| <p>1. Sequence events (Possible answers)</p> <p>Valencia keeps having the same <u>nightmare</u>.</p> <p>Chet bullies Virgil on the way to Kaori's house.</p> <p>Virgil sees Valencia and Chet at the <u>grocery store</u>.</p> <p>Virgil goes to the woods to look for stones and runs into Chet, who's wearing <u>red</u>.</p> <p>Virgil goes into the well to save Gulliver</p> | <p>Virgil feels like a failure on the first day of summer.</p> <p>Virgil tells Lola he's worried that Gulliver is alone too often.</p> <p>Virgil tells Kaori and Gen about V.S.</p> <p>Valencia makes an appointment with Kaori.</p> <p>Chet steals Virgil's backpack, with Gulliver inside, and drops it in the well.</p> |
| <p>2. Summarize the plot in your words by identifying the main characters, the problem or conflict, and the key events.</p> <p>Answers may vary but should include the main characters and some of the key events listed for the timeline.</p>  |  |

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NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**6.1** ACTIVITY PAGE

**Character Development Notes: Chapters 19–21**

Valencia (Possible answers)

| Characteristics and Behaviors   | Relationships   |
|---|---|
| <p>p. 136: feels the woods</p> <p>p. 137: trying to learn sign language</p> <p>p. 140: feeds, pets, and talks to Sacred</p> <p>p. 140: likes to pretend she's Jane Goodall</p> <p>p. 141: keeps organized notes</p> | <p>p. 136: shakes the food bowl to call Sacred</p> <p>p. 137: parents don't think she needs to learn sign language because she has hearing aids p. 138: Sacred is happy to see her</p> <p>p. 141: recalls when Roberta was her friend and they used to explore, but Roberta stopped being her friend</p> <p>p. 142: helped Roberta feel better about snakes by researching them</p> |
| Problems and Conflicts  | Resolutions and Changes   |
| <p>p. 145: feels like "bad friends were better than no friends"</p>   |   |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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6.2ACTIVITY PAGE

Virgil and Valencia in the Forest

Valencia

Virgil

feeds and talks to Sacred remembers Roberta watching for squirrels

think of problems in their family have the company of an animal friend

looking for stones bullied by Chet Chet drops Gulliver in a well stuck in a dark well yelling for help

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10.2ACTIVITY PAGE

Using Clues

Directions: Define the problem in the centerpiece of the puzzle. List clues or details from the text that give context to the problem and help you predict how the problem will be solved. List more clues as you continue to read and confirm whether your prediction is correct or incorrect.

| Clue No. 1  | Clue No. 2   | Prediction |
|---|--|------------|
| Kaori, Gen, and Valencia find out that Virgil is not at home.   | Kaori has never done "the ceremony of lost things before." |            |
| Virgil tries yelling for help again.  |  |            |
| Answers may vary but could include that the search party found Chet; Chet said he dropped the snake down the well; Kaori and Gen find out that Just Renee is Valencia, etc. |  |            |

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A.1ASSESSMENT

Questions 1–5 pertain to Passage 1: "Mercury and the Woodman," by Aesop.

1. Explain why the axe slipped and flew out of the Woodman's hands into the pool.

Answers may vary, but should include that it was late in the day, and the Woodman was tired so he was less focused and/or had less energy compared to the morning, so he wasn't as careful in his movements. Thus, the axe slipped out of his hands. Because he was cutting a tree near the edge of a pool, the axe could easily have landed in the pool when it slipped.

2. Despair means the feeling of having lost hope that something will improve. Why was the Woodman in despair?

A. He didn't finish cutting down the tree he had started cutting down.

B. He didn't want to tell Mercury what had happened.

C. He wanted the golden axe.

D. He didn't know how he would get his axe back.

The following question has two parts. Answer Part A and then answer Part B.

3. Part A: How did the Woodman show honesty, or the quality of being fair and truthful? Find two examples in the text and write them in the following chart.

| The Woodman showed honesty by:   |
|----------------------------------|
| saying the golden axe wasn't his |
| saying the silver axe wasn't his |

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Part B: What could the Woodman have done that would not have shown honesty?

The Woodman could have said the golden axe was his and/or said the silver axe was his. Doing either of these would not have shown honesty because neither of these axes was his.

4. What good fortune did the other Woodmen in the village hope to easily win?

A. getting a golden axe and a silver axe in addition to their own

B. losing their own axes in the pool in the forest

C. returning the next day to find their hidden axes

D. showing honesty to Mercury when he asked what the trouble was

5. The moral of the story is "Honesty is the best policy." Explain what this moral means, using evidence from the text.

Answers may vary, but should include that when you are honest, you are rewarded for telling the truth. By not being honest, you may end up worse off than you were when you started.

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**A.1**  
CONTINUED ASSESSMENT

Questions 6–9 pertain to Passage 2: “Benjamin Banneker.”

6. Knowing what Banneker accomplished in his life, what does the word *outstanding* mean in the following sentence from paragraph 5?

Benjamin Banneker’s abilities were outstanding.

- A. unpaid  
B. excellent  
C. poor  
D. average

The following question has two parts. Answer Part A and then answer Part B.

7. **Part A:** Benjamin Banneker was curious about the world around him. Using evidence from the text, fill in the column labeled “Part A: What Benjamin Banneker built or made.”

| Part A: What Benjamin Banneker built or made | Part B: Why he built or made this                |
|--|--|
|  | See Teacher Guide, Assessment Day 1 for answers. |
|  |  |
|  |  |
|  |  |

**Part B:** Now that you have identified things Banneker built or made, use evidence in the text to help you determine why he built or made these things. Record your answers for why Banneker built each item in the column labeled “Part B: Why he built or made this.”

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8. In paragraph 6, the text states the following:

Jefferson reacted favorably to the almanac and responded to Banneker’s comments politely.

Using evidence from the text, explain why Jefferson might have reacted favorably to the almanac and why he might have responded to Banneker’s comments politely.

Answers may vary, but should include that Jefferson was aware of

Banneker’s talents and knew Banneker had good ideas.

9. In paragraph 5, the author states that Thomas Jefferson was aware of Banneker’s talents and requested that Banneker be made part of a group that was planning the design for the nation’s capital. Using information from the text, explain why Thomas Jefferson might have requested that Banneker be part of an important group planning the design of the nation’s capital.

Answers may vary, but should include that Jefferson knew Banneker

was talented, had accomplished many things, and had great abilities.

Planning the design for the nation’s capital was an important

task for a specific group of people, and Jefferson likely felt that

Banneker’s talents, especially his mathematical abilities, would serve

the group, and the overall plan for the city, well.

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**A.1**  
CONTINUED ASSESSMENT

Questions 10–15 pertain to Passage 3: “The Circulatory System.”

10. In paragraph 5, what does the following sentence mean?

You have so many blood vessels in your body, they could circle the earth more than two times if they were strung together!

- A. If you took all the blood vessels from your body and put them together in one long string, you could wrap that string around the earth more than two times.  
B. If you took all the blood from your body and put it in one place, it would wrap around the earth more than two times.  
C. If you took all the blood vessels from your body, each one is long enough to circle the earth on its own more than two times.  
D. If you took all the blood vessels from your body and put them together in one long string, you could wrap that string around the earth less than two times.

The following question has two parts. Answer Part A and then answer Part B.

11. **Part A:** List the important jobs blood has in the body in the following chart.

| Important Jobs Blood Has in the Body          |
|---|
| carries life-giving oxygen to body cells      |
| removes carbon dioxide from body cells        |
| moves nutrients from food to body tissues     |
| carries away waste products from body tissues |
| protects the body against disease             |
| helps distribute heat throughout the body     |

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**Part B:** Using information from the chart, write complete sentences to give at least two reasons why blood is important to the body.

Answers may vary, but should include information from the chart,

which is text evidence, and the information should directly support

the reasons provided.

12. Which blood vessels carry blood away from the heart and which blood vessels carry blood back to the heart?

- A. Veins carry blood away from the heart; arteries carry blood back to the heart.  
B. Veins carry blood away from the heart; capillaries carry blood back to the heart.  
C. Arteries carry blood away from the heart; capillaries carry blood back to the heart.  
D. Arteries carry blood away from the heart; veins carry blood back to the heart.

13. Which of the following shows the correct sequence of where blood goes when it circulates through the body?

- A. heart → lungs → heart → veins → capillaries → arteries → heart  
B. heart → lungs → heart → arteries → capillaries → veins → heart  
C. lungs → veins → heart → capillaries → veins → heart → lungs  
D. lungs → arteries → heart → capillaries → veins → heart → lungs

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## A.1

ASSESSMENT

The following question has two parts. Answer Part A and then answer Part B.

14. **Part A:** Fill in the following chart comparing the physicians Galen and Harvey and their beliefs.

|        | How Blood Is Used in the Body                  | Where Blood Starts before Going through the Body |
|--------|--|--|
| Galen  | blood is made and used up in the body          | liver  |
| Harvey | blood is used over and over again, not used up | heart  |

**Part B:** Using information from the chart and information from the text, explain how Harvey's work changed the way doctors thought about the heart and blood vessels.

Answers may vary, but should include that Harvey observed blood flow in humans and animals and confirmed that the heart is the organ that pumps blood through the body. Galen thought blood came from the liver before going through the rest of the body. Harvey also determined that blood circulated throughout the body over and over again. Galen thought blood was used up and more was made by the liver, using food we eat. In addition, Harvey discovered valves to stop blood from flowing backward in the blood vessels. Harvey explained the pulse we feel in our bodies. Harvey's work showed that the heart was the important part of the circulatory system, not the liver as Galen had described. Harvey's discoveries about the heart and blood vessels changed how doctors thought about these parts of the body.

15. In paragraph 8, the text states that it might seem like it would take hours or days for blood to circulate through your body. Using evidence from the passage, explain why it might seem that blood would take so long to circulate through your body.

Answers may vary, but should include that given all the work that is required to move blood through the body, all of the blood vessels, and the length of all the blood vessels put together in your body, one would think it would take a very long time for blood to circulate through the body. However, the heart and blood vessels work well together to circulate blood very quickly.

End-of-Year Reading Comprehension total \_\_\_\_\_/15 points  
To receive a point for a two-part question (i.e., 3, 7, 11, and 14), students must correctly answer both parts of the question.

NAME: \_\_\_\_\_  
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## A.3

ASSESSMENT

### End-of-Year Grammar Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

The following question has two parts. Answer Part A and then answer Part B.

1. **Part A:** Write *n.* above the nouns in each sentence and *adj.* above the adjectives in each sentence.

adj. n. adj. n. adj. n.  
Strong storms caused extensive damage to the new bank.

n. adj. n. adj. n.  
Scientists may be able to provide advance warning if an active volcano showed signs of imminent eruption.

**Part B:** Draw an arrow from each adjective to the noun it describes.

2. Change the adjective in parentheses to an adverb and identify the verb it describes in the sentence.

Damon waved (excited) when he saw his friend walking down the sidewalk toward him.

Adverb: excitedly Verb the adverb describes: waved

3. Write a sentence using the verb and adverb provided.  
verb: looked adverb: quickly

Answers may vary.

4. Which of the following sentences contains an adverb that describes the verb?  
A. Rabbits hop quietly in the meadow.  
B. We hung our towels outside so the warm breeze would dry them.  
C. The strong winds shook the tent at the campsite.  
D. Water rushes over the edge of the tall waterfall.

The following question has two parts. Answer Part A and then answer Part B.

5. **Part A:** Draw a line separating the subject from the predicate in each sentence.

Paul Revere and others warned people the British soldiers were on the move.

The Bayeux Tapestry tells the story of the Norman Conquest.

**Part B:** Underline the entire subject in each sentence. Draw a wiggly line under the entire predicate in each sentence.

6. Correct the following sentence fragments by rewriting each one to be a complete sentence.

Fragment: missed soccer practice

Corrected Sentence:

Answers may vary.

Fragment: the new family on our street

Corrected Sentence:

Answers may vary.

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**A.3**  
CONTINUED

ASSESSMENT

7. Correct the following run-on sentences by breaking each into two sentences and adding correct capitalization and punctuation.

We didn't go to school for a week after the massive snowstorm dumped so much snow we made snowmen and went sledding.

Corrected Sentences:

We didn't go to school for a week after the massive snowstorm  
dumped so much snow. We made snowmen and went sledding.

Becoming a monk took many years men started the process by learning to read and write.

Corrected Sentences:

Becoming a monk took many years. Men started the process by  
learning to read and write.

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8. For each sentence, add appropriate punctuation for the sentence type indicated.

- A. Imperative: Sit down.  
B. Declarative: The sky is blue.  
C. Interrogative: Do you know how to get to the grocery store?  
D. Exclamatory: Today is my birthday!

9. Write an exclamatory sentence.

Answers may vary.

10. Which of the following sentences shows the correct way to use commas to separate items in a series?

- A. Kendra put her homework, math book, and lunch in her backpack.  
B. Kendra put her homework math book and lunch in her backpack.  
C. Kendra put her homework, math book and lunch in her backpack.  
D. Kendra put her homework math book, and lunch in her backpack.

11. Add a comma to show the correct way to use it when writing a date.

July 4, 1776

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**A.3**  
CONTINUED

ASSESSMENT

12. Which of the following shows the correct use of a comma in an address?

- A. Marcus Wilhelm  
1326 Bellevue Lane  
Fayetteville, NC 28301  
B. Marcus Wilhelm  
1326, Bellevue Lane  
Fayetteville NC 28301  
C. Marcus Wilhelm  
1326 Bellevue Lane  
Fayetteville NC, 28301  
D. Marcus Wilhelm  
1326 Bellevue, Lane  
Fayetteville NC 28301

13. Which of the following is the correct way to use a comma and quotation marks to note a quotation from a text?

- A. On page 14, the author states I couldn't tell if my dad was joking or serious when he mentioned the baseball game.  
B. On page 14, the author states, I couldn't tell if my dad was joking or serious when he mentioned the baseball game.  
C. On page 14, the author states "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."  
D. On page 14, the author states, "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."

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14. Choose the answer that demonstrates the correct way to use a comma and quotation marks when quoting direct speech.

- A. Ramon was serious when he said "I think you should go talk to Mr. Barnes before you make a decision!"  
B. Ramon was serious when he said, "I think you should go talk to Mr. Barnes before you make a decision."  
C. Ramon was serious when he said, I think you should go talk to Mr. Barnes before you make a decision.  
D. Ramon was serious when he said I think you should talk to Mr. Barnes before you make a decision!

15. Choose the answer that demonstrates the correct way to sequence multiple adjectives.

- A. She wears a pretty, green dress.  
B. She wears a green pretty dress.  
C. A green, pretty dress she wears.  
D. She wears pretty, a green dress.

*The following question has two parts. Answer Part A and then answer Part B.*

16. **Part A:** Identify the subject and the verb in the present tense in the following sentence and write each on the lines that follow the sentence.

We are first in line for tickets to the new movie.

Subject: we Verb: are

**Part B:** Write a new subject or a new verb in the present tense to agree with the following changes to the previous sentence.

