

Chapter 4

DESIGNING STANDARDS-BASED CURRICULA: A PROCESS

The curricula in this chapter represent two years of intense research and development by Design Team teachers, parents, and community members of the Language Arts Project (LAP). These curricula should be considered *works-in-progress*. None of these curricula will ever be finished. Teachers will continually hone and polish¹ the curricula like gemstones until they are smooth and brilliant. As teachers refine the curricula and assessments, they will gain profound knowledge of their subject matter and of their students—hallmarks of professionals.

PURPOSE OF DESIGNING STANDARDS-BASED CURRICULA

The LAP developed standards-based curricula with immediate and future goals in mind. For the immediate goals, the curricula would

- provide curriculum examples of Los Angeles Unified School District (LAUSD) standards in practice;
- demonstrate an approach to teach and assess language arts as interrelated skills;
- create a process that teachers, grade levels, complexes, and clusters could adapt to design other standards-based curricula;
- *begin a dialogue* in the profession, seeking the answers to these questions about curriculum design: What worked? What did not work? What needs to be tried again with a new step? What requires more time? What should be omitted? How do we know it worked?

As teachers throughout the district continue the dialogue of what did and did not work, we hope that an *institutionalized process will be established to support teachers to write and publish their collective knowledge and wisdom, there-*

by accelerating the dissemination of effective teaching strategies.

EXAMPLES OF STANDARDS-BASED CURRICULA

Six curricula have been included in this volume (see next page). The beginning section of each curriculum lists the following:

- LAUSD Language Arts Student Learning Standards
- Student Performances toward Mastery
- About the Unit
 - Unit Overview
 - Instructional Strategies
 - Unit Assessments
 - Prerequisite Knowledge and Skills
 - Teacher Observations
 - For the Next Time
 - Purpose of the Teacher-to-Teacher Suggestion Box
 - Length of Unit
 - Literature Selection
 - Materials
 - Resources for the Unit
 - Teachers
 - Recommended Reading

The lessons are divided by days. With the varying schedules of the Design Team teachers, the length of individual lessons differed as much as 30 minutes from curriculum to curriculum. *These lessons are not prescriptive. They are intended to be adapted to your teaching style and your students' learning needs.* We hope you enjoy them and improve them to meet the needs of your students. Please complete the evaluation sheet in the appendix “Suggestions for Revising the Curriculum” (at the end of this chapter) and let us know how you adapted the lesson(s) to help your students learn.

¹Stigler, James W., and Harold W. Stevenson. “How Asian Teachers Polish Each Lesson to Perfection.” *American Educator* 15, No.1 (spring 1991).

The following chart lists the grade level, literature selections, genre, the on-demand assess-

ment for the curriculum, and the order in which the curricula appear:

Grade	Literature	Genre	On-Demand Assessment²
3rd	<i>Little Boy with Three Names</i>	Picture book	<i>Stellaluna</i>
3rd-grade Spanish	<i>Pedro y Su Roble</i>	Picture book	<i>El Árbol Generoso</i>
7th	<i>The Wise Old Woman</i> <i>Waters of Gold</i>	Folk tales	<i>A Blind Man Catches a Bird</i>
9th	<i>Animal Farm</i> <i>The Prince and the Pauper</i> <i>Romeo and Juliet</i>	Modern fable Novel Drama	<i>The Confidence Game</i>

²See Chapter 3 for copies of the on-demand assessment.

Language Arts Project
Standards-Based Curriculum
Grade 3

Who Is Tso'u?
Little Boy with Three Names



Work-in-Progress

By

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Listed on this page are the LAUSD Language Arts Content Standards for the 3rd grade. For more information about the concepts and skills taught and assessed in this unit, refer to “Student Performances toward Mastery, 3rd Grade” on the next page.

LAUSD LANGUAGE ARTS STUDENT CONTENT STANDARDS, 3RD GRADE

Listening and Speaking Standards

Listen actively to gather information and respond appropriately.

Demonstrate oral language skills of pace, volume, emphasis, and appropriate choice of words.

Reading Standards

Use various reading strategies such as phonics, pictorial context, and grammatical clues to read with accuracy, fluency, and comprehension.

Retell, make predictions, make inferences, and evaluate passages from culturally diverse literature and other reading materials.

Writing Standards

Use correct spelling, grammar, usage, sentence structure, capitalization, and punctuation for clarity in finished written products.

Use a variety of written processes—including pre-writing, drafting, evaluating, revising, editing, and publishing, with teacher assistance—to develop and express ideas.

Write in simple paragraph form, supporting a central idea with relevant facts and details for various purposes and audiences.

Gathering Information and Using Technology Standard

Gather information for a report, using sources such as interviews, questionnaires, computers, and library/multimedia centers.

Problem-Solving Standard

Identify conflicts and points of view in grade-appropriate literature and suggest solutions to similar problems in everyday situations.

STUDENT PERFORMANCES TOWARD MASTERY, 3RD GRADE

This unit was designed to implement the 3rd-grade LAUSD Language Arts Standards. Under each standard is listed a selection of student performances from this unit that help students to learn the concepts and skills in the standard. These performances provide teachers with opportunities to monitor student progress toward meeting these standards. **A** indicates standards that are assessed formally on the 3rd-grade English on-demand assessment.¹

Listening and Speaking Standards

- A** Listen actively to gather information and respond appropriately. The students will
- listen to the reading of *Little Boy with Three Names*;
 - ask questions and respond appropriately; and
 - participate in small-group and whole-class discussions about character development and identity to find out how people learn, perceive, and grow

Demonstrate oral language skills of pace, volume, emphasis, and appropriate choice of words.

- The students will
- participate in small-group discussions and share responses from their reading journals and other writings;
 - read aloud passages from the text; and
 - present projects and data gathered to their classmates and other classrooms.

Reading Standards

- A** Use various reading strategies such as phonics, pictorial context, and grammatical clues to read with accuracy, fluency, and comprehension. The students will
- read *Little Boy with Three Names* silently and aloud;
 - define vocabulary words, using graphic organizers, Pictionary game, dictionary, and illustrations;
 - refer to passages in the text to support responses to questions and activities; and
 - increase comprehension by paraphrasing, summarizing, and using cloze² techniques.

- A** Retell, make predictions, make inferences, and evaluate passages from culturally diverse literature and other reading materials. The students will
- make inferences about the characters' thoughts, using char-

¹On-demand assessments are formal assessments administered in a testing situation. Students complete the task on their own, and a score or grade is given. See Chapter 3 for 3rd-grade English on-demand assessment called *Stellaluma*.

²See glossary in this unit.

- acter traits, pictures, symbols, words, and quotes from the book;
- make predictions, using story context and pictures;
- retell a sequence of events through a photo-album activity;
- evaluate characters, using clusters to analyze motives, actions, and feelings of the other characters; and
- speculate about Tso'u's future.

Writing Standards

A

Use correct spelling, grammar, usage, sentence structure, capitalization, and punctuation for clarity in finished written products.

The students will

- identify proper nouns and use them correctly in their writing;
- identify the five parts of a friendly letter and be able to use correct letter format in their writing;
- combine simple sentences into complex sentences, using commas in a series;
- use new vocabulary words to enrich their writing;
- write original descriptive sentences, using adjectives in their reading journals; and
- write descriptive paragraphs in correct form.

Use a variety of written processes—including pre-writing, drafting, evaluating, revising, editing, and publishing, with teacher assistance—to develop and express ideas.