**New Sentence:** He/she is first in line for tickets to the new movie.

**New Sentence:** I am first in line for tickets to the new movie.

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NAME: \_\_\_\_\_ **A.3** ASSESSMENT  
 DATE: \_\_\_\_\_ CONTINUED

17. Write the correct form of the verb in the present tense to agree with the subject and complete the sentence.

Verb: choose

Maria chooses nonfiction books each time she goes to the library.

18. Complete the "Agreement" column of the following chart, using the information provided. Remember to use the present tense (action is happening now).

| Subject     | Action Verb | Agreement                 |
|-------------|-------------|---------------------------|
| You         | read        | <u>You read</u>           |
| Jim Hawkins | write       | <u>Jim Hawkins writes</u> |
| The pirates | fight       | <u>The pirates fight</u>  |
| She         | learn       | <u>She learns</u>         |

19. Complete the "Agreement" column of the following chart for *to be* verbs, using the information provided. Remember to use the present tense (action is happening now).

| Subject      | Agreement  |
|--------------|------------|
| I            | <u>am</u>  |
| he/she/it    | <u>is</u>  |
| we           | <u>are</u> |
| you (plural) | <u>are</u> |

20. Select the modal auxiliary verb that correctly completes the sentence.

We didn't get to go to the park today, but we \_\_\_\_\_ definitely go tomorrow.

- A. might  
 B. will  
 C. may  
 D. couldn't

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21. Select the modal auxiliary verb that correctly completes the sentence.

I took swimming lessons last summer, so now I \_\_\_\_\_ swim.

- A. can  
 B. can't  
 C. won't  
 D. could

22. Read the following pair of sentences. Then, select the sentence that correctly combines the pair, using the appropriate relative pronoun.

My neighbor is friendly. My neighbor lives across the street.

- A. My neighbor, who is friendly, lives across the street.  
 B. My neighbor whom is friendly lives across the street.  
 C. My neighbor whose is friendly lives across the street.  
 D. My neighbor, which is friendly, lives across the street.

23. Read the following pair of sentences. Then, select the sentence that correctly combines the pair, using the appropriate relative pronoun.

I found the notebook. The notebook was lost.

- A. I found the notebook, which was lost.  
 B. I found the notebook, who was lost.  
 C. I found the notebook that was lost.  
 D. I found the notebook whose lost.

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NAME: \_\_\_\_\_ **A.3** ASSESSMENT  
 DATE: \_\_\_\_\_ CONTINUED

24. Select the sentence that correctly uses a coordinating conjunction with appropriate punctuation.

- A. My aunt, and I wanted to go to the beach.  
 B. He loves peanut butter but I do not like it.  
 C. They wanted to take a walk so we did.  
 D. She was sick, yet she looked well.

25. Add commas in the appropriate places for the following sentences using coordinating conjunctions. Some sentences will not need punctuation.

- A. I went to the library on Thursday and my sister went to the library on Friday.  
 B. We planned to walk a mile every day but didn't.  
 C. The weather forecast predicted snow, yet it did not snow.  
 D. She asked me to bring her a pencil, so I did.

End-of-Year Grammar Assessment total \_\_\_\_\_ /25 points

To receive a point for a multiple-part question (i.e., 1, 2, 5, 6, 7, 16, 18, and 19), students must correctly answer all parts of the question.

Core Knowledge Language Arts | Grade 4

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NAME: \_\_\_\_\_ **A.6** ASSESSMENT  
 DATE: \_\_\_\_\_

### End-of-Year Morphology Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

1. If you come across something that is *uncommon*, what does that mean?  
 A. It is not rare.  
 B. It is rare.  
 C. It is well-known.  
 D. It is easy to find.

2. If someone is speaking in a *nonthreatening* way, describe how that person is speaking.

Answers may vary, but should demonstrate understanding of the meaning of nonthreatening.

3. Which of the following words correctly completes the sentence below?

The tour guide \_\_\_\_\_ my brother with reading the map for the group during the hike.

- A. enjoyed  
 B. enclosed  
 C. endangered  
 D. entrusted

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4. Choose the sentence that does **not** demonstrate an example of what the word *patriarch* means.
- A. My grandfather is the head of our family.
  - B. The king is the leader of the country.
  - C. The archbishop is the most important leader in the Church.
  - ☒ D. My mother is the head of our family.
5. Someone who is skilled in *calligraphy* is skilled at what?
- A. writing their signature
  - ☒ B. the art of beautiful handwriting
  - C. the art of making pictures to provide information
  - D. telling the story of their life

The following question has two parts. Answer Part A and then answer Part B.

6. **Part A:** When you add the suffix *-y* to the word *taste*, what new word do you create?
- New Word: tasty
- Part B:** What is the part of speech of the root word *taste* and the new word from Part A?
- Part of Speech of *taste*: verb
- Part of Speech of new word: adjective
7. Which of the following words with the suffix *-ly* means in a way that indicates something is for a limited time?
- A. easily
  - B. speedily
  - ☒ C. temporarily
  - D. daily

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

8. If you *interrupt* someone while he or she studies, what are you doing?
- Answers may vary, but should demonstrate understanding of the meaning of interrupt.
9. Which word pair shares the same root and means the opposite of each other?
- ☒ A. import and export
  - B. biography and biology
  - C. erupt and rupture
  - D. monarchy and hierarchy

The following question has two parts. Answer Part A and then answer Part B.

10. **Part A:** Circle the correct prefix to add to the root word in the following sentence.
- The bus driver got \_\_\_\_\_ *patient* with me as I dug in my bag for correct change for the fare.
- A. *un-*
  - B. *non-*
  - ☒ C. *im-*
  - D. *in-*
- Part B:** Identify the word you created in Part A by adding the prefix and write its meaning.
- New Word: impatient
- Meaning: not patient

11. Complete the following sentence:
- If my homework is *incomplete*, that means it is not complete, or not done.
12. A laptop is a portable computer. What does *portable* mean?
- A. able to be eaten
  - B. able to bend
  - ☒ C. able to be carried around
  - D. able to be seen
13. Which of the following items is *edible*?
- A. paint
  - B. folder
  - C. poison ivy
  - ☒ D. broccoli

The following question has two parts. Answer Part A and then answer Part B.

14. **Part A:** Which of the following roots means "life?"
- A. *rupt*
  - ☒ B. *bio*
  - C. *graph*
  - D. *loc*

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

- Part B:** Choose the word with the root that means "life" and write a sentence using the word.
- A. disrupt
  - ☒ B. biography
  - C. autograph
  - D. relocate
- Sentence:**
- Answers may vary, but should demonstrate understanding of the meaning of biography.
15. Which of the following demonstrates the meaning of the word *purposeful*?
- A. having the TV on in the background while you finish math homework
  - ☒ B. working hard to finish a science project so you can go to a friend's house the next day
  - C. asking your dad if you can ride your bike to the park
  - D. throwing your backpack on the floor by the door

16. Circle the correct suffix to add to the root word in the following sentence.

*-y*     *-ly*     *-ful*     ☒ *-less*     *-able*     *-ible*

There were *end* \_\_\_\_\_ possibilities for who to choose as the topic of the biography project.

17. Complete the following sentence:

She accidentally Answers may vary, but should demonstrate understanding of the meaning of accidentally.

18. If someone disrupts something, what do they do?

- A. They make something messy.
- B. They send out rock, lava, and ash in a sudden explosion.
- C. They break or burst something.
- ☒ D. They stop something from happening.

19. Explain what the following statement means.

The house was still visible from the top of the hill.

You can still see the house from the top of the hill.

20. Which of the following words with the root *bio* means "able to be broken down naturally"?

- A. autobiography
- ☒ B. biodegradable
- C. biography
- D. symbiotic

End-of-Year Morphology Assessment total \_\_\_\_\_ /20 points

To receive a point for a two-part question (i.e., 6, 10, and 14), students must correctly answer both parts of the question.

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 9

### 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 4.1.A | listen actively, ask relevant questions to clarify information, and make pertinent comments   |                        |
| TEKS 4.1.B | follow, restate, and give oral instructions that involve a series of related sequences of action  |                        |
| TEKS 4.1.C | express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively | U9: p. 170, U9: p. 174 |
| TEKS 4.1.D | work collaboratively with others to develop a plan of shared responsibilities   |                        |

(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 4.2.A.i   | decoding words with specific orthographic patterns and rules, including regular and irregular plurals   |  |
| TEKS 4.2.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 4.2.A.iii | decoding words using advanced knowledge of syllable division patterns such as VV  |  |
| TEKS 4.2.A.iv  | decoding words using knowledge of prefixes  |  |
| TEKS 4.2.A.v   | 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 4.2.A.vi  | identifying and reading high-frequency words from a research-based list   |  |

(B) demonstrate and apply spelling knowledge by:

|                |   |  |
|----------------|---|--|
| TEKS 4.2.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 4.2.B.ii  | spelling homophones   |  |
| TEKS 4.2.B.iii | spelling multisyllabic words with multiple sound-spelling patterns  |  |
| TEKS 4.2.B.iv  | spelling words using advanced knowledge of syllable division patterns   |  |
| TEKS 4.2.B.v   | spelling words using knowledge of prefixes  |  |
| TEKS 4.2.B.vi  | 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 4

### Unit 9

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|   |   |  |
|---|---|--|
| TEKS 4.2.C  | write legibly in cursive to complete assignments  |  |
| (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 4.3.A  | use print or digital resources to determine meaning, syllabication, and pronunciation   |  |
| TEKS 4.3.B  | use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words  | U9: p. 180, U9: p. 181   |
| TEKS 4.3.C  | determine the meaning of and use words with affixes such as <i>mis-</i> , <i>sub-</i> , <i>-ment</i> , and <i>-ity/ty</i> and roots such as <i>auto</i> , <i>graph</i> , and <i>meter</i> |  |
| TEKS 4.3.D  | identify, use, and explain the meaning of homophones such as <i>reign/rain</i>  |  |
| (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 4.4.A  | 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 4.5.A  | 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 4.6.A  | establish purpose for reading assigned and self-selected texts  | U9: p. 6, U9: p. 11  |
| TEKS 4.6.B  | generate questions about text before, during, and after reading to deepen understanding and gain information  | U9: p. 62, U9: p. 66, U9: p. 72  |
| TEKS 4.6.C  | make, correct, or confirm predictions using text features, characteristics of genre, and structures   | U9: p. 22, U9: p. 32, U9: p. 124, U9: p. 128, U9: p. 132                           |
| TEKS 4.6.D  | create mental images to deepen understanding  |  |
| TEKS 4.6.E  | make connections to personal experiences, ideas in other texts, and society   | U9: p. 50, U9: p. 60   |
| TEKS 4.6.F  | make inferences and use evidence to support understanding   | U9: p. 50, U9: p. 54   |
| TEKS 4.6.G  | evaluate details read to determine key ideas  |  |
| TEKS 4.6.H  | synthesize information to create new understanding  | U9: p. 112, U9: p. 121, U9: p. 136, U9: p. 140, U9: p. 145, U9: p. 148, U9: p. 156 |

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| TEKS 4.6.I   | monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down |  |
| (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 4.7.A   | describe personal connections to a variety of sources including self-selected texts  |  |
| TEKS 4.7.B   | write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources                             |  |
| TEKS 4.7.C   | use text evidence to support an appropriate response   |  |
| TEKS 4.7.D   | retell, paraphrase or summarize texts in ways that maintain meaning and logical order  | U9: p. 62, U9: p. 72   |
| TEKS 4.7.E   | interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating  |  |
| TEKS 4.7.F   | Use newly acquired vocabulary as appropriate   |  |
| TEKS 4.7.G   | discuss specific ideas in the text that are important to the meaning   |  |
| (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 4.8.A   | infer basic themes supported by text evidence  | U9: p. 36, U9: p. 40, U9: p. 48, U9: p. 76, U9: p. 80  |
| TEKS 4.8.B   | explain the interactions of the characters and the changes they undergo  | U9: p. 22, U9: p. 26, U9: p. 34, U9: p. 76, U9: p. 85, U9: p. 86, U9: p. 100, U9: p. 108, U9: p. 136, U9: p. 140, U9: p. 145 |
| TEKS 4.8.C   | analyze plot elements, including the rising action, climax, falling action, and resolution   | U9: p. 88, U9: p. 92, U9: p. 148, U9: p. 152, U9: p. 156, U9: p. 160, U9: p. 163   |
| TEKS 4.8.D   | explain the influence of the setting, including historical and cultural settings, on the plot  | U9: p. 50, U9: p. 60   |
| (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 4.9.A   | demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales      |  |
| TEKS 4.9.B   | explain figurative language such as simile, metaphor, and personification that the poet uses to create images  |  |
| TEKS 4.9.C   | explain structure in drama such as character tags, acts, scenes, and stage directions  |  |

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| (D) recognize characteristics and structures of informational text, including:   |  |  |
| TEKS 4.9.D.i   | the central idea with supporting evidence  |  |
| TEKS 4.9.D.ii  | features such as pronunciation guides and diagrams to support understanding  |  |
| TEKS 4.9.D.iii   | organizational patterns such as compare and contrast   |  |
| (E) recognize characteristics and structures of argumentative text by:   |  |  |
| TEKS 4.9.E.i   | identifying the claim  |  |
| TEKS 4.9.E.ii  | explaining how the author has used facts for an argument   |  |
| TEKS 4.9.E.iii   | identifying the intended audience or reader  |  |
| TEKS 4.9.F   | recognize characteristics of multimodal and digital texts  |  |
| (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 their own products and performances. The student is expected to: |  |  |
| TEKS 4.10.A  | explain the author's purpose and message within a text   | U9: p. 100, U9: p. 104, U9: p. 108   |
| TEKS 4.10.B  | explain how the use of text structure contributes to the author's purpose  |  |
| TEKS 4.10.C  | analyze the author's use of print and graphic features to achieve specific purposes  |  |
| TEKS 4.10.D  | describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes |  |
| TEKS 4.10.E  | identify and understand the use of literary devices, including first- or third-person point of view;   | U9: p. 6, U9: p. 19, U9: p. 21   |
| TEKS 4.10.F  | discuss how the author's use of language contributes to voice  | U9: p. 112, U9: p. 116, U9: p. 121   |
| TEKS 4.10.G  | identify and explain the use of anecdote   | U9: p. 88, U9: p. 97, U9: p. 99  |
| (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 4.11.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                      | U9: p. 124, U9: p. 133, U9: p. 136, U9: p. 145, U9: p. 148, U9: p. 156                         |
| (B) develop drafts into a focused, structured, and coherent piece of writing by:   |  |  |
| TEKS 4.11.B.i  | organizing with purposeful structure, including an introduction, transitions, and a conclusion   |  |
| TEKS 4.11.B.ii   | developing an engaging idea with relevant details  | U9: p. 124, U9: p. 133, U9: p. 136, U9: p. 145, U9: p. 148, U9: p. 156, U9: p. 160, U9: p. 167 |

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|--|---|--|
| TEKS 4.11.C  | revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity                     | U9: p. 160, U9: p. 167, U9: p. 170, U9: p. 173 |
| (D) edit drafts using standard English conventions, including:   |   |  |
| TEKS 4.11.D  | edit drafts using standard English conventions  | U9: p. 160, U9: p. 167, U9: p. 170, U9: p. 173 |
| TEKS 4.11.D.i  | complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments   |  |
| TEKS 4.11.D.ii   | past tense of irregular verbs   |  |
| TEKS 4.11.D.iii  | singular, plural, common, and proper nouns  |  |
| TEKS 4.11.D.iv   | adjectives, including their comparative and superlative forms   |  |
| TEKS 4.11.D.v  | adverbs that convey frequency and adverbs that convey degree  |  |
| TEKS 4.11.D.vi   | prepositions and prepositional phrases  |  |
| TEKS 4.11.D.vii  | pronouns, including reflexive   |  |
| TEKS 4.11.D.viii   | coordinating conjunctions to form compound subjects, predicates, and sentences  |  |
| TEKS 4.11.D.ix   | capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities                        |  |
| TEKS 4.11.D.x  | punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue   |  |
| TEKS 4.11.D.xi   | correct spelling of words with gradeappropriate orthographic patterns and rules and high-frequency words  |  |
| TEKS 4.11.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 4.12.A  | compose literary texts such as personal narratives and poetry using genre characteristics and craft   |  |
| TEKS 4.12.B  | compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft |  |
| TEKS 4.12.C  | compose argumentative texts, including opinion essays, using genre characteristics and craft  |  |
| TEKS 4.12.D  | compose correspondence that requests information  | U9: p. 36, U9: p. 48                           |



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(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 4.13.A | generate and clarify questions on a topic for formal and informal inquiry                     |                        |
| TEKS 4.13.B | develop and follow a research plan with adult assistance                                      |                        |
| TEKS 4.13.C | identify and gather relevant information from a variety of sources                            |                        |
| TEKS 4.13.D | Identify primary and secondary sources  |                        |
| TEKS 4.13.E | demonstrate understanding of information gathered   | U9: p. 170, U9: p. 174 |
| TEKS 4.13.F | recognize the difference between paraphrasing and plagiarism when using source materials      |                        |
| TEKS 4.13.G | develop a bibliography  |                        |
| TEKS 4.13.H | use an appropriate mode of delivery, whether written, oral, or multimodal, to present results | U9: p. 170, U9: p. 174 |

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(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of their 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  | U9: p. 59, U9: p. 121   |
| ELPS 1.B | monitor oral and written language production and employ self-corrective techniques or other resources  |   |
| ELPS 1.C | use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary  | U9: p. 46, U9: p. 75, U9: p. 87, U9: p. 122, U9: p. 145, U9: p. 158, U9: p. 166 |
| 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)             | U9: p. 145  |
| 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   | U9: p. 21, U9: p. 34, U9: p. 75, U9: p. 87, U9: p. 145                          |
| ELPS 1.F | use accessible language and learn new and essential language in the process  | U9: p. 21, U9: p. 122, U9: p. 166   |
| 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 | U9: p. 18, U9: p. 96, U9: p. 109  |

(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                 |  |

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|   |  |                                 |
|---|--|---------------------------------|
| ELPS 2.D  | monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed  | U9: p. 168, U9: p. 174          |
| ELPS 2.E  | use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language   | U9: p. 59, U9: p. 174           |
| 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   |                                 |
| 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   | U9: p. 174                      |
| ELPS 2.H  | understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations  | U9: p. 168                      |
| 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   | U9: p. 135                      |
| (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: |  |                                 |
| 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  | U9: p. 121                      |
| 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 | U9: p. 61                       |
| 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  | U9: p. 34, U9: p. 61, U9: p. 99 |

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|  |  |                                 |
|--|--|---------------------------------|
| ELPS 3.E   | share information in cooperative learning interactions   | U9: p. 34, U9: p. 61, U9: p. 99 |
| 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 | U9: 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 gradeappropriate academic topics   | U9: p. 147, U9: p. 168          |
| ELPS 3.H   | narrate, describe, and explain with increasing specificity and detail as more English is acquired  | U9: p. 99, U9: p. 147           |
| ELPS 3.I   | adapt spoken language appropriately for formal and informal purposes   |                                 |
| 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   |                                 |
| (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: |  |                                 |
| 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  |                                 |
| 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   |                                 |
| ELPS 4.D   | use prereading supports such as graphic organizers, illustrations, and pretaught topicrelated vocabulary and other prereading activities to enhance comprehension of written text  | U9: p. 31, U9: p. 84            |
| ELPS 4.E   | read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned   |                                 |

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|   |   |  |
|---|---|--|
| 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         | U9: p. 18, U9: p. 31, U9: p. 132, U9: p. 153             |
| 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   | U9: p. 71, U9: p. 96, U9: p. 109, U9: p. 132, U9: p. 153 |
| 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 central ideas from details commensurate with content area needs |  |
| 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       | U9: p. 96  |
| 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   | U9: p. 71, U9: p. 158, U9: p. 166                        |
| (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: |   |  |
| ELPS 5.A  | learn relationships between sounds and letters of the English language to represent sounds when writing in English  | U9: p. 49  |
| ELPS 5.B  | write using newly acquired basic vocabulary and content-based grade-level vocabulary  | U9: p. 49, U9: p. 108                                    |
| 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  |  |
| 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  | U9: p. 173   |

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|----------|--|---|
| 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   | U9: p. 49, U9: p. 108, U9: p. 135                                   |
| ELPS 5.G | narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired  | U9: p. 21, U9: p. 75, U9: p. 87, U9: p. 122, U9: p. 147, U9: p. 173 |

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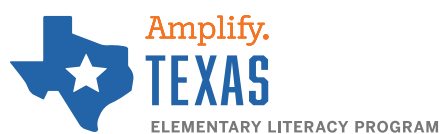
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**Grade 4 | Unit 9 | Teacher Guide**  
**Novel Study: *Hello, Universe***

ISBN: 978-1-63948-346-4



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Grade 4

**Unit 9** | Activity Book  
**Novel Study: *Hello, Universe***

Grade 4

Unit 9

---

**Novel Study:**  
*Hello, Universe*

---

**Activity Book**

**Notice and Disclaimer:** The agency has developed these learning resources as a contingency option for school districts. These are optional resources intended to assist in the delivery of instructional materials in this time of public health crisis. Feedback will be gathered from educators and organizations across the state and will inform the continuous improvement of subsequent units and editions. School districts and charter schools retain the responsibility to educate their students and should consult with their legal counsel regarding compliance with applicable legal and constitutional requirements and prohibitions.

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Unit 9  
Novel Study:  
***Hello, Universe***  
Activity Book

This Activity Book contains activity pages that accompany the lessons from the Unit 9 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: \_\_\_\_\_

Character Development Notes: Chapters 1–3

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Character Development Notes: Chapters 1–3

Valencia

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 1–3

Other: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Character Analysis Project: Presentation Rubric**

- a) Synthesize information about the characters and their interactions to demonstrate your understanding of character development.
- b) Creatively organize your poster or digital slide presentation with purposeful structure and engaging details from the text using your best writing skills.
- c) Present your Character Analysis Project clearly to demonstrate your understanding of the characters and the novel.

|  | Exceeds Expectations  | Meets Expectations  | Does Not Meet Expectations   |
|--|---|---|--|
| <b>Ideas and Analysis</b>                    | <p>The presentation:</p> <ul style="list-style-type: none"> <li>• synthesizes information about the characters and their interactions.</li> <li>• analyzes character development to explain how two or three characters grow and change.</li> <li>• makes clear connections between ideas and details.</li> <li>• demonstrates awareness of purpose.</li> </ul> | <p>The presentation:</p> <ul style="list-style-type: none"> <li>• synthesizes information about the characters and their interactions.</li> <li>• analyzes character development to explain how two or three characters grow and change.</li> </ul>   | <p>The presentation doesn't do one or more of the following:</p> <ul style="list-style-type: none"> <li>• synthesize information about the characters and their interactions</li> <li>• analyze character development to explain how two or three characters grow or change</li> </ul> |
| <b>Organization and Creative Composition</b> | <p>The presentation:</p> <ul style="list-style-type: none"> <li>• includes an introductory and concluding statement or section.</li> <li>• includes more than one visual aid.</li> <li>• uses a creative approach to include engaging ideas and details from the text.</li> <li>• demonstrates correct use of English conventions.</li> </ul>                   | <p>The presentation:</p> <ul style="list-style-type: none"> <li>• includes an introductory and concluding statement or section.</li> <li>• includes at least one visual aid.</li> <li>• uses engaging ideas and details from the text.</li> <li>• demonstrates correct use of English conventions.</li> </ul> | <p>The presentation lacks one or more of the following:</p> <ul style="list-style-type: none"> <li>• an introduction and concluding statement or section</li> <li>• at least one visual aid</li> <li>• ideas and details from the text</li> </ul>                                      |
| <b>Language and Oral Skills</b>              | <p>The presenter:</p> <ul style="list-style-type: none"> <li>• communicates ideas effectively.</li> <li>• uses language purposefully to convey meaning.</li> <li>• uses appropriate and correct language conventions.</li> </ul>  | <p>The presenter:</p> <ul style="list-style-type: none"> <li>• communicates ideas clearly.</li> <li>• uses language to convey meaning.</li> <li>• uses language conventions appropriately.</li> </ul>   | <p>The presenter doesn't do one or more of the following:</p> <ul style="list-style-type: none"> <li>• communicate ideas clearly</li> <li>• use language to convey meaning</li> <li>• use language conventions appropriately</li> </ul>  |



## Who Is the Narrator?

In a literary text, the narrator is the one who tells the story. A narrator tells a story from a particular point of view. The narrator could be the author, or a character or voice the author creates.

When the narrator tells the story from a first person point of view, the narrator is a character in the story and describes events as they happen or happened using first person pronouns like *I* and *we*.

When the narrator tells the story from a third person point of view, it's as though the narrator is watching or remembering the characters and events.

Read the following quotes from *Hello, Universe* and answer the corresponding questions. Use the novel to support your reasoning as needed.

1. “She didn’t look up. She was in the kitchen slicing a mango.” (page 2)

Does the narrator have a first person or a third person point of view?

---

2. “I don’t know who. But someone. Not my mom.” (page 14)

Does the narrator have a first person or a third person point of view?

---

3. “Okay, so maybe I don’t have a gazillion friends to hang out with.” (page 15)

Who is the narrator?

---

4. “He might get another guinea pig, and Lola would stop asking about his sorrowful face.” (page 25)

Who is the narrator?

---

Is the narrator closer to Virgil or to Lola?

---

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

Character Development Notes: Chapters 4–7

Kaori

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Character Development Notes: Chapters 4–7

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 4–7

Other: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

---

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Making Predictions

| Problem  | Prediction | Correct, Incorrect, or Still Can't Tell? How do you know? |
|--|------------|---|
| Virgil is worried that Gulliver is depressed.              |            |   |
| Chet bullies Virgil at school and in the neighborhood.     |            |   |
| Virgil doesn't like it when his parents call him "Turtle." |            |   |
| Virgil can't find the courage to talk to Valencia.         |            |   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

Character Development Notes: Chapters 8–10

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 8–10

Valencia

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 8–10

Chet

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





Exploring Themes

List topics from the story. Use these topics to determine the themes of the story.

| Topic: an issue or subject matter addressed in the story | Question: what is the story saying about _____? | Theme: a message or lesson from the story that you can apply to your own life |
|--|---|---|
|  |   |   |
|  |   |   |
|  |   |   |
|  |   |   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**Email to Kaori to Request Information**

Dear Kaori,

\_\_\_\_\_.

\_\_\_\_\_,

\_\_\_\_\_

**Text Message to Kaori to Request Information**



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 11–14

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 11–14

Valencia

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 11–14

Chet

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 11–14

Kaori

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 15–18

Valencia

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 15–18

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 15–18

Chet

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

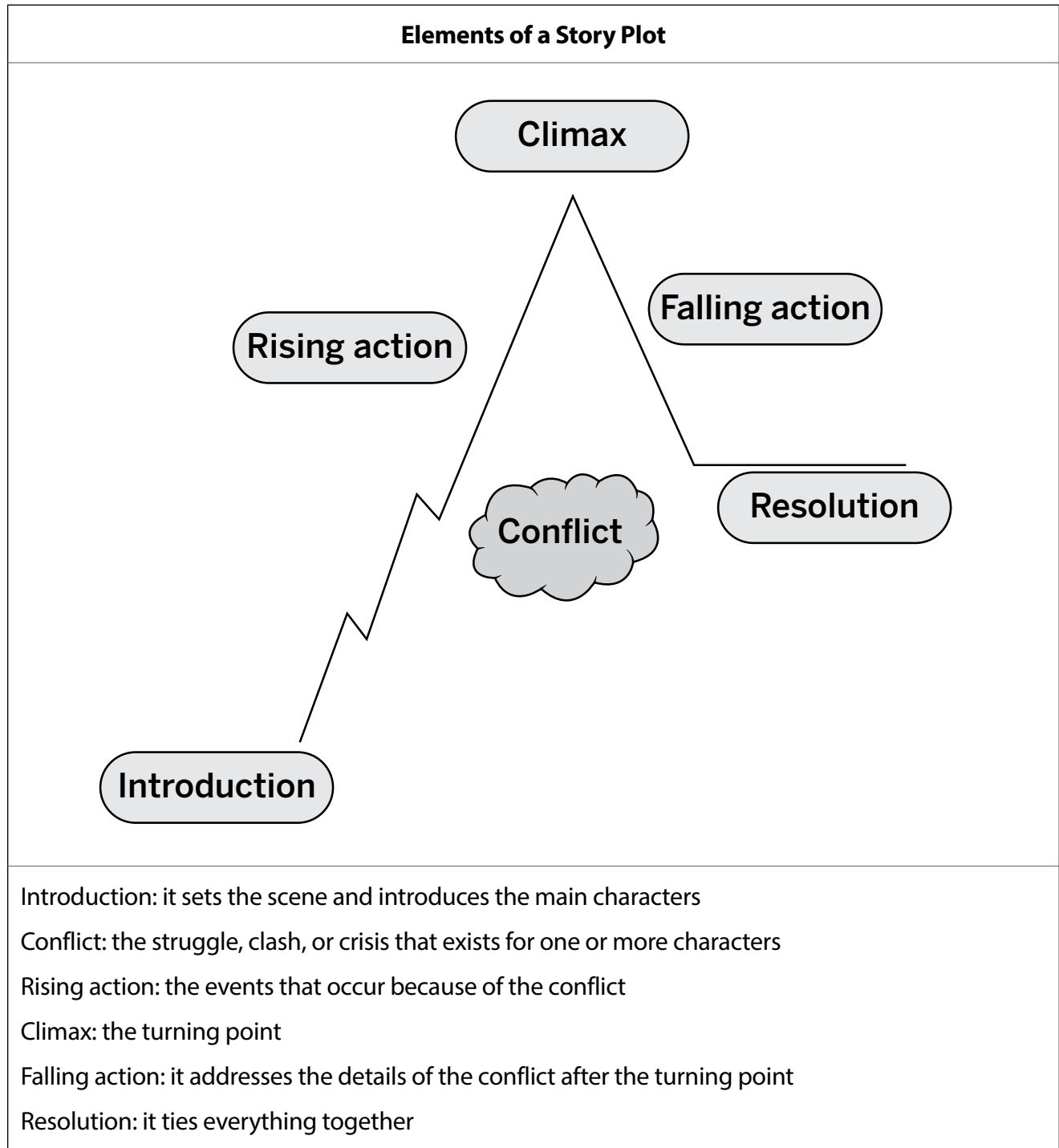
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KWL Chart

| Character | What I Know | What I Wonder | What I Learned |
|-----------|-------------|---------------|----------------|
| Valencia  |             |               |                |
| Virgil    |             |               |                |
| Chet      |             |               |                |