The students will

- use a variety of pre-writing activities such as clusters, T-Charts, Venn Diagrams, and quickwrites to generate and organize ideas;
- use read-around and edit groups to revise;
- use information from the pre-writing activities to write a draft; and
- write for publication.

A

Write in simple paragraph form, supporting a central idea with relevant facts and details for various purposes and audiences.

The students will

- write in several genres for various purposes—expressive writing, data-gathering charts, journals, dialogues, interior monologue, essays, and descriptive passages—and provide supporting evidence from the text;
- state main idea and support with details;
- support ideas, using references from the text; and
- write a letter, using the voice of Tso'u.

Gathering Information and Using Technology Standard

Gather information for a report, using sources such as inter-

views, questionnaires, computers, and library/multimedia centers.

The students will

- gather information from the Southwest Museum for the culminating activity—the class ceremonial.

Problem-Solving Standard

A

Identify conflicts and points of view in grade-appropriate literature and suggest solutions to similar problems in everyday situations.

The students will

- read, discuss, and write about the character development of Tso'u and the protagonist, and
- analyze and interpret what Tso'u learns about himself and his culture.

ABOUT THE UNIT

Unit Overview

The theme of this unit is self-discovery and the search for identity. The focus is on character analysis and descriptive language. Students will read *Little Boy with Three Names* by Ann Nolan Clark to explore the main character's question: "Who am I?" Through a character analysis, students will explore how people learn, gain insight, and grow. Students will discover that Tso'u is the sum total of all the different parts of his life experience.

The story depicts the life of a young Indian boy. Tso'u has three names: a school name for his days at boarding school, a Spanish name, and an Indian name from his home on the reservation. Through his many experiences and rites of passage, Tso'u rediscovers his Indian identity and grows to become a man. Students will examine the many parts of Tso'u's life that make him who he is. As students read *Little Boy with Three Names* during their social studies period, they will learn more about Native Americans. A list of activities has been provided at the end of the appendix for ideas on extending this unit across the disciplines.

The sequence of activities in this unit was shaped by the need to write a coherent description of the curriculum in print form. In the actual teaching of the unit, at times, teachers may have taught the activities in a different order, one that coincided with the flow of thinking in the classroom.

Instructional Strategies

In addition to learning about identity, this unit was designed to teach reading comprehension and writing. A variety of instructional strategies has been used to help the students understand the theme of self-identity. Students strengthen their listening skills by actively listening to the story, reading aloud, participating in small-group discussions, and sharing responses from their reading journals. Students expand their vocabulary through the use of vocabulary graphics, contextual analysis, and the use of the dictionary. Students will revisit the text to identify examples, find details, analyze quotes, and make predic-

tions. Using the writing process, students will use clusters and quickwrites to write descriptive paragraphs and thank-you letters.

The final product will be a letter in which the students pretend to be Tso'u thanking his friend, Pachole, for all that he taught him about himself. The letter will also express how Tso'u felt when he came home from boarding school for the summer, how he changed during his time at home, and what he learned. The students will compile their work in folders as the unit progresses.

Unit Assessments

In the appendix you will find two rubrics: one is a generic four-point rubric for 3rd-grade writing; the other is a four-point rubric *specific* to the end-of-unit assessment. To check student progress, some possible assessments have been listed below according to the day on which they might be used. This unit provides several opportunities to monitor students' progress. We will use this symbol  in the unit to indicate an activity that may be graded or evaluated as a check for understanding.

Day 3: Paragraph Writing

Use the Generic Four-Point Rubric to assess this writing sample. The score could be used for a grade in paragraph writing.

Day 6: Adjectives

Assess postcard letters to make sure every noun is preceded by at least one appropriate adjective.

Day 8: Creative Writing

Use the Generic Four-Point Rubric to assess the student's response to the writing prompt.

Day 11: Friendly Letter Form

Using the friendly letter checklist on page 282, assess letters written to Tso'u's father. Place a sample of a well-written friendly letter on the overhead and do a whole-class review.

Day 14: Mechanics, Usage, Grammar, Spelling (MUGS)—Commas in a Series

Assess sentences written for accuracy—grade papers and return. Re-teach as necessary.

Day 16: Friendly Letter

Using the Generic Four-Point Rubric, assess letters written to Tso'u's father for content and MUGS.

Day 18: End-of-Unit Assessment

Using the Literature-Specific Four-Point Rubric, assess each student's letter to determine the level of competency in both friendly letter writing format and content as it relates to the assignment. Students will receive feedback in individual conferences.

There are also any number of formal and informal opportunities to assess students' oral language, listening, and comprehension skills throughout the unit. For example, class discussions, small-group work, and individual student responses offer opportunities to observe and provide feedback on the extent to which students' responses are appropriate to the questions asked; thoughts are expressed logically; the content is well supported by the text; volume and articulation are sufficient to be understood by others; and eye contact and gesture are used appropriately for effective communication.

NOTE TO TEACHERS: All student work (daily assignments and journals) should be kept in classroom folders, as the students must be able to refer to their own work for the end-of-the-unit prompt. This way, teachers can easily check student progress.

Prerequisite Knowledge and Skills

To help them organize their thinking, students should be familiar with the writing process and the use of clusters, Venn Diagrams, and T-Charts as pre-writing activities. Students also need to have had experience writing simple sentences and paragraphs that contain a main idea and supporting statements, using correct punctuation and capitalization. They should have had experience writing in correct friendly letter format, using editing symbols, and writing descriptive paragraphs. If your students have not mastered these skills, you may need to provide supplemental mini-lessons and adjust the sched-

ule for the unit accordingly. Because of the reading level, this unit is most appropriate for the second semester of 3rd grade. The teacher may want to provide opportunities for the story to be read aloud.

Teacher Observations

Four 3rd-grade classes participated in developing this unit. All four classes were heterogeneously grouped, with student populations ranging from identified gifted to slow learners. Each room also contained Resource Specialist Program (RSP) students and English language learners at a variety of English language acquisition levels.

The students were thoroughly engaged throughout this unit and enjoyed the activities immensely. Most students appeared to gain a greater appreciation for the Native American culture and a deeper understanding of Tso'u's character, as indicated by their verbal and written responses. More students volunteered to participate in oral language activities and to share their cultural experiences with the class.

For the Next Time

An analysis of the students' end-of-unit assessments prompted us to think about what we would do differently the next time we teach this unit. It was clear that the area of strength for most students was content. Their responses to the questions about the book were complete, contained details from the story, and demonstrated an understanding of the theme of identity.

The assessments also showed that most students had begun to develop a sense of organization, especially the ability to define beginning, middle, and end. Next time, we will add more small-group and whole-class lessons by using students' various pre-write activities (clusters, T-Charts, etc.) to help them organize their thoughts into paragraphs. In the area of MUGS, the creation of complex sentences through the use of connectors needs frequent review. Run-on sentences and sentence fragments were common errors that indicated the need to teach these skills more thoroughly during or before the unit.

We discovered that style is the most difficult

area for students to develop and teachers to assess because of its subjective nature. Third graders need to analyze various styles of writing throughout the year and be able to identify an author's style, compare different styles of writing, and determine an effective style for a given setting. Opportunities must be provided for students to write in many styles during guided, shared, and independent activities. Students also need opportunities to write internal monologues, an effective technique for writing in the persona and voice of a literary character. We suggest that this unit be taught during the second semester, when the student's reading and writing skills are more sophisticated.

Every time we teach this unit, we will find something to change to make it better, which makes the continuous improvement process exciting and effective in developing standards-based curriculum and assessment.