## Plot Anchor chart







NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Summarize the Plot

1. Sequence events

|  |  |
|--|--|
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

2. Summarize the plot in your words by identifying the main characters, the problem or conflict, and the key events.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 19–21

Valencia

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 19–21

Virgil

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

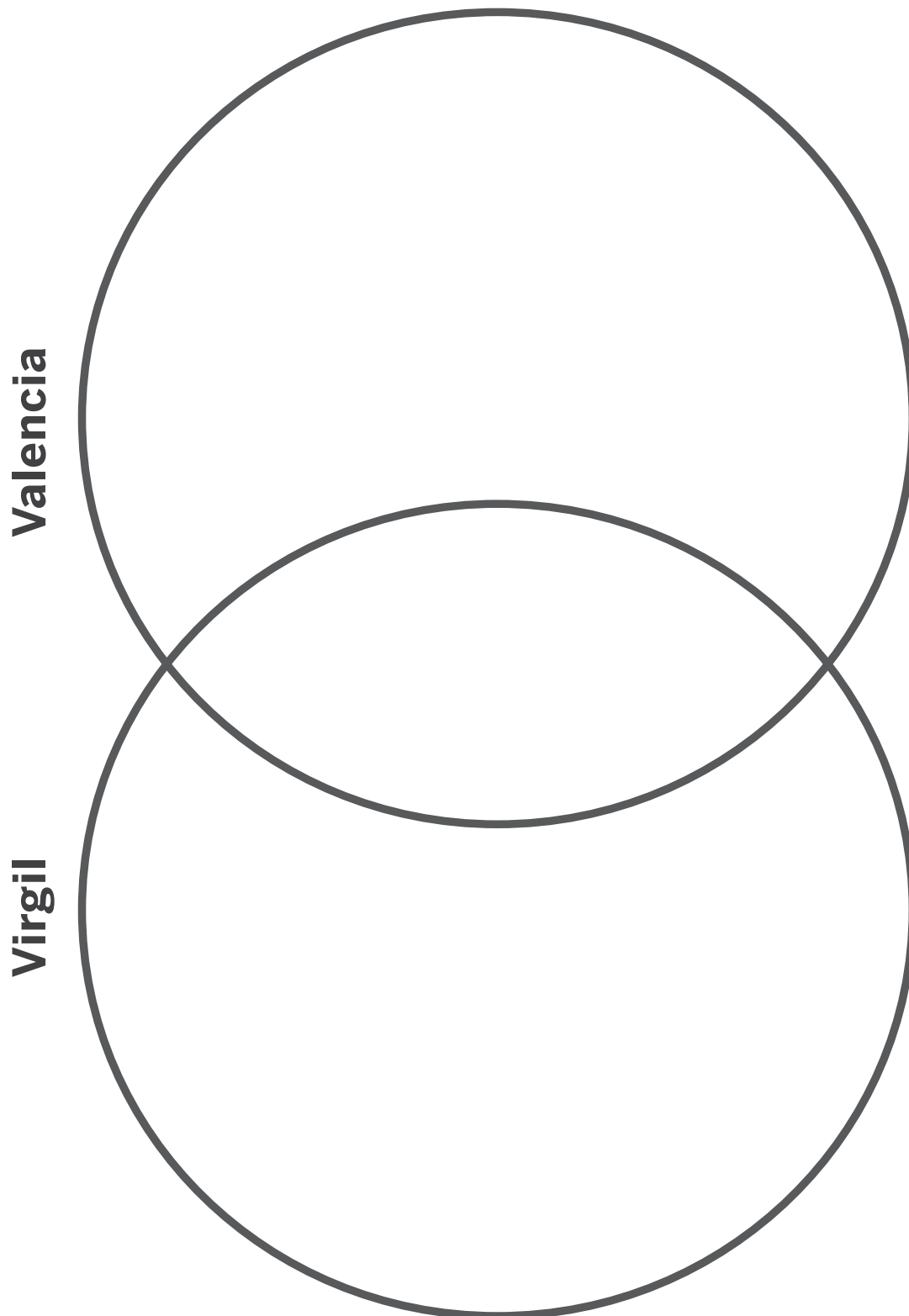
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\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Virgil and Valencia in the Forest





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 22–25

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 22–25

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 22–25

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 26–28

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 26–28

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 26–28

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

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\_\_\_\_\_

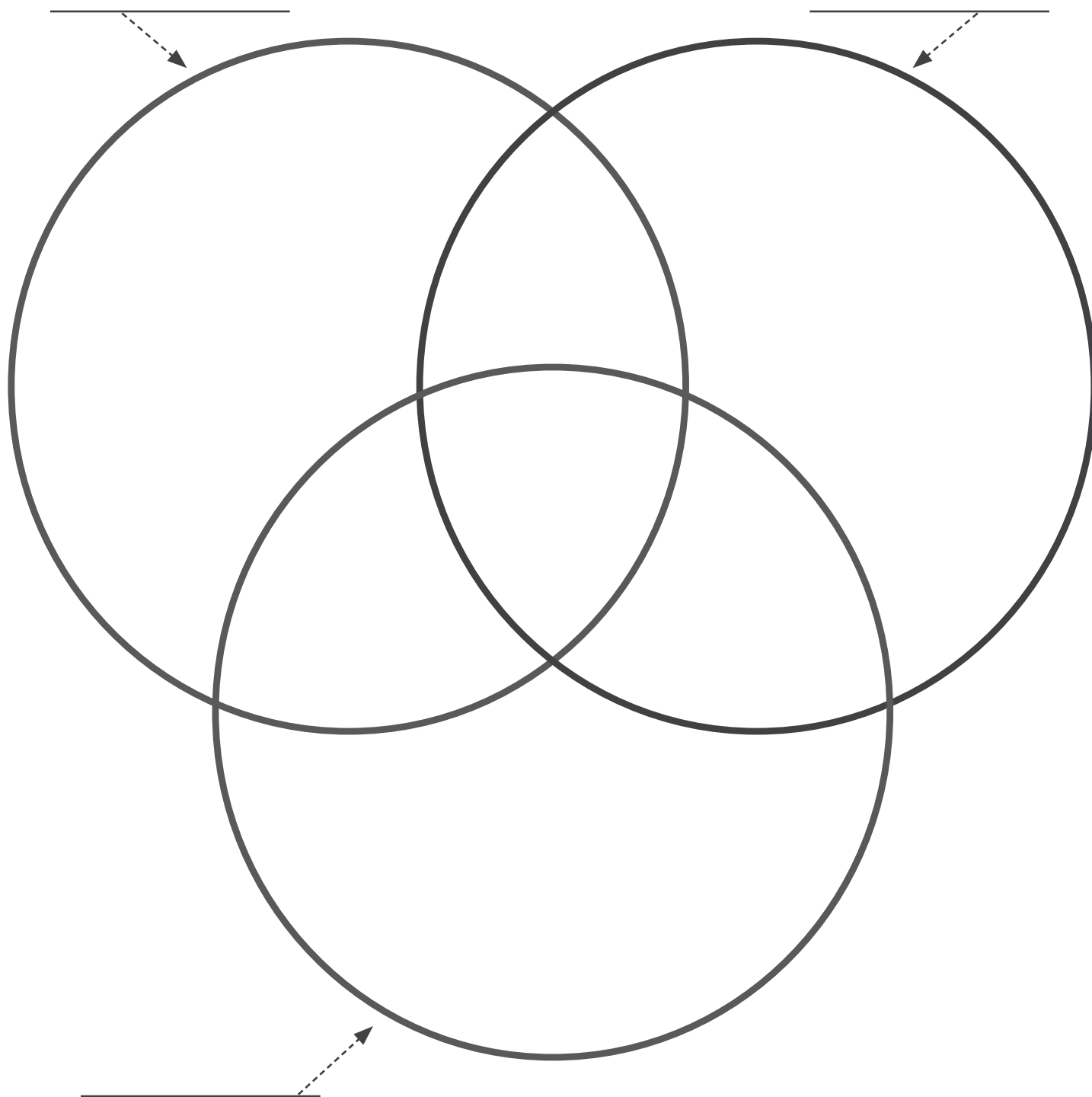
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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

# Venn Diagram: Character Relationships







NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 29–30

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 29–30

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 29–30

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Story Puzzle: *Hello, Universe*

|                   |                   |
|-------------------|-------------------|
| <b>SETTING</b>    | <b>CHARACTERS</b> |
| <b>THEMES</b>     | <b>RESOLUTION</b> |
| <b>KEY EVENTS</b> | <b>CONFLICT</b>   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 31–33

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 31–33

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 31–33

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Using Clues

*Directions: Define the problem in the centerpiece of the puzzle. List clues or details from the text that give context to the problem and help you predict how the problem will be solved. List more clues as you continue to read and confirm whether your prediction is correct or incorrect.*

| Clue No. 1  | Clue No. 2   | Prediction |
|---|--|------------|
| Kaori, Gen, and Valencia find out that Virgil is not at home. | Kaori has never done “the ceremony of lost things before.” |            |
| Virgil tries yelling for help again.                          |  |            |
|   |  |            |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## *Hello, Universe* Character Analysis Project

### Project Guidelines:

1. Focus on the two or three characters you chose to analyze for your project.
2. Present an analysis of the characters' development: describe how they changed or evolved in their traits and behavior, their relationships, their problems, and their resolutions.
3. Include how the author's use of language and detail contributes to the voice of each character.
4. Describe how the characters fit within the pieces of the story, including the setting, the conflict, at least one of the themes in the novel, the key events, and the resolution.
5. Remember to include evidence from the text, including quotes and details.
6. Remember that there are different ways to analyze the same character.
7. Be creative with how you present your analysis! Share your unique perspective.

| Project Outline                               |   |
|---|---|
| Characters and Brief Analysis                 | Evidence from the Text                                |
| Character No. 1: _____<br><br>Brief Analysis: | Details:<br><br>Quotes:<br><br>Previous Work/Writing: |
| Character No. 2: _____<br><br>Brief Analysis: | Details:<br><br>Quotes:<br><br>Previous Work/Writing: |
| Character No. 3: _____<br><br>Brief Analysis: | Details:<br><br>Quotes:<br><br>Previous Work/Writing: |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 34–37

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 34–37

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 34–37

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 38–40

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

## Character Development Notes: Chapters 38–40

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 38–40

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 41–42

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Character Development Notes: Chapters 41–42

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Character Development Notes: Chapters 41–42

Character: \_\_\_\_\_

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>Characteristics and Behaviors</b> | <b>Relationships</b>           |
| <b>Problems and Conflicts</b>        | <b>Resolutions and Changes</b> |

Reflections: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Peer Review Checklist

Presenter: \_\_\_\_\_ Reviewer: \_\_\_\_\_

|                             |   |   |  |
|-----------------------------|---|---|--|
| Ideas and Analysis          | Does the presentation give information about the characters and their interactions?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No              | Does the presentation explain how two or three characters grow and change?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No             | Does the presentation make clear connections between ideas and details?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No |
| Organization and Creativity | Is the presentation well organized and does it include a visual aid?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No                             | Does the presentation demonstrate creativity?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No  | Does the presentation include engaging ideas and details from the text?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No |
| Language                    | Is the language appropriate for the ideas being expressed?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No<br><input type="checkbox"/> Sometimes | Is there correct capitalization and punctuation?<br><br><input type="checkbox"/> Yes<br><input type="checkbox"/> No<br><input type="checkbox"/> Sometimes |  |
| Compliment: <div></div>     |   |   |  |
| Question: <div></div>       |   |   |  |
| Suggestion: <div></div>     |   |   |  |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Editing Checklist

- ☐ I have corrected all spelling errors in my writing.
- ☐ I have checked that proper punctuation (.,?!'") has been included in my writing.
- ☐ I have included capitalized proper nouns (names of people, places, and things) and started each sentence with a capital letter.
- ☐ I have used complete sentences (subject and predicate) in my writing.



## End-of-Year Assessment—Reading Comprehension

*You will read three selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Finally, you will read the third selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.*

### Passage 1: “Mercury and the Woodman,” by Aesop

- 1 A poor Woodman was cutting down a tree near the edge of a deep pool in the forest. It was late in the day and the Woodman was tired. He had been working since sunrise and his strokes were not so sure as they had been early that morning. Thus it happened that the axe slipped and flew out of his hands into the pool.
- 2 The Woodman was in despair. The axe was all he possessed with which to make a living, and he had not money enough to buy a new one. As he stood wringing his hands and weeping, the god Mercury suddenly appeared and asked what the trouble was. The Woodman told him what had happened, and straightway the kind Mercury dived into the pool. When he came up again, he held a wonderful golden axe.
- 3 “Is this your axe?” Mercury asked the Woodman.
- 4 “No,” answered the honest Woodman, “that is not my axe.”
- 5 Mercury laid the golden axe on the bank and sprang back into the pool. This time he brought up an axe of silver, but the Woodman declared again that his axe was just an ordinary one with a wooden handle.
- 6 Mercury dived down for the third time, and when he came up again, he had the very axe that had been lost.
- 7 The poor Woodman was very glad that his axe had been found and could not thank the kind god enough. Mercury was greatly pleased with the Woodman’s honesty.

- 8 “I admire your honesty,” he said, “and as a reward you may have all three axes, the gold and the silver as well as your own.”
- 9 The happy Woodman returned to his home with his treasures, and soon the story of his good fortune was known to everybody in the village. Now there were several Woodmen in the village who believed that they could easily win the same good fortune. They hurried out into the woods, one here, one there, and hiding their axes in the bushes, pretended they had lost them. Then they wept and wailed and called on Mercury to help them.
- 10 And indeed, Mercury did appear, first to this one, then to that. To each one he showed an axe of gold, and each one eagerly claimed it to be the one he had lost. But Mercury did not give them the golden axe. Oh no! Instead he sent them home. And when they returned the next day to look for their own axes, they were nowhere to be found.
- 11 *Honesty is the best policy.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

*Questions 1–5 pertain to Passage 1: “Mercury and the Woodman,” by Aesop.*

1. Explain why the axe slipped and flew out of the Woodman’s hands into the pool.

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2. *Despair* means the feeling of having lost hope that something will improve. Why was the Woodman in despair?

- A. He didn’t finish cutting down the tree he had started cutting down.
- B. He didn’t want to tell Mercury what had happened.
- C. He wanted the golden axe.
- D. He didn’t know how he would get his axe back.

*The following question has two parts. Answer Part A and then answer Part B.*

3. **Part A:** How did the Woodman show honesty, or the quality of being fair and truthful? Find two examples in the text and write them in the following chart.

| The Woodman showed honesty by: |
|--------------------------------|
|                                |
|                                |

**Part B:** What could the Woodman have done that would not have shown honesty?

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4. What good fortune did the other Woodmen in the village hope to easily win?
- A. getting a golden axe and a silver axe in addition to their own
  - B. losing their own axes in the pool in the forest
  - C. returning the next day to find their hidden axes
  - D. showing honesty to Mercury when he asked what the trouble was
5. The moral of the story is “Honesty is the best policy.” Explain what this moral means, using evidence from the text.

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## Passage 2: “Benjamin Banneker”

- 1 Imagine that you are given an old-fashioned pocket watch. Because you are a curious person and you are interested in how the watch works, you take it apart. Looking at the array of watch parts, you have an idea. Is it possible to use the watch as a model and build a large clock with the same kinds of working parts? It sounds like it could work, but where will you begin? How will you enlarge the design of the watch to build the clock? What materials will you use for the clock parts? It sounds challenging, doesn't it? Believe it or not, a man named Benjamin Banneker accomplished this task in 1753—more than 250 years ago. And he did it without the use of modern tools or technology. He built the clock from wood, and he carefully carved each of the gears. That clock ran for more than 40 years and kept almost perfect time. Benjamin Banneker used his brilliant mind in this and other ways to examine and improve the world around him.
- 2 Benjamin Banneker was born near Baltimore, Maryland, in 1731. Many African Americans were enslaved during this time in American history, but Benjamin was born a free man. Benjamin grew up on his family's farm. When he was young, his grandmother taught him to read. Later, Benjamin went to a nearby school where he showed great skill in mathematics and science. Benjamin's schooling did not last long, however, because he was needed on the family farm. While working on the farm, Benjamin created an irrigation system that allowed crops to be watered even during dry times. The irrigation system was made up of ditches and small dams. The system controlled water that flowed from springs near the farm.
- 3 Banneker was in his early 20s when he built his famous clock. But that accomplishment didn't satisfy his curiosity about the world around him. He continued to learn and grow. When he was older, Banneker began to teach himself astronomy. Astronomy is the study of the sun, moon, stars, planets, and other bodies in space. This area of study fascinated Banneker. He loved astronomy so much that he built a cabin with a skylight. Through this window in the roof, he could observe the sky during the day and at night. Banneker used his observations to record the weather and the appearance of stars in the sky. He used his outstanding mathematical abilities to calculate the tides and correctly predict eclipses of the sun and the moon.

- 4 Benjamin Banneker decided to create an almanac in which he would publish all the useful information that he gathered. Each year between 1792 and 1797, Banneker published an almanac that included all of his astronomical calculations and weather predictions. Readers used the facts in their daily lives. They also enjoyed the puzzles, health tips, and advice on farming that were included in the pages.
- 5 Benjamin Banneker's abilities were outstanding. People who knew him thought he could put his skills to use in other areas. Thomas Jefferson was among those who were made aware of Banneker's talents. At that time, Jefferson was secretary of state under President George Washington. Jefferson requested that Banneker be made part of a group that was planning the design for the nation's capital. In 1791, Banneker was made an assistant to Major Andrew Ellicott. Major Ellicott was the man appointed by President Washington to lay out the boundaries for the area. Banneker used his mathematical abilities to help plan the way that Washington, D.C., would look in the years to come.
- 6 In 1791, Banneker also sent a copy of the manuscript for his first almanac to Thomas Jefferson. Along with the almanac manuscript, Banneker included a letter to Jefferson that expressed how he felt about slavery. Banneker felt that slavery should be abolished, or ended, and that the abilities of African Americans like himself should be recognized. Jefferson reacted favorably to the almanac and responded to Banneker's comments politely. However, it would be years before slavery was abolished in the United States.
- 7 As Banneker grew older, he continued to observe the natural world around him and to support the anti-slavery movement. He had become well-known and widely respected, and he often enjoyed visits from scientists and others who admired his work. Benjamin Banneker died at his home in 1806. Today the contributions of this farmer, scientist, mathematician, astronomer, writer, and city planner are recognized around the world. In 1980, the U.S. Postal Service remembered the contributions of Benjamin Banneker by issuing a stamp in his honor.

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Questions 6–9 pertain to Passage 2: “Benjamin Banneker.”

6. Knowing what Banneker accomplished in his life, what does the word *outstanding* mean in the following sentence from paragraph 5?

Benjamin Banneker’s abilities were outstanding.

- A. unpaid
- B. excellent
- C. poor
- D. average

The following question has two parts. Answer Part A and then answer Part B.

7. **Part A:** Benjamin Banneker was curious about the world around him. Using evidence from the text, fill in the column labeled “Part A: What Benjamin Banneker built or made.”

| Part A: What Benjamin Banneker built or made | Part B: Why he built or made this |
|--|-----------------------------------|
|  |                                   |
|  |                                   |
|  |                                   |
|  |                                   |

**Part B:** Now that you have identified things Banneker built or made, use evidence in the text to help you determine why he built or made these things. Record your answers for why Banneker built each item in the column labeled “Part B: Why he built or made this.”

8. In paragraph 6, the text states the following:

Jefferson reacted favorably to the almanac and responded to Banneker's comments politely.

Using evidence from the text, explain why Jefferson might have reacted favorably to the almanac and why he might have responded to Banneker's comments politely.

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9. In paragraph 5, the author states that Thomas Jefferson was aware of Banneker's talents and requested that Banneker be made part of a group that was planning the design for the nation's capital. Using information from the text, explain why Thomas Jefferson might have requested that Banneker be part of an important group planning the design of the nation's capital.

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### Passage 3: “The Circulatory System”

- 1 If you have ever cut your finger or scraped your knee, you know what your own blood looks like. But have you ever wondered why you need blood or how your blood travels through your body? Long ago, people did not know a lot about blood. For example, it was once thought that bloodletting, or taking blood from a person, would help a sick person. People thought bloodletting would allow a disease to flow out of a person who was ill. Today we know this is not true. Modern scientists and medical professionals have learned a great deal more about blood. They have also learned more about the way blood moves through the body.
- 2 Blood has many important jobs in the body. It carries life-giving oxygen to body cells and removes carbon dioxide. Blood also moves nutrients from food to body tissues, and it carries away waste products. Some cells in blood help protect the body against disease. Blood also helps distribute heat throughout the body. In addition, it carries the hormones that a body needs to grow and function.
- 3 Your blood moves through your body along a network called the circulatory system. The circulatory system is made up of the heart, blood vessels, and blood itself. At one time, it was thought that blood was constantly being made and used up in the body. This idea came from an ancient Greek physician, or doctor, named Galen. Galen believed that the food we eat was turned into blood in the liver. He thought that blood flowed through the veins into the body where it was used up. Then new blood would be made. In the 1600s an English physician named William Harvey proved that this was not true.
- 4 William Harvey was a physician at a hospital in London, England. He was also a doctor to two English kings. Harvey observed blood flow in animals and in the bodies of humans. He confirmed that the heart is an organ that pumps blood through the body. He discovered that blood vessels have valves in them that stop the blood from flowing back the wrong way. In 1628, Harvey published a book that explained how blood is pumped from the heart through the body and then returned to the heart again. His paper proved that blood was circulated over and over again in the body. Harvey also explained the pulse we feel in our bodies. He said the pulse is caused by blood vessels that expand, or grow larger, each time the heart contracts and sends out blood. Harvey’s work changed the way doctors thought of the heart and blood vessels.

- 5 So just how does the circulatory system work? Let's begin with the heart and blood vessels. The heart is a muscular organ that is about the size of a person's fist. It pushes blood out when it contracts, or squeezes together, and it pulls blood in when it relaxes. The blood vessels make up the "pipeline" through which blood flows. You have so many blood vessels in your body, they could circle the earth more than two times if they were strung together! There are different kinds of blood vessels. Arteries are large blood vessels that carry blood away from the heart. The arteries take blood to tiny blood vessels called capillaries. The capillaries are the connections between arteries and veins. Veins are the blood vessels that take blood back to the heart.
- 6 Blood itself is made up of liquid and solid particles. The liquid is called plasma. Plasma is made mostly of water, proteins, and minerals. The solids in blood are called red blood cells, white blood cells, and platelets. The red blood cells carry oxygen and carbon dioxide. The white blood cells protect the body from disease and infection. Platelets help the blood clot. Without the clotting substances in platelets, blood would keep flowing from a wound and a person might bleed to death.
- 7 What happens during blood circulation? The heart pumps blood to the lungs where the blood mixes with oxygen. The blood then goes back to the heart again and is pumped through the arteries to the capillaries. As the blood travels through the capillaries, oxygen and nutrients are delivered to body tissues. The blood also picks up carbon dioxide and other waste products that the body does not need. The blood crosses through the capillaries into the veins. Now it's on its way back to the heart. When the blood reaches the heart, it is pumped into the lungs. In the lungs, carbon dioxide is removed from the blood and fresh oxygen is mixed with the blood again. Other waste products have already been removed from the blood along the way by the liver and the kidneys.
- 8 Your heart, blood, and blood vessels do an amazing job of making sure your body stays strong, healthy, and alive. And they do it in a very short time. It might seem that it would take hours or even days for blood to circulate through your body. But it takes less than a minute. The circulatory system is one of the most important systems in your body. The next time you feel your pulse or hear your heartbeat, remember how hard your circulatory system is working for you!



Questions 10–15 pertain to Passage 3: “The Circulatory System.”

10. In paragraph 5, what does the following sentence mean?

You have so many blood vessels in your body, they could circle the earth more than two times if they were strung together!

- A. If you took all the blood vessels from your body and put them together in one long string, you could wrap that string around the earth more than two times.
- B. If you took all the blood from your body and put it in one place, it would wrap around the earth more than two times.
- C. If you took all the blood vessels from your body, each one is long enough to circle the earth on its own more than two times.
- D. If you took all the blood vessels from your body and put them together in one long string, you could wrap that string around the earth less than two times.

*The following question has two parts. Answer Part A and then answer Part B.*

11. **Part A:** List the important jobs blood has in the body in the following chart.

| Important Jobs Blood Has in the Body |
|--------------------------------------|
|                                      |
|                                      |
|                                      |
|                                      |
|                                      |
|                                      |
|                                      |

**Part B:** Using information from the chart, write complete sentences to give at least two reasons why blood is important to the body.

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12. Which blood vessels carry blood away from the heart and which blood vessels carry blood back to the heart?
- A. Veins carry blood away from the heart; arteries carry blood back to the heart.
  - B. Veins carry blood away from the heart; capillaries carry blood back to the heart.
  - C. Arteries carry blood away from the heart; capillaries carry blood back to the heart.
  - D. Arteries carry blood away from the heart; veins carry blood back to the heart.
13. Which of the following shows the correct sequence of where blood goes when it circulates through the body?
- A. heart → lungs → heart → veins → capillaries → arteries → heart
  - B. heart → lungs → heart → arteries → capillaries → veins → heart
  - C. lungs → veins → heart → capillaries → veins → heart → lungs
  - D. lungs → arteries → heart → capillaries → veins → heart → lungs

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

*The following question has two parts. Answer Part A and then answer Part B.*

14. **Part A:** Fill in the following chart comparing the physicians Galen and Harvey and their beliefs.

|        | How Blood Is Used in the Body | Where Blood Starts before Going through the Body |
|--------|-------------------------------|--|
| Galen  |                               |  |
| Harvey |                               |  |

**Part B:** Using information from the chart and information from the text, explain how Harvey's work changed the way doctors thought about the heart and blood vessels.

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15. In paragraph 8, the text states that it might seem like it would take hours or days for blood to circulate through your body. Using evidence from the passage, explain why it might seem that blood would take so long to circulate through your body.

[illegible]

*End-of-Year Reading Comprehension total \_\_\_\_\_ /15 points*

*To receive a point for a two-part question (i.e., 3, 7, 11, and 14), students must correctly answer both parts of the question.*

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.2**

ASSESSMENT

## Grade 4 End-of-Year Assessment Summary

### Reading Comprehension Assessment

| Score Required to Meet Benchmark of 80% | Student Score |
|---|---------------|
| 12/15                                   | _____/15      |

### Word Reading in Isolation Assessment (if administered)

List the missed letter-sound correspondences and syllabication errors in the spaces below:

|       |       |       |       |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

### Other Notes:

|       |
|-------|
| _____ |
| _____ |
| _____ |
| _____ |
| _____ |
| _____ |

**Fluency Assessment Scoring Sheet**

|       |             |   |
|-------|-------------|---|
|       | <div></div> | <b>Words Read in One Minute</b>           |
| —     | <div></div> | <b>Uncorrected Mistakes in One Minute</b> |
| <hr/> |             |   |
|       | <div></div> | <b>W.C.P.M.</b>                           |

| Percentile                                   | Spring Grade 4<br>W.C.P.M. |
|--|----------------------------|
| 90   | 180                        |
| 75   | 152                        |
| 50   | 123                        |
| 25   | 98                         |
| 10   | 72                         |
| Comprehension Questions Total Correct ____/4 |                            |

|   |
|---|
| <b>Benchmark Fluency:</b><br>Percentile 50 or above |
| <b>Student Fluency:</b> _____                       |
| <b>Benchmark Comprehension:</b><br>3/4 Questions    |
| <b>Student Comprehension:</b> ____/4 Questions      |

**Recommended placement in Grade 5 (check one)**

- ☐ Grade 5 without reservation
- ☐ Grade 5 with additional support
- ☐ Intensive remedial intervention

## End-of-Year Grammar Assessment

*Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.*

*The following question has two parts. Answer Part A and then answer Part B.*

1. **Part A:** Write *n.* above the nouns in each sentence and *adj.* above the adjectives in each sentence.

Strong storms caused extensive damage to the new bank.

Scientists may be able to provide advance warning if an active volcano showed signs of imminent eruption.

**Part B:** Draw an arrow from each adjective to the noun it describes.

2. Change the adjective in parentheses to an adverb and identify the verb it describes in the sentence.

Damion waved (excited) when he saw his friend walking down the sidewalk toward him.

**Adverb:** \_\_\_\_\_ **Verb the adverb describes:** \_\_\_\_\_

3. Write a sentence using the verb and adverb provided.

**verb:** looked      **adverb:** quickly

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4. Which of the following sentences contains an adverb that describes the verb?
- A. Rabbits hop quietly in the meadow.
  - B. We hung our towels outside so the warm breeze would dry them.
  - C. The strong winds shook the tent at the campsite.
  - D. Water rushes over the edge of the tall waterfall.

*The following question has two parts. Answer Part A and then answer Part B.*

5. **Part A:** Draw a line separating the subject from the predicate in each sentence.

Paul Revere and others warned people the British soldiers were on the move.