■ Purpose of the Teacher-to-Teacher Suggestion Box

Throughout this unit, we have included some additional comments and suggestions directed to our teacher audience—identified by “Teacher-to-Teacher” boxes. We want to share with others in the classroom what we learned as we worked through this project with our own students. Because every class is different and each student is different, it is not always possible to prescribe a given activity and have it go just as planned—so we have put up road signs along the way.

Above all, teachers should adjust our unit's activities and recommended days to the needs of their students without losing sight of the standards and goals being addressed.

■ Length of Unit: Four Weeks

■ Literature Selection

Clark, A.N. (1990). *Little Boy with Three Names*. Santa Fe, NM: Ancient City Press.

Tso'u, a young Native American boy, leaves government boarding school and goes home to his family on the reservation. He spends a summer discovering the significance of each of his three names: Tso'u, the name given to

him by his family; Joe, the name he uses at school; and Jose de la Cruz, the name given to him by the church. At summer's end, Tso'u has a deeper sense of who he is. This is a coming-of-age story of a young boy who becomes a young man, grounded in his cultural heritage and comfortable in the world outside the reservation.

Keats, E.J. (1967). *Peter's Chair*. New York, NY: Harper Trophy.

Peter felt usurped by his baby sister when his parents painted his crib and high chair pink. Determined that they would not paint his chair, he took it and ran away. Then, Peter took a giant emotional step toward maturity. When he discovered that he was too big to sit in his chair, he decided to paint it for his sister. In this unit, this charming picture book is used to illustrate character development.

■ Materials

- Classroom set of *Little Boy with Three Names*
- Classroom set of journals (reading/writing journals with 16 pages)
- Two classroom sets of 4-inch x 6-inch lined index cards
- Classroom set of 8-page booklets
- Classroom set of folders (to store handouts and reading/writing journals)
- Overhead projector, clear acetate sheets, and pens
- Chart paper
- Classroom copies of each appendix item
- 24-inch x 30-inch black construction paper, construction paper, and lined writing paper

■ Resources for the Unit

For Curriculum Development

Gossard, J. (1996). *Guidelines for Helping a Writer Rethink a Piece of Writing*. Valley Village, CA: Socratic Seminars LA.

Gossard, J. (1996). *Helping Students Revise*. Valley Village, CA: Socratic Seminars LA.

Gossard, J. (1996). *Revising Strategies*. Valley Village, CA: Socratic Seminars LA.

Olsen, C. (1987). *Practical Ideas for Teaching*

Writing as a Process. Sacramento: California Department of Education.

Olsen, C. (1996). *Practical Ideas for Teaching Writing as a Process*. Sacramento: California Department of Education.

Olsen, C. (1996). *Reading, Thinking, and Writing about Multicultural Literature*. Glenview, IL: Scott, Foresman and Company.

Sierra-Perry, M. (1996). *Standards in Practice, Grades 3–5*. Urbana, IL: National Council of Teachers of English.

Smagorinsky, P. (1996). *Standards in Practice, Grades 9–12*. Urbana, IL: National Council of Teachers of English.

■ Recommended Related Reading for Students

Baylor, B. (1975). *The Desert Is Theirs*. New York: Charles Scribner's Sons Books for Young Readers.

Baylor, B. (1972). *When Clay Sings*. New York: Charles Scribner's Sons Books for Young Readers.

Baylor, B. (1972). *I'm in Charge of Celebrations*. New York: Charles Scribner's Sons Books for Young Readers.

DePaola, T. (1983). *The Legend of the Bluebonnet*. New York: G. P. Putnam's Sons.

DePaola, T. (1988). *The Legend of the Indian Paintbrush*. New York: G. P. Putnam's Sons.

Glubok, S. (1971). *The Art of the Southwest Indians*. New York: The MacMillan Company.

Hunt, W. B. (1954). *The Complete Book of Indian Crafts and Lore*. New York: Golden Press.

Jeffers, S. (1991). *Brother Eagle, Sister Sky (A Message from Chief Seattle)*. New York: Dial Books.

Keats, E. J. (1967). *Peter's Chair*. New York: Harper Trophy.

Martin, B., Jr., & Archambault, J. (1987). *Knots on a Counting Rope*. New York: Henry Holt and Company.

Martin, R., & Shannon, D. (1992). *The Rough-Face Girl*. New York: G. P. Putnam's Sons.

Medearis, A. S. (1991). *Dancing with the Indians*. New York: Scholastic, Inc.

■ Teachers

In addition to the teachers who authored this unit, the following teachers participated and can provide additional information about standards-based curricula and assessments:

Thomas Campbell, Bell High School
Cynthia Delameter, Leland Street Elementary
Stacy Dickinson, Samuel Gompers Middle School
Tiffany Federico, Walter Reed Middle School
Terence Gilbert, Birmingham High School
Myra LeBendig, Foshay Learning Center
Karen Low-Jordan, Leland Street Elementary
Mary Kay Luczynski, Samuel Gompers Middle School
Eleonora Madriñan, Loreto Street Elementary
Sylvia Perry, Walter Reed Middle School
Carole Rosen-Kaplan, Birmingham High School
Janice Segall, Loreto Street Elementary
Kristin Szilagyi, Bell High School
Adalberto Vega, Loreto Street Elementary
Laura Williams, Foshay Learning Center

THE UNIT



Introducing Little Joe

Step 1

Teacher prepares students for the unit by informing them that they will be reading *Little Boy with Three Names*, a story of a young Indian boy who searches to find out who he is. Teacher tells students they will be doing many activities that will help them understand the character and what he learned about himself. Teacher informs students that they will be asked to use their listening, speaking, reading, and writing skills in this unit of study.

Step 2

Teacher tells students that before they read the book, he or she would like to know how many of them have more than one name. Class members share their names—and meaning, if they know it (heritage, nicknames).

Step 3

Teacher distributes the book and allows students to explore it. Students are given an opportunity to relate prior knowledge to the story. Class uses the cover of the book to discuss the setting and the meaning of the title. Teacher asks students to generate questions about the title and picture.

Step 4

Teacher distributes “Predictions” (see appendix). Students complete worksheets independently.

Step 5

Teacher encourages students to listen while he or she reads for answers to the following:

1. What did Little Joe mean when he said, “I am just like a turtle looking out from my shell”?
2. What do you think will happen when Little Joe goes into the outer room?

Step 6

Teacher reads pages 1–3 and leads discussions of two questions above.

Teacher-to-Teacher

Be prepared with pictures of Native Americans and of the physical features of the Southwest landscape.

■ Step 7

Teacher encourages students to listen as he or she reads aloud pages 4–14. Teacher asks

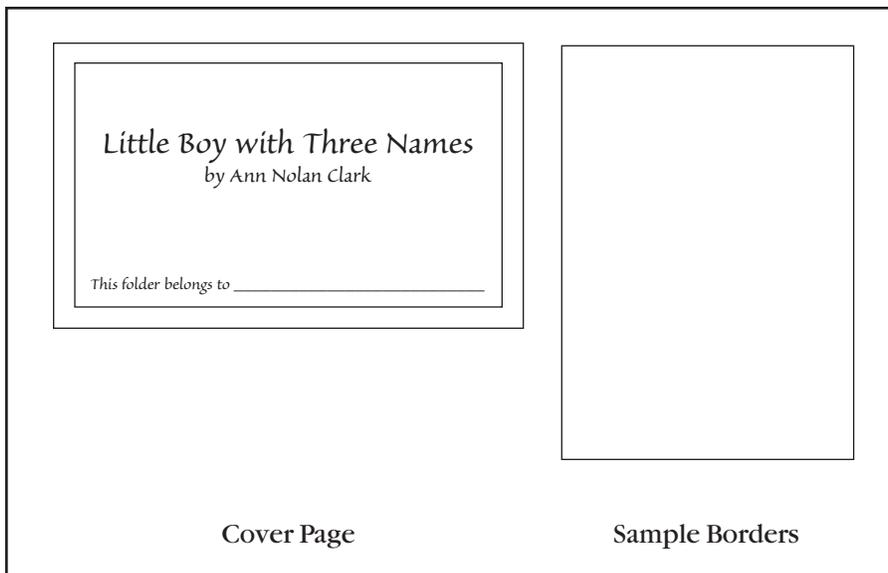
- Why did Little Joe feel alone and afraid?
- What is Little Joe’s new name? Why is he called this?
- What does Little Joe think about his new clothes?