The Bayeaux Tapestry tells the story of the Norman Conquest.

**Part B:** Underline the entire subject in each sentence. Draw a wiggly line under the entire predicate in each sentence.

6. Correct the following sentence fragments by rewriting each one to be a complete sentence.

**Fragment:** *missed soccer practice*

**Corrected Sentence:**

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**Fragment:** *the new family on our street*

**Corrected Sentence:**

---

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

7. Correct the following run-on sentences by breaking each into two sentences and adding correct capitalization and punctuation.

We didn't go to school for a week after the massive snowstorm dumped so much snow we made snowmen and went sledding.

**Corrected Sentences:**

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Becoming a monk took many years men started the process by learning to read and write.

**Corrected Sentences:**

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8. For each sentence, add appropriate punctuation for the sentence type indicated.

A. Imperative: Sit down

B. Declarative: The sky is blue

C. Interrogative: Do you know how to get to the grocery store

D. Exclamatory: Today is my birthday

9. Write an exclamatory sentence.

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10. Which of the following sentences shows the correct way to use commas to separate items in a series?

A. Kendra put her homework, math book, and lunch in her backpack.

B. Kendra put her homework math book and lunch in her backpack.

C. Kendra put her homework, math book and lunch in her backpack.

D. Kendra put her homework math book, and lunch in her backpack.

11. Add a comma to show the correct way to use it when writing a date.

July 4 1776

NAME: \_\_\_\_\_

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**A.3**  
CONTINUED

ASSESSMENT

12. Which of the following shows the correct use of a comma in an address?
- A. Marcus Wilhelm  
1326 Bellevue Lane  
Fayetteville, NC 28301
  - B. Marcus Wilhelm  
1326, Bellevue Lane  
Fayetteville NC 28301
  - C. Marcus Wilhelm  
1326 Bellevue Lane  
Fayetteville NC, 28301
  - D. Marcus Wilhelm  
1326 Bellevue, Lane  
Fayetteville NC 28301
13. Which of the following is the correct way to use a comma and quotation marks to note a quotation from a text?
- A. On page 14, the author states I couldn't tell if my dad was joking or serious when he mentioned the baseball game.
  - B. On page 14, the author states, I couldn't tell if my dad was joking or serious when he mentioned the baseball game.
  - C. On page 14, the author states "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."
  - D. On page 14, the author states, "I couldn't tell if my dad was joking or serious when he mentioned the baseball game."

14. Choose the answer that demonstrates the correct way to use a comma and quotation marks when quoting direct speech.
- A. Ramon was serious when he said “I think you should go talk to Mr. Barnes before you make a decision!”
  - B. Ramon was serious when he said, “I think you should go talk to Mr. Barnes before you make a decision.”
  - C. Ramon was serious when he said, I think you should go talk to Mr. Barnes before you make a decision.
  - D. Ramon was serious when he said I think you should talk to Mr. Barnes before you make a decision!
15. Choose the answer that demonstrates the correct way to sequence multiple adjectives.
- A. She wears a pretty, green dress.
  - B. She wears a green pretty dress.
  - C. A green, pretty dress she wears.
  - D. She wears pretty, a green dress.

*The following question has two parts. Answer Part A and then answer Part B.*

16. **Part A:** Identify the subject and the verb in the present tense in the following sentence and write each on the lines that follow the sentence.

We are first in line for tickets to the new movie.

**Subject:** \_\_\_\_\_ **Verb:** \_\_\_\_\_

**Part B:** Write a new subject or a new verb in the present tense to agree with the following changes to the previous sentence.

**New Sentence:** \_\_\_\_\_ is first in line for tickets to the new movie.

**New Sentence:** I \_\_\_\_\_ first in line for tickets to the new movie.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.3**  
CONTINUED

ASSESSMENT

17. Write the correct form of the verb in the present tense to agree with the subject and complete the sentence.

**Verb:** choose

Maria \_\_\_\_\_ nonfiction books each time she goes to the library.

18. Complete the “Agreement” column of the following chart, using the information provided. Remember to use the present tense (action is happening now).

| Subject     | Action Verb | Agreement |
|-------------|-------------|-----------|
| You         | read        |           |
| Jim Hawkins | write       |           |
| The pirates | fight       |           |
| She         | learn       |           |

19. Complete the “Agreement” column of the following chart for *to be* verbs, using the information provided. Remember to use the present tense (action is happening now).

| Subject      | Agreement |
|--------------|-----------|
| I            |           |
| he/she/it    |           |
| we/they      |           |
| you (plural) |           |

20. Select the modal auxiliary verb that correctly completes the sentence.

We didn't get to go to the park today, but we \_\_\_\_\_ definitely go tomorrow.

- A. might
- B. will
- C. may
- D. couldn't

21. Select the modal auxiliary verb that correctly completes the sentence.

I took swimming lessons last summer, so now I \_\_\_\_\_ swim.

- A. can
- B. can't
- C. won't
- D. could

22. Read the following pair of sentences. Then, select the sentence that correctly combines the pair, using the appropriate relative pronoun.

My neighbor is friendly. My neighbor lives across the street.

- A. My neighbor, who is friendly, lives across the street.
- B. My neighbor whom is friendly lives across the street.
- C. My neighbor whose is friendly lives across the street.
- D. My neighbor, which is friendly, lives across the street.

23. Read the following pair of sentences. Then, select the sentence that correctly combines the pair, using the appropriate relative pronoun.

I found the notebook. The notebook was lost.

- A. I found the notebook, which was lost.
- B. I found the notebook, who was lost.
- C. I found the notebook that was lost.
- D. I found the notebook whose lost.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.3**  
CONTINUED

ASSESSMENT

24. Select the sentence that correctly uses a coordinating conjunction with appropriate punctuation.
- A. My aunt, and I wanted to go to the beach.
  - B. He loves peanut butter but I do not like it.
  - C. They wanted to take a walk so we did.
  - D. She was sick, yet she looked well.
25. Add commas in the appropriate places for the following sentences using coordinating conjunctions. Some sentences will not need punctuation.
- A. I went to the library on Thursday and my sister went to the library on Friday.
  - B. We planned to walk a mile every day but didn't.
  - C. The weather forecast predicted snow yet it did not snow.
  - D. She asked me to bring her a pencil so I did.

*End-of-Year Grammar Assessment total \_\_\_\_\_ /25 points*

*To receive a point for a multiple-part question (i.e., 1, 2, 5, 6, 7, 16, 18, and 19), students must correctly answer all parts of the question.*





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.4**

ASSESSMENT

## Word Reading in Isolation Assessment Scoring Sheet

|   | a  | b   | c  | d   | e   |
|---|--|---|--|---|---|
| 1 | steady<br>/sted*ee/<br>closed * open                               | asphalt<br>/as*fawlt/<br>closed * digraph                 | oxygen<br>/ox*ij*ən/<br>closed * closed *<br>closed    | dovetail<br>/duv*tael/<br>digraph * digraph                 | birthplace<br>/berth*plaes/<br>r-controlled * digraph |
| 2 | bravo<br>/brov*oe/<br>closed * open                                | washtub<br>/wosh*tub/<br>closed * closed                  | consume<br>/kun*soom/<br>closed * digraph              | delight<br>/dæ*liet/<br>ə * digraph                         | council<br>/koun*səl/<br>digraph * ə                  |
| 3 | accuse<br>/ə*kuez/<br>ə * digraph                                  | riddle<br>/rid*əl/<br>closed * -le                        | trolley<br>/trol*ee/<br>closed * open                  | scoreboard<br>/skor*bord/<br>r-controlled *<br>r-controlled | cruise<br>/krooz/<br>r-controlled * open              |
| 4 | marvelous<br>/maɪ*val*us/<br>r-cont. * ə * digraph                 | betrayal<br>/bə*trae*əl/<br>ə * digraph * ə               | freighter<br>/fraet*er/<br>digraph * r-controlled      | floored<br>/flord/<br>r-controlled                          | guarantee<br>/gaer*ən*tee/<br>r-cont. * closed * open |
| 5 | blizzard<br>/bliz*erd/<br>closed * r-controlled                    | prairie<br>/praer*ee/<br>r-controlled * open              | concrete<br>/kon*kreet/<br>closed * digraph            | crescent<br>/kres*ent/<br>closed * closed                   | bowful<br>/boel*fəl/<br>digraph * ə                   |
| 6 | breakwater<br>/braek*wot*er/<br>digraph * closed *<br>r-controlled | peachy<br>/peech*ee/<br>digraph * open                    | spiffier<br>/spif*ee*er/<br>closed * open *<br>r-cont. | gherkin<br>/ger*kin/<br>r-controlled * closed               | qualify<br>/quol*if*ie/<br>closed * closed * open     |
| 7 | yearning<br>/yern*ing/<br>r-controlled * closed                    | exercise<br>/ex*er*siez/<br>closed * r-cont. *<br>digraph | loathe<br>/loeth/<br>r-controlled                      | ivory<br>/ie*vree/<br>open * open                           | disprove<br>/dis*proov/<br>closed * digraph           |

# Word Reading in Isolation Assessment Scoring Sheet

|    | a   | b   | c   | d  | e  |
|----|---|---|---|--|--|
| 8  | audit<br>/aw*dit/<br>digraph * closed                     | baboon<br>/bab*oon/<br>closed * digraph           | continue<br>/kun*tin*ue/<br>closed * closed *<br>open                         | taught<br>/tawt/                               | overdue<br>/oe*ver*doo/<br>open * r-cont. *<br>digraph |
| 9  | chasm<br>/kaz*əm/<br>closed * closed                      | human<br>/hue*mən/<br>open * closed               | pulled<br>/poold/<br>paperboy<br>/pae*per*boi/<br>open * r-cont. *<br>digraph | warning<br>/worn*ing/<br>r-controlled * closed | worthless<br>/werth*les/<br>r-controlled * closed      |
| 10 | scowl<br>/skoul/  | avoidance<br>/ə*void*əns/<br>ə * digraph * closed |   | courses<br>/kors*ez/<br>r-controlled * closed  | woodchuck<br>/wood*chuk/<br>digraph * closed           |
| 11 | switch<br>/swich/   | crumb<br>/krum/                                   | whopper<br>/wop*er/<br>closed * r-controlled                                  | sprinkle<br>/spring*kəl/<br>closed * -le       | knitting<br>/nit*ing/<br>closed * closed               |
| 12 | calculate<br>/kal*kue*laet/<br>closed * open *<br>digraph | mustache<br>/mus*tash/<br>closed * closed         | partridge<br>/par*trij/<br>r-controlled * closed                              | singe<br>/sinj/                                | assign<br>/ə*sien/<br>ə * digraph                      |
| 13 | wriggle<br>/rig*əl/<br>closed * -le                       | bizarre<br>/biz*ar/<br>closed * r-controlled      | recommit<br>/ree*kum*it/<br>open * closed *<br>closed                         | youthful<br>/yooth*fəl/<br>digraph * ə         | mistletoe<br>/mis*əl*toe/<br>closed * -le * open       |

## End-of-Year Fluency Assessment Recording Copy

### Paul Bunyan

Even as a baby, Paul Bunyan was mighty big. How big? Well, he was so big that his 18  
parents had to use a covered wagon for his cradle. 28

As you might imagine, young Paul Bunyan had a big appetite. He gobbled up five 43  
barrels of porridge a day, and his parents had to milk four dozen cows every morning and 60  
evening just to keep his baby bottle filled. 68

Paul was so big it caused some problems in the little town in Maine where he grew 85  
up. When he sneezed, he blew the birds from Maine to California. When he snored, the 101  
neighbors ran out of their houses hollering, “Earthquake! Earthquake!” 110

After that, Paul’s father thought it might be better if Paul didn’t sleep in town. He built 127  
a cot on a large raft for Paul and floated it off the coast. Paul slept on the raft for a few 149  
nights, but the floating cot didn’t work out. When Paul turned over in his sleep, he created 166  
gigantic waves that knocked down houses along the coast. 175

Eventually, Paul’s father decided that the East Coast was just too small for Paul 189  
Bunyan. The only sensible thing to do was to move out West. So the Bunyan family 205  
moved to Minnesota. In those days Minnesota was full of logging camps, sawmills, and 219  
lumberjacks. Americans were moving west and “building the country.” They had to cut 232  
down a lot of trees to make their homes, not to mention their schools, churches, boats, 248  
and furniture. 250

**Word Count: 250**



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.6**

ASSESSMENT

## End-of-Year Morphology Assessment

*Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.*

1. If you come across something that is *uncommon*, what does that mean?
  - A. It is not rare.
  - B. It is rare.
  - C. It is well-known.
  - D. It is easy to find.
  
2. If someone is speaking in a *nonthreatening* way, describe how that person is speaking.  
  
\_\_\_\_\_  
  
\_\_\_\_\_

3. Which of the following words correctly completes the sentence below?

The tour guide \_\_\_\_\_ my brother with reading the map for the group during the hike.

- A. enjoyed
- B. enclosed
- C. endangered
- D. entrusted

4. Choose the sentence that does **not** demonstrate an example of what the word *patriarch* means.
- A. My grandfather is the head of our family.
  - B. The king is the leader of the country.
  - C. The archbishop is the most important leader in the Church.
  - D. My mother is the head of our family.
5. Someone who is skilled in *calligraphy* is skilled at what?
- A. writing their signature
  - B. the art of beautiful handwriting
  - C. the art of making pictures to provide information
  - D. telling the story of their life

*The following question has two parts. Answer Part A and then answer Part B.*

6. **Part A:** When you add the suffix *-y* to the word *taste*, what new word do you create?

New Word: \_\_\_\_\_

**Part B:** What is the part of speech of the root word *taste* and the new word from Part A?

Part of Speech of *taste*: \_\_\_\_\_

Part of Speech of new word: \_\_\_\_\_

7. Which of the following words with the suffix *-ly* means in a way that indicates something is for a limited time?
- A. easily
  - B. speedily
  - C. temporarily
  - D. daily

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.6**  
CONTINUED

ASSESSMENT

8. If you *interrupt* someone while they study, what are you doing?

---

---

---

9. Which word pair shares the same root and means the opposite of each other?

- A. import and export
- B. biography and biology
- C. erupt and rupture
- D. monarchy and hierarchy

*The following question has two parts. Answer Part A and then answer Part B.*

10. **Part A:** Circle the correct prefix to add to the root word in the following sentence.

The bus driver got \_\_\_\_\_ *patient* with me as I dug in my bag for correct change for the fare.

- A. *un-*
- B. *non-*
- C. *im-*
- D. *in-*

**Part B:** Identify the word you created in Part A by adding the prefix and write its meaning.

**New Word:** \_\_\_\_\_

**Meaning:** \_\_\_\_\_

11. Complete the following sentence:

If my homework is *incomplete*, that means it is \_\_\_\_\_

---

12. A laptop is a portable computer. What does *portable* mean?

- A. able to be eaten
- B. able to bend
- C. able to be carried around
- D. able to be seen

13. Which of the following items is *edible*?

- A. paint
- B. folder
- C. poison ivy
- D. broccoli

*The following question has two parts. Answer Part A and then answer Part B.*

14. **Part A:** Which of the following roots means “life?”

- A. rupt
- B. bio
- C. graph
- D. loc



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**A.6**  
CONTINUED

ASSESSMENT

**Part B:** Choose the word with the root that means “life” and write a sentence using the word.

- A. disrupt
- B. biography
- C. autograph
- D. relocate

**Sentence:**

---

---

---

15. Which of the following demonstrates the meaning of the word *purposeful*?
- A. having the TV on in the background while you finish math homework
  - B. working hard to finish a science project so you can go to a friend’s house the next day
  - C. asking your dad if you can ride your bike to the park
  - D. throwing your backpack on the floor by the door

16. Circle the correct suffix to add to the root word in the following sentence.

|    |     |      |       |       |       |
|----|-----|------|-------|-------|-------|
| -y | -ly | -ful | -less | -able | -ible |
|----|-----|------|-------|-------|-------|

|  |
|--|
| There were <i>end</i> _____ possibilities for who to choose as the topic of the biography project. |
|--|

17. Complete the following sentence:

She accidentally \_\_\_\_\_

---

18. If someone disrupts something, what do they do?

- A. They make something messy.
- B. They send out rock, lava, and ash in a sudden explosion.
- C. They break or burst something.
- D. They stop something from happening.

19. Explain what the following statement means.

The house was still visible from the top of the hill.

20. Which of the following words with the root *bio* means “able to be broken down naturally”?

- A. autobiography
- B. biodegradable
- C. biography
- D. symbiotic

*End-of-Year Morphology Assessment total \_\_\_\_\_ /20 points*

*To receive a point for a two-part question (i.e., 6, 10, and 14), students must correctly answer both parts of the question.*

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**Grade 4 | Unit 9 | Activity Book**  
**Novel Study: *Hello, Universe***

ISBN: 978-1-63948-054-8



9 781639 480548

## Grade 4 Unit 9: Novel Study: *Hello, Universe*

This unit is based around authentic text. There is no free, digital Reader component for the unit.

The unit is largely based around the novel *Hello, Universe* by Erin Entrada Kelly. Schools have two options for procuring this book:

**Option 1: Purchase the book from Amplify** (subject to availability). To purchase the book, please contact your Amplify sales representative directly or email [texas@amplify.com](mailto:texas@amplify.com).

**Option 2: Source the book independently** online, at a local library, or at a local bookstore.

| Text Title                                    | Excerpts | Author             |
|---|----------|--------------------|
| <i>Hello, Universe</i><br>ISBN: 9780062414168 | N/A      | Erin Entrada Kelly |



Grade 4

**Unit 9** | Digital Components

**Novel Study: *Hello, Universe***

Grade 4

Unit 9

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# **Novel Study:** *Hello, Universe*

---

**Digital Components**



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Novel Study: *Hello Universe*

Digital Components

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# Character Analysis Anchor Chart

| Characteristics and Behaviors   | Relationships  |
|---|--|
| <p><b>Characteristic:</b> a quality or detail that can be used to describe someone or something.</p> <ul style="list-style-type: none"><li>• name</li><li>• physical appearance</li><li>• personality traits</li><li>• cultural background</li><li>• motivations</li><li>• talents</li><li>• fears</li></ul> <p><b>Behavior:</b> how someone acts; what someone does.</p> <ul style="list-style-type: none"><li>• what the character says</li><li>• what the character thinks</li><li>• how the character acts and reacts</li></ul> | <p><b>Relationship:</b> an established connection, a regular interaction, or a belonging between someone or something.</p> <ul style="list-style-type: none"><li>• how the character reacts to or feels about others in the story</li><li>• how others see or react to the character in the story</li><li>• how the character is similar to or different from others in the story</li><li>• whether the character is the protagonist (i.e., the main character)</li><li>• whether the character is the antagonist (i.e., the person in conflict with the main character)</li></ul> |

# Character Analysis Anchor Chart (continued)

| Problems and Conflicts  | Resolutions and Changes   |
|---|---|
| <p><b>Problem:</b> any situation that brings difficulty and needs to be solved</p> <p><b>Conflict:</b> a clash, a struggle for power, or an argument between people or groups that sometimes involves aggression.</p> <ul style="list-style-type: none"><li>• person vs. person, person vs. nature, person vs. machine, person vs. animal, or others</li><li>• group vs. group, cause vs. cause</li><li>• external conflicts and internal conflicts</li></ul> | <p><b>Resolution:</b> an answer, determination, or conclusion in response to a problem.</p> <ul style="list-style-type: none"><li>• How does the character solve their problem? Or what solves their problem?</li><li>• How is the conflict resolved?</li></ul> <p><b>Change:</b> how any aspect of the character, including their perspective and their actions, becomes different.</p> <ul style="list-style-type: none"><li>• motivation or cause for the change</li><li>• whether the change is believable</li><li>• whether the change in the character impacts the story</li></ul> <p><b>Character development:</b> how a character grows or changes in the story</p> |

## **Character Analysis Project: Presentation Rubric**

- a) Synthesize information about the characters and their interactions to demonstrate your understanding of character development.
- b) Creatively organize your poster or digital slide presentation with purposeful structure and engaging details from the text using your best writing skills.
- c) Present your Character Analysis Project clearly to demonstrate your understanding of the characters and the novel.

# Character Analysis Project: Presentation Rubric (continued)

|                    | Exceeds Expectations   | Meets Expectations   | Does not meet Expectations  |
|--------------------|--|--|---|
| Ideas and Analysis | <p>The presentation:</p> <ul style="list-style-type: none"><li>• synthesizes information about the characters and their interactions.</li><li>• analyzes character development to explain how two or three characters grow and change.</li><li>• makes clear connections between ideas and details.</li><li>• demonstrates awareness of purpose.</li></ul> | <p>The presentation:</p> <ul style="list-style-type: none"><li>• synthesizes information about the characters and their interactions.</li><li>• analyzes character development to explain how two or three characters grow and change.</li></ul> | <p>The presentation doesn't do one or more of the following:</p> <ul style="list-style-type: none"><li>• synthesize information about the characters and their interactions.</li><li>• analyze character development to explain how two or three characters grow or change.</li></ul> |

# Character Analysis Project: Presentation Rubric (continued)

|                                       | Exceeds Expectations   | Meets Expectations   | Does not meet Expectations  |
|---------------------------------------|--|--|---|
| Organization and Creative Composition | <p>The presentation:</p> <ul style="list-style-type: none"><li>includes an introductory and concluding statement or section.</li><li>includes more than one visual aid.</li><li>uses a creative approach to include engaging ideas and details from the text.</li><li>demonstrates correct use of English conventions.</li></ul> | <p>The presentation:</p> <ul style="list-style-type: none"><li>includes an introductory and concluding statement or section.</li><li>includes at least one visual aid.</li><li>uses engaging ideas and details from the text.</li><li>demonstrates correct use of English conventions.</li></ul> | <p>The presentation lacks one or more of the following:</p> <ul style="list-style-type: none"><li>an introduction and concluding statement or section.</li><li>at least one visual aid</li><li>ideas and details from the text.</li></ul> |
| Language and Oral Skills              | <p>The presenter:</p> <ul style="list-style-type: none"><li>communicates ideas effectively.</li><li>uses language purposefully to convey meaning.</li><li>uses appropriate and correct language conventions.</li></ul>   | <p>The presenter:</p> <ul style="list-style-type: none"><li>communicates ideas clearly.</li><li>uses language to convey meaning.</li><li>uses language conventions appropriately.</li></ul>  | <p>The presenter doesn't do one or more of the following:</p> <ul style="list-style-type: none"><li>communicate ideas clearly.</li><li>use language to convey meaning.</li><li>use language conventions appropriately.</li></ul>          |

# **Point of View**

In literary works of fiction, point of view is a literary device that authors use to give perspective to the story being told. The narrator's point of view is important to how readers understand the story. The narrator is the one telling the story. First person and third person point of view are often used in works of fiction. The second person point of view is less common.

# Point of View (continued)

| First Person   | Second Person  | Third Person   |
|--|--|--|
| <ul style="list-style-type: none"><li>When the story is told from a first person point of view, the narrator is a character in the story and describes events as they happen or happened to or around them.</li><li>First person pronouns like <i>I</i> and <i>we</i> are used to tell the story.</li></ul> <p><b>Example:</b> I spent all afternoon searching with no luck. Finally, my sister arrived and, as we ate lunch, my hope was renewed.</p> | <ul style="list-style-type: none"><li>When the story is told from a second person point of view, the narrator continuously addresses the reader or audience directly.</li><li>Second person pronouns like <i>you</i> and <i>your</i> are used in the text.</li></ul> <p><b>Example:</b> You can't go on thinking you're the only person who understands what's happening. Other people see what you see and want the same things you want.</p> | <ul style="list-style-type: none"><li>When the narrator tells the story from a third person point of view, the story is not happening to them. It's as though they're watching or remembering the characters and events.</li><li>Third person pronouns like <i>he</i>, <i>she</i>, and <i>they</i> are used to tell the story.</li></ul> <p><b>Example:</b> Stacey went into the restaurant thinking she would see Jeff sitting at the corner table. She should have known that he would let her down yet again.</p> |



# Theme Anchor chart

## What Is a Theme?

A theme is a message or lesson from the story that you can apply to your own life.

- It's the lesson or message the author wants you to learn from the story.
- The author doesn't explicitly state the theme, the reader usually has to infer it.
- A story can have more than one theme.
- The theme is universal, it applies to everyone.

How do we determine the theme or themes of a story?

1. Identify clear and recurring topics in the story (topics usually connect to the characters and events in the story).
2. Formulate questions about the topics.
3. Determine the emerging themes by making inferences and drawing conclusions from your questions.

# **Writing to Request Information**

There are a few ways to request information about a program, a service, an event, a job, or anything that you need to know from someone who might have the answer. There are some things to consider before writing to request information.

1. A letter or an email is the best way to formally request information.
2. Text messages are not a common or safe way to request information from an organization or anyone you don't know personally.
3. If the person you need to contact is trustworthy and requests to be contacted by text message, a parent can help you call or email first to confirm their identity and contact information.

## **Writing to Request Information (continued)**

Below are three ways to write to request information.

### **Letter**

- At the top of the letter, include your address, the date the letter was written, the address of the recipient, and a subject line.
- A letter to request information has generally one to three paragraphs and is written in formal, concise language.
- A formal letter to request information includes a formal greeting (e.g., Hello \_\_\_\_, Dear \_\_\_\_), an opening line declaring the reason for the letter, a description of your interest (why you need the information), any specific questions, a closing (e.g., Yours truly, Sincerely, Kind regards), and a signature.
- Be polite and to the point.
- Provide additional contact information as needed.

# **Writing to Request Information (continued)**

## **Email**

Writing an email is just like writing a letter, except you don't need to include the "To" and "From" information or the date, since these are automatically included. A formal email to request information should include the following:

- greeting
- reason for writing
- reasons of interest and specific questions
- closing
- signature

# **Writing to Request Information (continued)**

## **Text message**

- Only text people you already know.
- Confirm identity and contact information before you send a text to request information.
- Texts should be no more than three sentences long.
- Don't include personal information or request information about money or payments.
- Sign off with your first name or nickname, since text messages are less formal.

# Sample Letter to Request Information

**From:**

Ben Jerry  
1234 Rocky Road Ln.  
Cornville, AZ 86325

**Date:**

February 20, 2020

**To:**

Director Reese  
Peanut Science Academy  
5678 Butter Rd.  
Hollywood, FL 33004

**Subject:** Request for information

Dear Director Reese,

I am writing with regard to the summer science camp taking place this year. I am interested in attending for two weeks in July and would like more information about the program.

Last year I enjoyed participating in a robotics competition, so I am wondering whether you could please send me some details about the planned activities during the STEM portions of the camp.

Additionally, I would greatly appreciate information about any scholarship opportunities the Academy offers that could possibly help with my tuition. I hope to be able to meet the requirements and deadlines for those opportunities.

Lastly, since I have never been to Hollywood, Florida, could I please have more information about the weather there and what I might need to be comfortable during my stay?

Please send me this information to my email [juniormints@yahoo.com](mailto:juniormints@yahoo.com).

Thank you.

Sincerely,

Richie J. Mints

## **Sample Letter to Request Information (continued)**

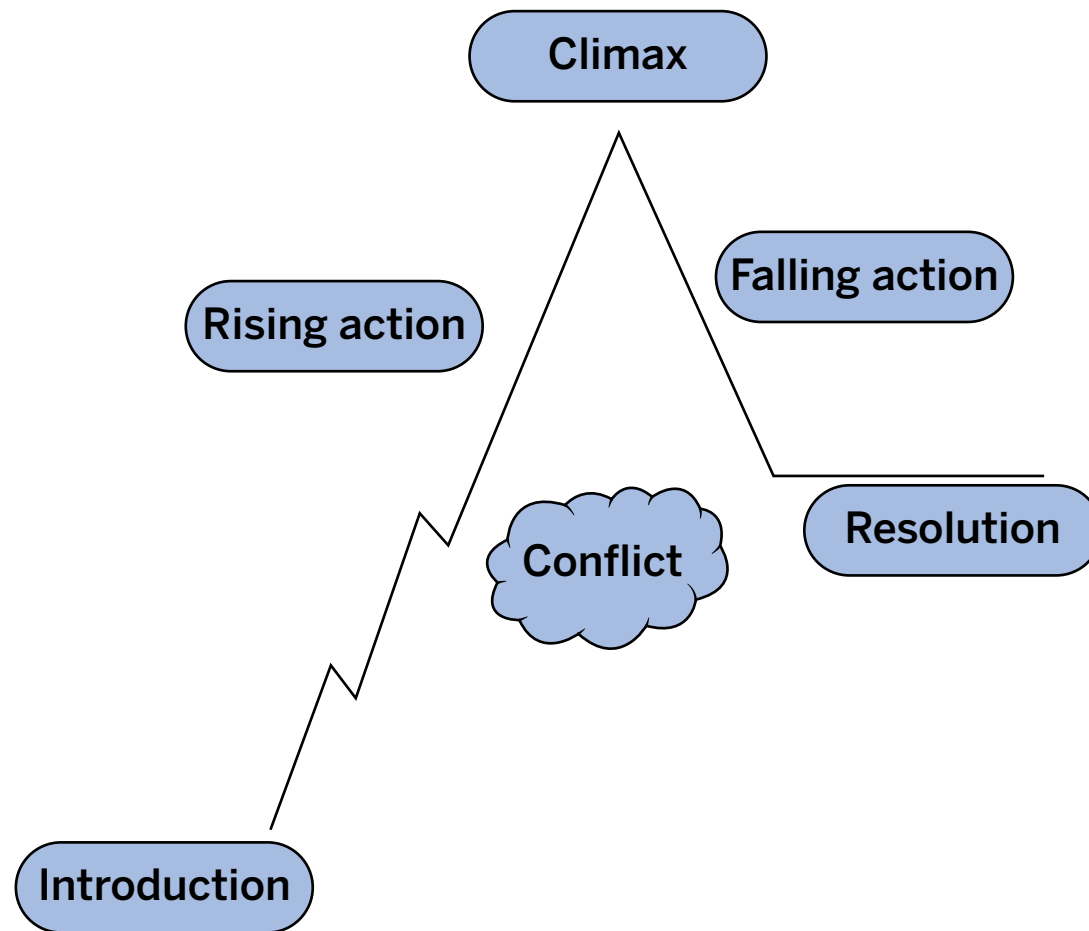
### **Sample Text Message to Request Information**

Hello, Director Reese. We spoke this morning about summer camp. Would you please send me more information about the robotics activities and what to bring to Florida?