■ Step 8

Teacher distributes the reading journals.

■ Step 9

Students decorate reading journal covers (see appendix for “Cover-Page Worksheet” and “Sample Borders” and directions on how to use them).



Introducing Tso'u

■ Step 1

Teacher gives mini-lesson on descriptive language, using adjectives to make a simple sentence about Tso'u’s Indian clothes more expressive. The descriptions should enable students to accurately describe the clothing.

■ Step 2

Students silently reread pages 4–14, focusing on the descrip-

tive words. Students make a list of descriptive language while they read.

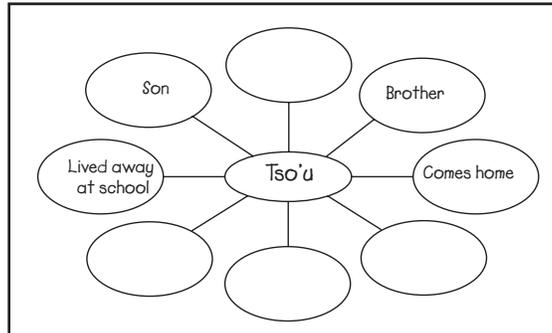
Step 3

Teacher reads the following and asks students to identify the descriptive words:

- “She looked like a tall blue flower standing there” (page 5).
What is being compared? Why does the author say it this way?
What would this look like?
- Samples from pages 3–5:
 - “cool hard earth”
 - “walk lightly and swiftly”
 - “dancing flecks of light”

Step 4

As a class, students chart a cluster around “Tso’u,” describing who he is, what he is doing, and how he feels.



Step 5

Students complete a journal entry. In their reading journals, students write a response to the question “How does Tso’u feel about being home?”



Reviewing Paragraph Form

Step 1

Teacher defines a paragraph as a group of sentences including a topic sentence and several supporting detail sentences. Teacher shows paragraph 4 on page 9 on an overhead. Teacher identifies and underlines topic sentence. Then teacher identifies and underlines supporting sentences in another color.

Teacher-to-Teacher

You can use chart of butcher paper for students to record the descriptive language they discover throughout the text.

Teacher-to-Teacher

Cluster should be charted and remain posted as a reference throughout the unit.

■ Step 2

Using the cluster about Tso'u that was generated on Day 2, teacher leads students in writing a paragraph, helping them generate a topic sentence (main idea) about Tso'u. Teacher charts topic sentence, emphasizing indentation. Students provide three to four supporting sentences about the main idea, using a pen in another color. Teacher adds them to the paragraph on the chart.

■ Step 3

Class reviews form on paragraph writing, and students write their own paragraphs about Tso'u (see appendix for "Paragraph Form").

■ Step 4

Students scan the text to locate the paragraph that describes Little Joe's mother (page 5). Students reread the paragraph silently. Class creates a cluster describing Little Joe's mother.

■ Step 5

Each student clusters a description of mothers in reading journals.

■ Step 6

Teacher introduces four-point rubric (see appendix for the "Generic Four-Point Rubric") to students and explains its purpose as a tool to assess their writing.

■ Step 7

Using their clusters, students write a descriptive paragraph about mothers. Students may draw a picture as well.

■ Step 8

Students edit their writing, using the rubric as a guide. Teacher collects final products and assesses the work according to the Generic Four-Point Rubric.



Introducing Jose de la Cruz

■ Step 1

Teacher selects an example of a well-written journal entry

Teacher-to-Teacher

Here are some questions that are intended as a guide.

Whenever possible, teachers should encourage students to raise their own questions.

1. How did Tso'u feel about Yellow-dog?

Why?

2. How did Tso'u feel going up the mountain? Why?

3. What was he looking for? Why?

4. Why didn't he notice the changes in the weather?

5. What were the horse's warning signals or reactions?

6. What did his church name mean?

7. Why was he brought up to the front of the church?

from Day 2 to read aloud to the class and discusses the elements of an exemplary response.

Step 2

Students listen to the teacher read pages 14–21. Teacher should stop periodically and ask students, “What do you think will happen next?”

Step 3

Teacher leads a class discussion, giving students a chance to discuss, react, and suggest. It might be good to have small-group discussions before the whole-class discussion.

□

Step 4

Teacher informally assesses students' oral language and listening skills. Some things to look for might include

- Is the response appropriate to the question?
- Did the student express his or her thoughts logically?
- Did the student speak with sufficient volume and articulation to be understood by others?

Step 5

Class goes back to the cluster of Tso'u. In a different-colored marker, students add new information that they have learned about the character from his experience in the fire (pages 14–21).

Step 6

On art paper, students draw pictures, symbols, and words that show what Jose de la Cruz might have been feeling or thinking during and after the fire.



Vocabulary Development

Step 1

In groups of four, students look through Chapters 1–3 (pages 1–21) for vocabulary words that are important to the story. Each group member is assigned (by teacher) to scan five pages (pages 1–5, 6–10, 11–15, 16–21). Each group generates a list of eight words and what it thinks the words mean, using content clues. After students attempt to define the word, they use the dictionary to check.

Step 2

After reviewing each group's list, teacher chooses the 12 words that appear most frequently and places them on word wall.

Step 3

Each group assists with the definition of the 12 words.

Step 4

Students complete a vocabulary graphic organizer, one word per box. Students write the word on the line. On a second line, they write the sentence in the story that contains the vocabulary word and draw a picture of that word, if possible (see appendix for "Vocabulary Graphic Organizer").

Vocabulary Graphic Organizer		
_____	_____	_____
_____	_____	_____
_____	_____	_____

Step 5

At the completion of the activity, students play Pictionary (draw a picture on the board and guess what word it is).



Writing Descriptive Paragraphs: Picture Postcards

Step 1

Teacher chooses a descriptive paragraph from the story (example: page 8, paragraphs 1 and 2) to read aloud as the class reads silently. Teacher elicits responses to create a class T-Chart of nouns and adjectives on the board.

Adjectives	Nouns

Step 2

Using the T-Chart, students write five original descriptive sentences in their journals to share with the class. Each sentence must contain three adjectives.

Step 3

Students create a picture postcard about a person or place in one of the sentences on a 4-inch x 6-inch index card.

Step 4

On the flip side of the postcard, students write a note to a friend about the picture. They must include at least one adjective for each noun they use. Students' message may be assessed by peers and/or teacher to see if directions were followed (i.e., one adjective per noun). Students place assessed postcards in their folders.



Preparing for the Trip to Blue Lake

Step 1

Students listen to teacher read *Peter's Chair* and discuss growing up (7 minutes).

Step 2

Teacher leads a short discussion about the students' growing-up experiences (for example, crib to bed, learning to ride a bike, becoming an older sibling, starting school).

Step 3

Students develop a cluster of their own thoughts on "growing up" in their reading journals.

Step 4

Students are asked to write a journal entry about a time they felt grown up and what made them feel grown up. Students share entry with classmates.

Step 5

Teacher leads discussion about Tso'u's feelings about growing up.

Teacher-to-Teacher

Have the children help you cluster what they think your growing experiences were.



Making Predictions

■ Step 1

Teacher reviews the skills of a good listener.

■ Step 2

Students listen as teacher reads, in order to make and record predictions on a piece of paper.

- Teacher reads pages 23–24 (paragraph 3) and asks the students to predict what Father will say.
- Teacher reads page 24 (paragraph 3) through page 25 (paragraph 1) and asks students to predict what they think will happen.
- Teacher reads pages 25–28 (paragraph 2) and asks the students to predict which horse Tso'u will choose and why.
- Teacher reads pages 28–31 (paragraph 1) and asks the students to predict what needs to be done to prepare for the journey to Blue Lake.
- Teacher reads pages 31–34 and asks the students to predict what will happen on the journey.

■ Step 3

Teacher posts a chart of the four-point rubric and reviews its elements.

■ Step 4

Students write a response to the following prompt: “Pretend you are Tso'u introducing yourself to your horse. What would you say about yourself? Tell the horse why you chose him and how you will be a good owner.”

■ Step 5

Teacher instructs students to use the Generic Four-Point Rubric to evaluate and edit their own work. Teacher collects, assesses, and returns student responses the following day.



Trip to Blue Lake: Sequencing Events

■ Step 1

Class reviews preparations for the journey to Blue Lake.

Teacher-to-Teacher
You will be reading pages 23–24. As you read, stop to allow the students to make the following predictions. You do not need to use all of the predictions. Select only what you feel is necessary.

■ Step 2

Teacher tells students that as he or she reads pages 34–48, they should listen for descriptive language. Teacher reviews nouns and adjectives. Students scan pages 34–45 (paragraph 3) to find descriptive sentences. Teacher lists student-generated words on a continuing class chart.

■ Step 3

Teacher leads students in sequencing and charting a list of the places that Tso'u, Pachole, and Yellow-dog passed on their journey to Blue Lake.

■ Step 4

Teacher tells students to pretend that Tso'u had a camera on his journey. In cooperative groups of six, each student will draw, on a blank 4-inch x 6-inch index card, a “snapshot” of one of the places they passed on their journey and write a description of it. Teacher models how descriptive language creates a mental picture by drawing it. For example, from page 47: “The sun rose higher and the mountains wakened with the singing of the birds.”

■ Step 5

In groups, students sequence their “snapshots” and descriptions on a piece of 24-inch x 30-inch black sheet of construction paper to create a photo album.

■ Step 6

Students share photo albums and descriptions with entire class.



Tso'u's Different Feelings and Relationships

■ Step 1

Students read pages 45–48 silently. Teacher charts words students supply which describe Tso'u's feelings. Students find and read passages aloud to support their answers. For example, if a student said Tso'u was scared, student could support that choice with page 46, paragraph 2: “It is good to have you, Yellow-dog, close here beside me.”

■ Step 2

Students scan pages 35–48 to find examples of Tso’u’s feelings. Teacher leads students in completing the cluster (see appendix for “Cluster on Tso’u’s Feelings”) for Tso’u’s journey. Each student should complete an individual feelings map in order to do the next activity. (A student sample appears on the next page.)

■ Step 3

Students write in their journals about “What Tso’u Learned during His Trip to Blue Lake,” using the cluster they just completed on Tso’u’s feelings.

■ Step 4

Teacher leads class in discussion, focusing on the following:

- This is a special time with Pachole. Students discuss kinship.
- Teacher rereads the following statements from page 48:
 - “They did not know that they had done a brave thing”
What did the author mean by this statement?
 - “Then they started for home. They did not talk. They had no need for words.” Why?



Use the Writing Process for Letter Writing

■ Step 1

Class reviews reasons for Tso’u’s journey to Blue Lake.

■ Step 2

Teacher models letter writing. Teacher leads discussion about the format of a friendly letter from a teacher-prepared chart (see appendix for “Friendly Letter Form”).

■ Step 3

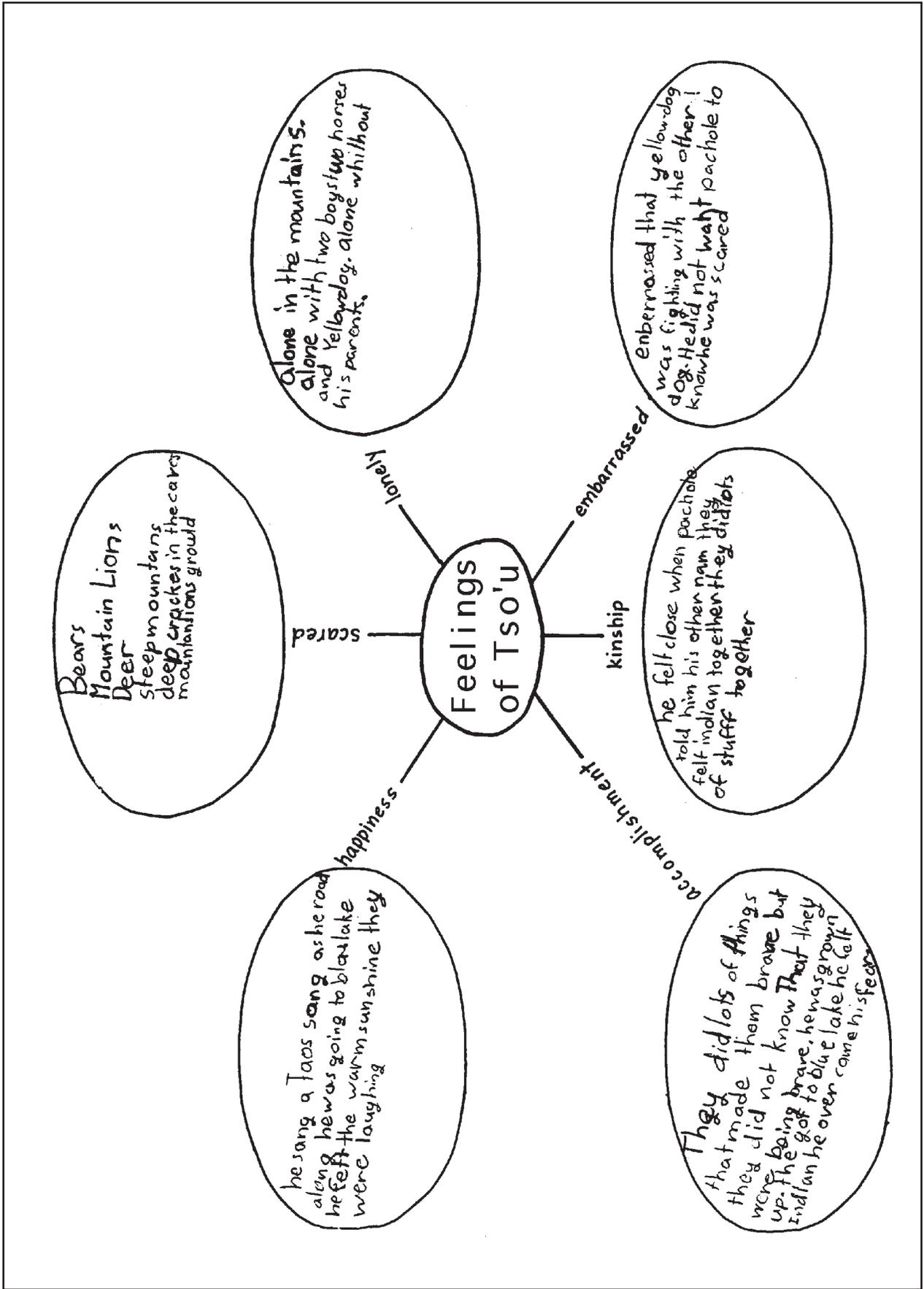
Teacher leads the class in writing a letter thanking the classroom volunteers for all their help. Teacher will record this letter on a chart to be posted in the classroom.