Thanks! Richie

# Plot Anchor chart

## Elements of a Story Plot



**Introduction:** it sets the scene and introduces the main characters

**Conflict:** the struggle, clash, or crisis that exists for one or more characters

**Rising action:** the events that occur because of the conflict

**Climax:** the turning point

**Falling action:** it addresses the details of the conflict after the turning point

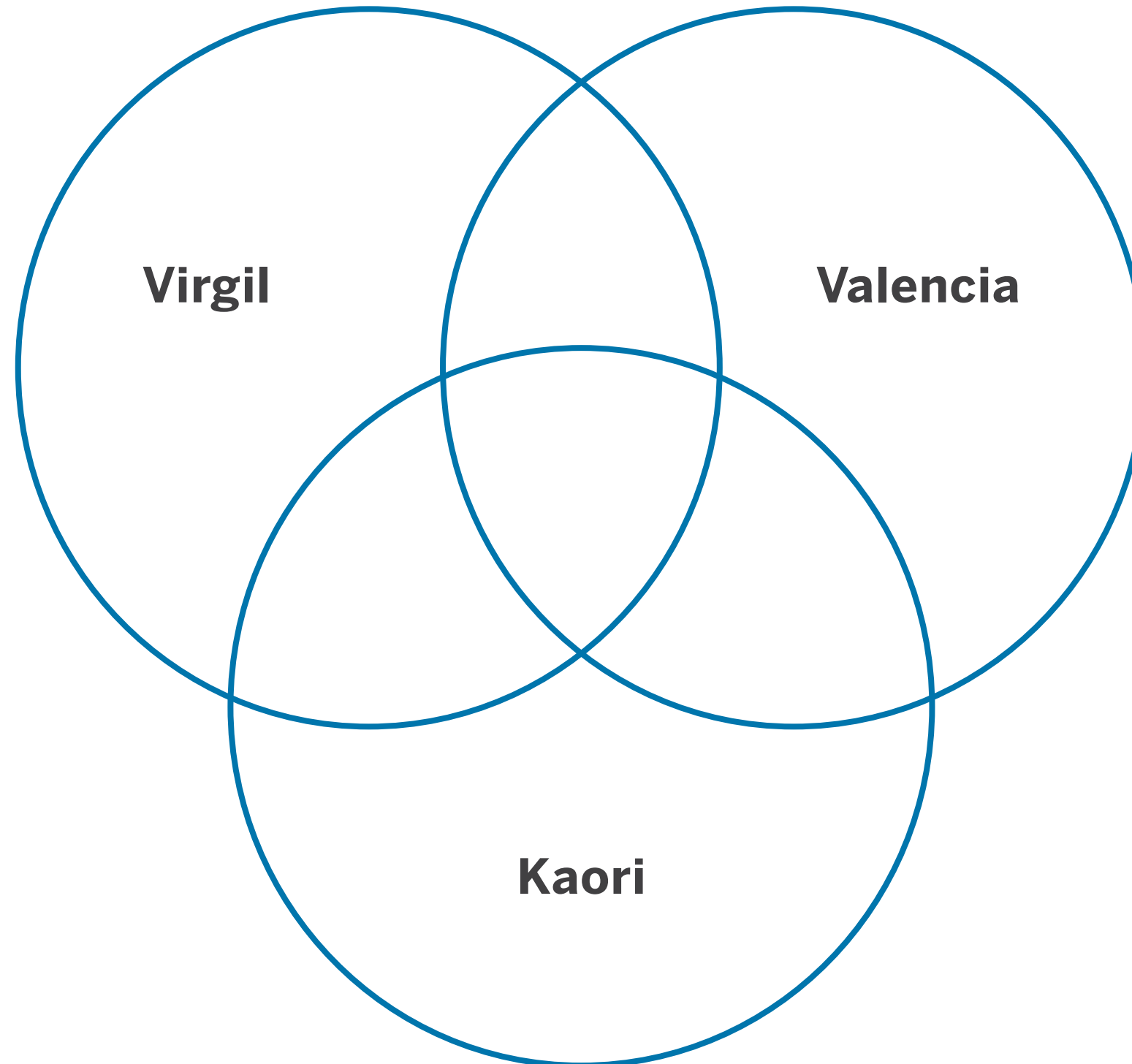
**Resolution:** it ties everything together



# Author's Purpose: PIE

| Author's Purpose: Easy as PIE!  |  |   |
|---|--|---|
| Persuade  | Inform   | Entertain   |
| The author writes to convince you to believe or do something.   | The author writes to teach you or provide you with information about one or more topics. | The author writes to tell you a story or share a perspective that you will enjoy. |
| <p><b>Author's purpose for writing fiction:</b></p> <p>Authors often have more than one purpose for writing a fictional story. Fictional stories are always written to engage and entertain the reader, but authors of fiction may also want to inform their readers about a particular topic or time period. The author's purpose for writing a fictional story may even be to persuade, though this is less common.</p> |  |   |

## Venn Diagram: Character Relationships (Kaori, Valencia, Virgil)



# **Language and Voice**

## **Author's Language:**

- The author's language sets the overall tone of the written work. The author may use language in different ways to create unique voices for the narrator and/or characters.
- Language can include the vocabulary and point of view in a written work, as well as other literary devices, such as dialogue, metaphor, simile, repetition, etc.
- Language may be formal, informal, serious, funny, dramatic, emotional, suspenseful, etc.
- To understand the author's use of language in a text, ask yourself how the words the author is using make you feel. Do the words make you feel relaxed? Do they make you laugh, cause you to think deeply about a topic, or feel disturbed?

## **Character's Voice:**

- The character's voice is created by the author and expresses the character's unique personality traits and feelings.
- An author's use of language reveals the voices of the characters they are writing about.
- To understand a character's voice in a text, ask yourself what the character's traits are and reflect on how the character interacts with others in the story. What words does the character use? Does the character use many words or few? What sorts of feelings do their words express? How is the character's personality reflected in the text?

# Story Puzzle

## SETTING

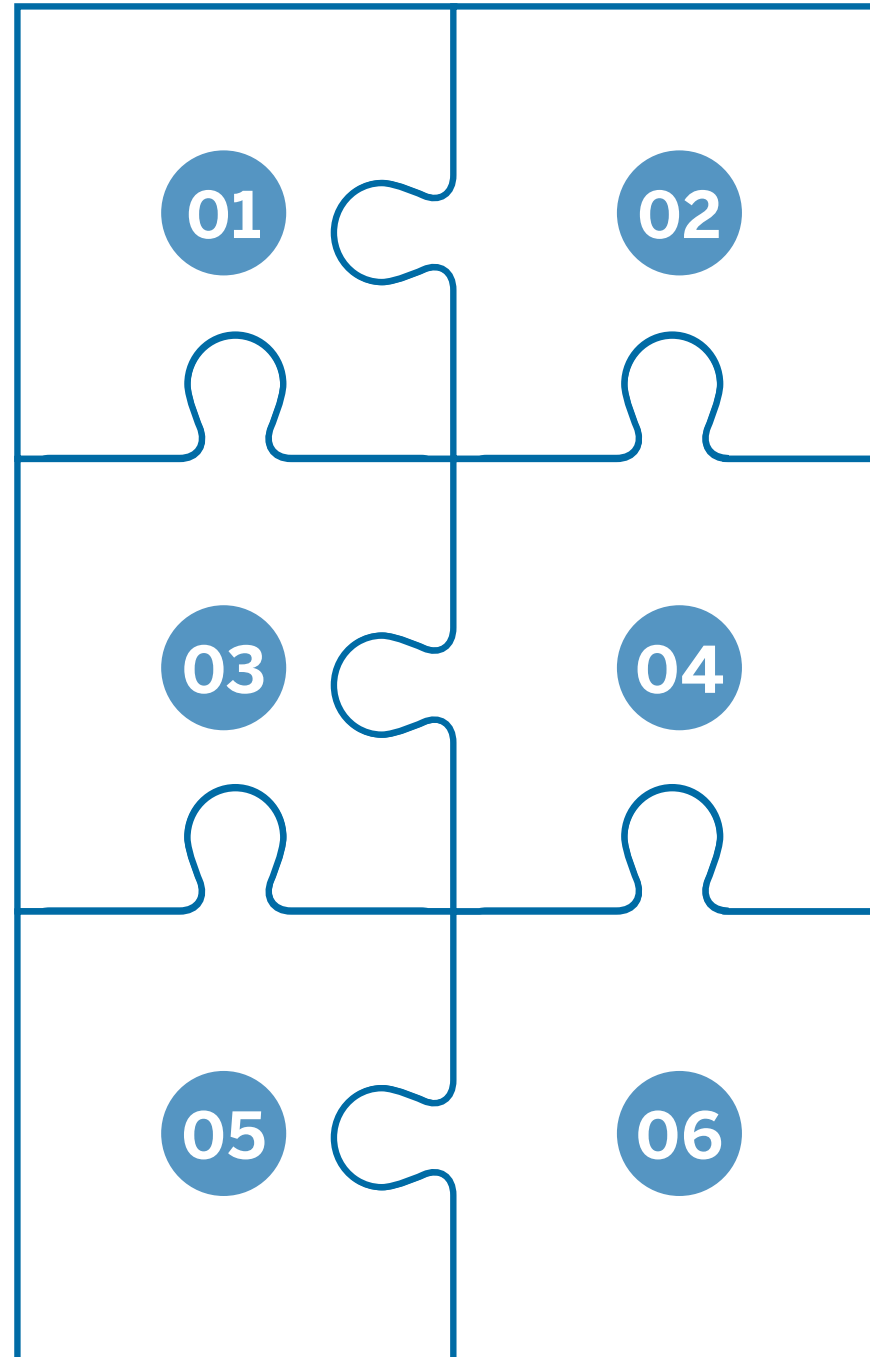
- Where and when the story takes place
- Usually established in the introduction, but it can shift and develop throughout the story.

## THEMES

- The big question, message, or lesson in the story
- It's universal; it can be applied to your life and it applies to everyone.
- There can be more than one theme.

## KEY EVENTS

- The most important things that happen in the story
  - Events that determine how the plot unfolds



## CHARACTERS

- Who the story is about
- It includes main and supporting characters

## RESOLUTION

- How the conflict is resolved
- How the problems are solved
- How the characters change

## CONFLICT

- The main problem or struggle that drives the rising action in the story
- The cause of the main character's problems and difficulties

# **Hello, Universe Character Analysis Project**

## **Project Guidelines:**

1. Focus on the two or three characters you chose to analyze for your project.
2. Present an analysis of the characters' development: describe how they changed or evolved in their traits and behavior, their relationships, their problems, and their resolutions.
3. Include how the author's use of language and detail contributes to the voice of each character.
4. Describe how the characters fit within the pieces of the story, including the setting, the conflict, at least one of the themes in the novel, the key events, and the resolution.
5. Remember to include evidence from the text, including quotes and details.
6. Remember that there are different ways to analyze the same character.
7. Be creative with how you present your analysis! Share your unique perspective.

# Hello, Universe Character Analysis Project (continued)

| Project Outline                           |   |
|---|---|
| Characters and Brief Analysis             | Evidence from the Text                        |
| Character No. 1: _____<br>Brief Analysis: | Details:<br>Quotes:<br>Previous Work/Writing: |
| Character No. 2: _____<br>Brief Analysis: | Details:<br>Quotes:<br>Previous Work/Writing: |
| Character No. 3: _____<br>Brief Analysis: | Details:<br>Quotes:<br>Previous Work/Writing: |



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# Welcome!

## Grade 4, Unit 9

### Novel Study: *Hello, Universe*

In this unit, students will read the novel *Hello, Universe* by Erin Entrada Kelly and will focus on analyzing character development and making text-to-life connections.

### What's the story?

Students will learn about **bravery** and **friendship** as they read *Hello, Universe*. This novel study will help students grow in their reading abilities and their enjoyment of **authentic texts** and will encourage them to appreciate other people's **perspectives** and **experiences**.

### What will my student learn?

Students will learn about the **author's craft and purpose** as they analyze the relationships among the characters in the story. They will be challenged to **evaluate** their first impressions of people, **reflect** on their relationships, and **integrate** the different kinds of learning they do throughout the school day.

Daily **close reading** and **writing activities** to practice **literary analysis** will support students' successful completion of the culminating task for the unit: the *Hello, Universe* Character Analysis Project. For this project, students will **create a presentation** that portrays their own analysis of how two or three characters develop in the novel.

### Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. Why does the author write about friendship?  
**Follow up:** What do you think the power of friendship is? What do you think makes a good friend?
2. Who are the main characters in the novel?  
**Follow up:** Which character or characters do you like the most? What do you find interesting about them?
3. How should you react if you see bullying at school or in your neighborhood?  
**Follow up:** Why do you think some kids bully other kids? How does bullying cause harm?
4. Why is it good to be kind to people of different backgrounds and abilities?  
**Follow up:** How can you show consideration to someone who is deaf or hard of hearing?
5. Can you relate to any of the characters in the story?  
**Follow up:** How does Virgil show courage? How does Kaori show she is a good friend?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 1 - Choose a character that has been introduced in the novel and write a short narrative about them using the third-person or first-person point of view.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 2 - Use evidence from the text to describe Virgil and Kaori's friendship and to explain whether or not you think Kaori will be able to help Virgil with his problem.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 3 - Use evidence from the text to explain one of the emerging themes in the story.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 4 - First, describe some of the things or people in your neighborhood and school that help determine what you do everyday. Then, explain how the setting of this story influences what happens in the characters' lives. Remember to use evidence from the text to support your reasoning.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 5 - Use your notes to identify what you would like to better understand about Valencia, Virgil, and Chet. Write down one or two questions that you would ask each of these characters to help you understand them better.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 6 - Use the Venn diagram you made to write a paragraph about how Virgil's experience in the forest compares to Valencia's experience.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 7 - Write a paragraph that identifies and explains the use of an anecdote in the story.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 8 - Use evidence from the text to write a paragraph about the author's purpose and message within the story.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 9 - Use evidence from the text to explain how the language the author uses to tell Valencia's story is different from the language she uses to tell Chet's story, and why.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 10 - What did you predict would happen in the forest after Kaori, Gen, and Valencia heard screaming, and why?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 11 - How have the relationships among Kaori, Valencia, and Virgil changed since Valencia arrived at her appointment?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 9, Lesson 12 - In two or three short paragraphs, use evidence from the text to analyze the climax and falling action of the story from the different perspectives of the characters in your project.