■ Step 4

Teacher gives students the following assignment:

Pretend you are Tso’u. Using the Feelings of Tso’u map, write a letter to your father telling him what you accomplished and how you felt on your journey to Blue Lake (see appendix for “Friendly Letter Form”).

Student Sample:



■ Step 5

Teacher presents the letter-writing checklist in a mini-lesson (see appendix for “Friendly Letter Checklist”). In groups of four, students exchange papers in a round robin. Students correct the letters with a colored pencil, editing for

- elements of a friendly letter;
- capital letters and punctuation; and
- correct spelling.

■ Step 6

Each group chooses a sample letter to be read to the class.

□

■ Step 7

Students rewrite edited letters in their writing folders.



Vocabulary Development

■ Step 1

Students form groups of four. The groups have 10 minutes to choose eight unfamiliar words from the story from pages 22–48 to use as a vocabulary list.

■ Step 2

Teacher writes each group’s words on the board and tallies the results. The eight words chosen most frequently will be added to the word wall from Day 5.

■ Step 3

Each student in the group completes a vocabulary worksheet (see appendix for “Vocabulary Chart”) for two different words so that each of the eight words is defined.

■ Step 4

Teacher adds the eight vocabulary words and their meanings to the word wall for reference.



What Pachole Taught Tso'u

■ Step 1

Students listen to the teacher read pages 49–57, focusing on the things Pachole taught Tso'u.

■ Step 2

On a class chart, teacher lists all the things Pachole taught Tso'u.

■ Step 3

Teacher and students discuss the importance of each lesson Pachole taught (e.g., rite of passage, kinship).

■ Step 4

Students use the chart to complete an eight-page booklet (see appendix for “Eight-Page Booklet”) about eight things that Pachole taught Tso'u (40 minutes). Each student has eight pages.

Pachole	taught
me _____	
It was important for me to learn this because	



Punctuation: Commas in a Series

■ Step 1*

Teacher gives a lesson on using commas in a series of events, by

combining sentences about the things Pachole taught Tso'u.

- Teacher writes several sentence strips that begin as follows:

Pachole taught Tso'u to

- Using ideas from their booklets (see Day 13), students complete their sentences.
- Teacher places completed sentences on sentence board. Class reads sentences aloud.
- Class discusses how to make these sentences more concise. Teacher cuts the sentence strips in two. The first part of the sentence strip reads “Pachole taught Tso'u to...”

Pachole taught Tso'u to	breathe in high places	balance on rocks	use plants as medicine
-------------------------	------------------------	------------------	------------------------

- Teacher adds the word “and” at the end of all strips, except for the first part, “Pachole taught Tso'u to,” and the last part to connect the sentences.

Pachole taught Tso'u to	breathe in high places	and	balance on rocks	and
-------------------------	------------------------	-----	------------------	-----

use plants as medicine.

- Teacher replaces all but the final “and” with commas.

Pachole taught Tso'u to	breathe in high places	,	balance on rocks	, and
-------------------------	------------------------	---	------------------	-------

use plants as medicine.

■ Step 2

In cooperative groups of four, teacher assigns these jobs: Gatherer, Recorder, Reader, and Reporter. Students read sentences based on the text and combine the ideas in the paragraph to create a single complex sentence, using commas in a series.

- Gatherer brings one paragraph strip (see appendix for “Paragraph Strips”), sheet of chart paper, and black marker to the group.
- Recorder writes on the chart paper the complex sentence that the group created from the paragraph.

■ Step 3

Class Review: Reader brings the completed chart to the teacher for posting. Reader reads original paragraph and group-created complex sentence to the class. Reporter explains to the class what the group did and why it used each comma.

■ Step 4

On a piece of paper, students practice combining sentences and using commas in a series (see appendix for “Using Commas in a Series”).

Q

■ Step 5

Teacher assesses student work for appropriate use of commas.

■ Step 6

Students place the assessed papers in their writing folders.



Trip to Gallup: What Tso'u Learns

■ Step 1

Teacher introduces three charts, each with an important lesson that Tso'u learns about himself or his culture written on the top:

1. Elders of the Tribe Are Respected
2. Young People Learn Many Things from the Old People
3. Indian Tribes Are Different

■ Step 2

Teacher models charts. Teacher says, “We are looking for sentences that support the statements on the charts.” Teacher reads page 57. Teacher goes back and rereads, “The old men met to choose the dancers from Taos.” Teacher writes that sentence on a sticky note and places it on the chart titled “Elders of the Tribe Are Respected.” Students partner and review pages 57–72. Each time the students find a sentence that supports one of the statements on the chart, come across something Tso'u learns on his journey, the students write it down on a sticky note and place the sticky note on the appropriate chart. The charts can be displayed for future use.

■ Step 3

Teacher leads students in clustering “The Ceremony.”

■ Step 4

Students write a journal entry answering the question “What does Tso'u learn about himself and his culture as a result of the ceremony?”



Native American Ceremonial

a ■ Step 1

Teacher assesses students' oral language and listening skills. Some things to look for might include

- How was each tribe unique?
- How were all the tribes alike?
- Why did Tso'u take his buffalo meat and sit in the shadows (page 68)?
- How was Tso'u feeling (page 70, paragraph 1)?
- How did Tso'u feel when the ceremony was over?

■ Step 2

Students write a letter to the following prompt: "Pretend you are Tso'u. Write a letter to your father. Tell him what you learned on the bus trip to Gallup, how you felt, and how you survived. Remember to use commas in a series when needed."

a ■ Step 3

Students use the generic rubric to self-edit their letters. Students then rewrite their letters.

■ Step 4

Teacher collects the letters. After assessing the letters, the teacher provides feedback in individual conferences.



Main Events That Change Tso'u

■ Step 1

Students can use the book to gather information needed to complete the chart in Step 2.

■ Step 2

Each student completes a chart on "What Tso'u Learned and How He Changed" (see appendix).

	Fire	Blue Lake	Ceremony
What Tso'u learned about himself			
What Tso'u learned about his tribe			

Teacher-to-Teacher
*Write the quote on
the board before the
quickwrite.*

■ **Step 3**

Students silently read pages 72–75.

■ **Step 4**

Students do a quickwrite on “I am Tso’u the Indian boy from Taos, and I am proud of who I am” in their journals.

END-OF-UNIT ASSESSMENT



Administer End-of-Unit Assessment

Step 1

Teacher reads prompt aloud as students read silently:

Little Boy with Three Names is a story about a young boy who learns about his Indian culture and, through many experiences, grows to become a young man.

Pretend you are Tso'u writing a letter to Pachole, thanking him for being such a good friend. Tell him what you learned about yourself and your tribe and how you changed this summer. Tell what you learned during the fire, the trip to Blue Lake, and the ceremony. You will be able to use the ideas from your folder and your journal to write your letter.

You may use your charts, clusters, journals, and picture postcard to help you.

When you write your letter, remember to

- Write at least one page
- Use letter form
- Choose your words carefully so that the reader understands what you mean
- Check to see that each question of the prompt was answered
- Reread your letter when you are finished
- Check that you said what you wanted to say
- Write in paragraph form
- Check your spelling and capitalization

Step 2

Teacher collects and scores student papers, using the specific rubric for *Little Boy with Three Names* (see appendix for “Literature-Specific Four-Point Rubric”).



Revising and Editing

Step 1

Teacher returns papers to students. In pairs, students exchange papers and edit one another's papers, using the “Guidelines for

Helping a Writer Rethink a Piece of Writing” (see appendix).

Step 2

In pairs, students edit for the following:

- Capital letters
- Punctuation
- Correct letter form
- Paragraph form
- Wrote as Tso’u
- Misspelled words

Step 3

Students return papers to original authors. Students then revise their own papers, using “Revising Strategies” (see appendix).

Step 4

Teacher scores the revised papers, using the literature-specific rubric for *Little Boy with Three Names*.

Student Sample:

March 1, 1996

Dear Pachale,

I am now in boarding school. I always think about you. I have fun in school, but not as much fun as during the summer. I thank you for many things, and for being a good friend.

When I first came home everything was strange. The bed, sounds, and clothes were all strange. You made me comfortable in many ways. By being my clan brother and bringing me yellow dog, you made me feel home again.

I learned many things about myself. I learned I was truthful, loyal, a young man, a good dancer, and a clan brother.

I also changed in many ways. I changed by doing more Indian things, feeling Indian, having yellow-dog, having long hair, per cenality, and I could go on stage and not be shy.

You taught me many things over the summer. Basically you taught me to use my natural resources. You taught

me how to use plants to treat snake bites and other harmful things, that aspen leaves have oil to protect our skin from getting sun-burned, how to run on legs, bend my knees while going down hill, to breathe in high places, gather logs in a bundle, to irrigate plants, clean and use a gun. You also taught me to think long thoughts and read the stars.

I am looking forward to doing many things next summer. Maybe we can go to Blue Lake again, we could see the sacred tree and more fun things.

Clan Brother,
Tso’u

•Optional Supplemental Activities

Field Trip to the Southwest Museum

Students see displays and artifacts of Native Americans of the Southwest. Students participate in hands-on activities led by the docent.

Class Ceremonial

As a culminating activity, students perform the Hoop Dance, play music to accompany the dance, and create original dances to go with the rain sticks that they made in class. They cook Indian fry bread, bake corn bread, and fry tortilla chips.

Interview with Commissioner from the LAUSD Native American Commission

APPENDIX

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Name: _____ Date: _____



1. What do you think this book is about? _____

2. Where do you think the story takes place? or What is the setting of the story? _____

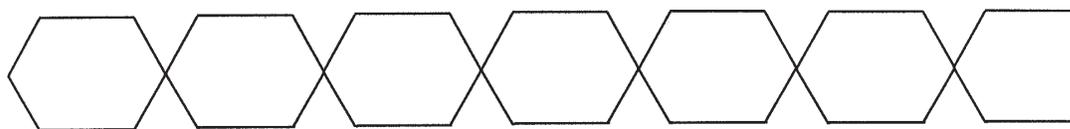
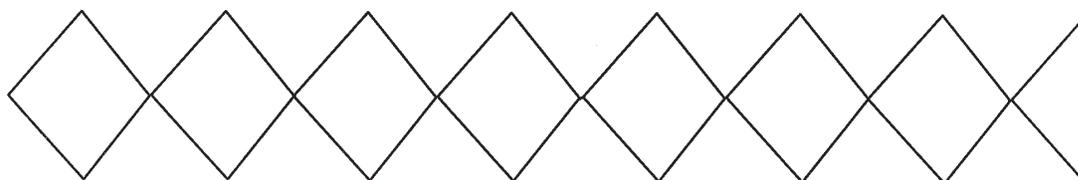
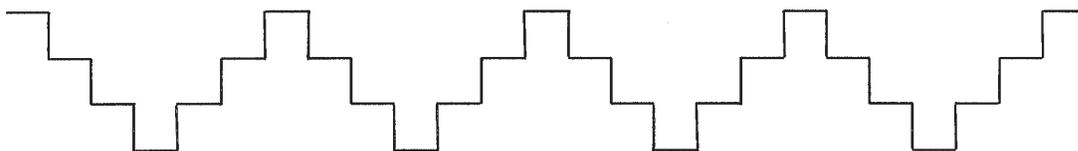
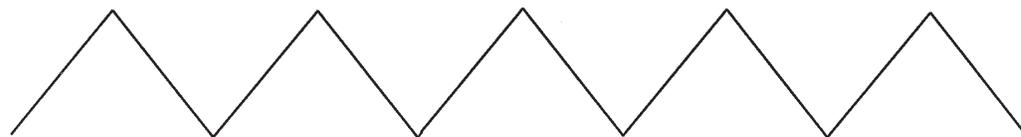
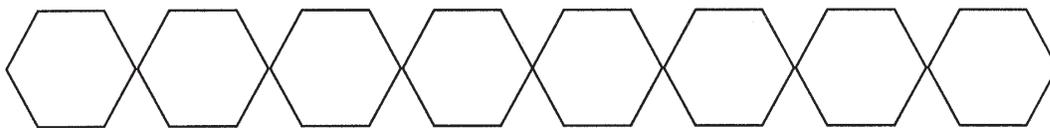
Little Boy with Three Names

by Ann Nolan Clark

This folder belongs to _____

Directions:

1. Cut out the rectangle.
2. Paste on the cover of your folder.
3. Write your name in the appropriate space.



Directions:

Here are some samples of borders that you may want to use to decorate your folder, or you may wish to design your own.

PARAGRAPH FORM

DAY 3

Name: _____ Date: _____

TITLE (MAIN IDEA)

TOPIC SENTENCE:

THREE DETAILED SENTENCES:

TITLE (MAIN IDEA)

TOPIC SENTENCE:

THREE DETAILED SENTENCES:

Generic Four-Point Rubric

LEVEL	Content	Organization	Style	MUGS
4	A "4" paper fully achieves the purpose of the assignment, clearly expresses the ideas to an intended audience, and conveys a distinct point of view. It <i>fully</i> and <i>elaborately</i> develops and integrates appropriate ideas with supporting details from the text.	A "4" paper follows the form required. It adheres to the topic and makes logical and explicit connections; is organized in paragraphs; and has a <i>clear</i> sense of a beginning, middle, and end.	A "4" paper contains a quality of uniqueness that enriches its meaning and readability. It exhibits various techniques such as vivid images, descriptive and expressive phrases, variation in sentence patterns, and appropriate tone.	A "4" paper demonstrates superior command of mechanics, usage, grammar, and spelling (MUGS). It is free of errors that interfere with the writer's meaning.
3	A "3" paper develops purpose, audience, and point of view. It <i>sufficiently</i> provides as much information <i>as called for</i> and develops and integrates appropriate ideas with supporting details from the text. It may contain <i>a</i> minor inaccuracy.	A "3" paper follows the form required. It adheres to the topic; makes logical connections among most of the ideas; and has a sense of beginning, middle, and end.	A "3" paper may exhibit techniques such as vivid images, descriptive and expressive phrases, variation in sentence patterns, and appropriate tone.	A "3" paper may contain a number of minor errors, but demonstrates a considerable command of most of the elements of MUGS. It may have an error such as <i>am</i> unclear sentence that somewhat interferes with the writer's meaning.
2	A "2" paper contains limited evidence of purpose, audience, and point of view. It may make limited use of the text and may show limited development of that information. It may have obvious factual errors and omissions.	A "2" paper has serious organizational problems; it may not adhere to the topic; may have unclear passages; may make limited connections between ideas; and has a limited sense of beginning, middle, and end. Digressions may significantly interfere with the writer's meaning.	A "2" paper has limited command of the elements of style. It may be mechanical and almost robotic. It typically shows less control of the use of language. There is limited evidence of various techniques such as vivid images, descriptive and expressive phrases, variation in sentence patterns, and appropriate tone.	A "2" paper contains frequent errors that may or may not distract or interfere with the writer's meaning.
1	A "1" paper may contain little or no evidence of purpose, audience, point of view, or a relevant topic. It may contain few or <i>no</i> details from the text and show little or <i>no</i> development of that information. It may consist mainly of sentences copied from a text. It may have <i>serious</i> factual errors and omissions.	A "1" paper has little or no order. It may be a rambling collection of thoughts. It has severe organizational problems: little or no connection among ideas; no sense of beginning, middle, and end; and many digressions.	A "1" paper has little or no command of the elements of style. There is no consistency. It may <i>only</i> consist of a string of words conveying little or no meaning.	A "1" paper demonstrates little or no command of MUGS. Errors appear in all or nearly all sentences and interfere with the writer's meaning.

Note: MUGS: Mechanics (the editing rules of capitalization, punctuation, indentation, and manuscript form); Usage (formal and informal language influenced by region and culture); Grammar (knowing the structure of the language, including subject-verb agreement and pronoun case); Spelling.

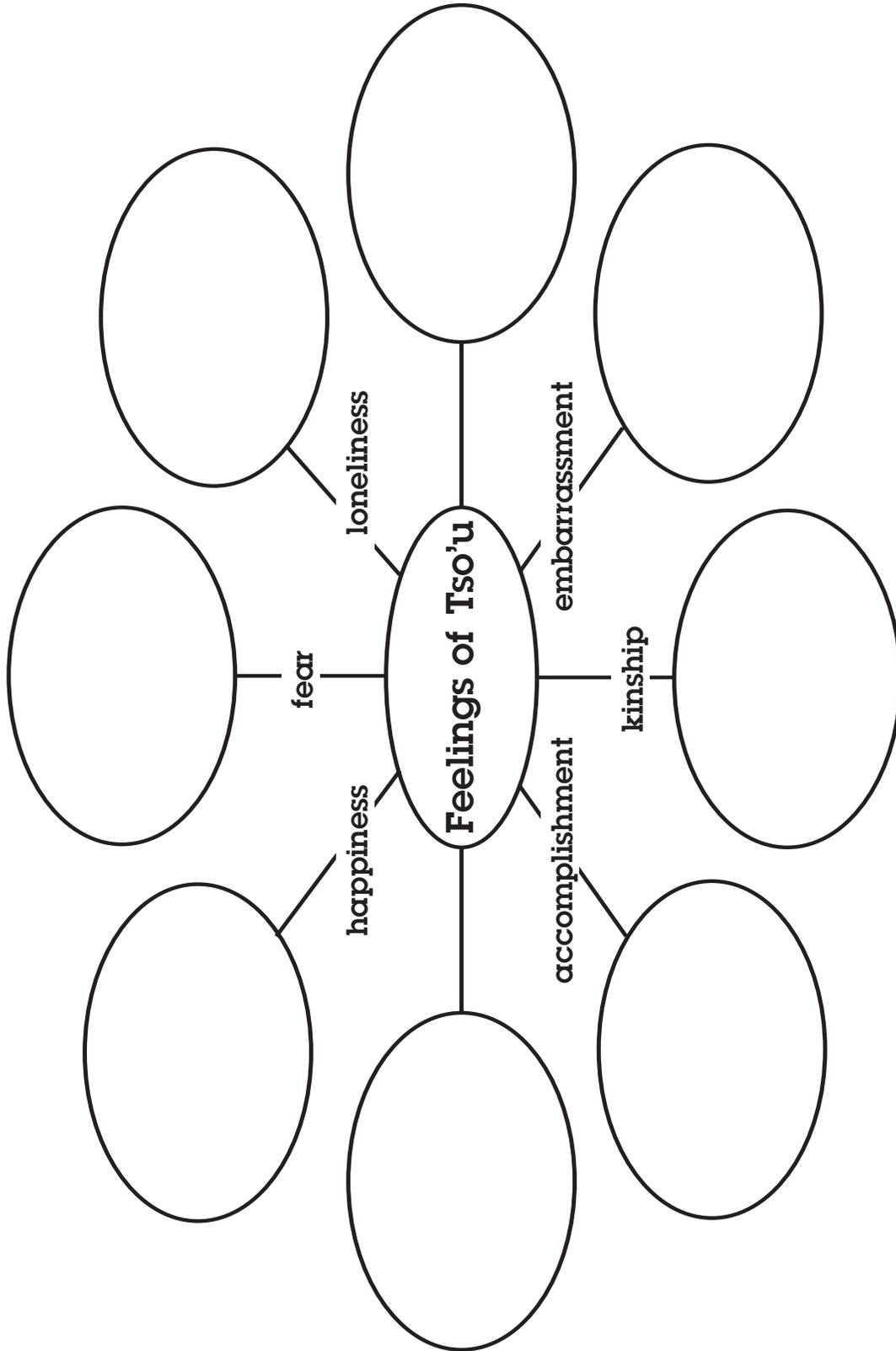
VOCABULARY GRAPHIC ORGANIZER

DAY 5

Vocabulary Graphic Organizer	Name: _____	Date: _____			

CLUSTER ON TSO'U'S FEELINGS

DAY 10



FRIENDLY LETTER FORM

DAY 11

Name: _____ Date: _____

Friendly Letter

DOES YOUR LETTER HAVE:	YES	NO
1. <u>Heading</u>		
·Does it start in the middle of the line?		
·Is there a comma after the number of the day?		
2. <u>Greeting</u>		
·Did you start at the margin?		
·Did you begin “Dear” with a capital D?		
·Is there a comma at the end?		
3. <u>Body</u>		
·Did you indent the first letter under the “r” in “Dear”?		
·Did you write in complete sentences?		
·Do your sentences make sense?		
4. <u>Closing</u>		
·Is it right under the body?		
·Does it start in the center of the page?		
·Does it start in the middle of the line?		
·Does the first word start with a capital letter?		
·Does it end with a comma?		
5. <u>Signature</u>		
·Is it written right below the closing?		
·Does each word begin with a capital letter?		

VOCABULARY CHART

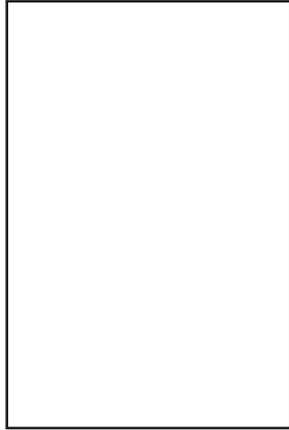
DAY 12

Name: _____ Date: _____

Vocabulary Chart

1. Find the word in the story and write the sentences where it's used.

2. Prediction—guess what you think the word means on the basis of how it's used in the story.



Write the word on the line and draw a picture that shows the meaning of the word in the box.

3. Look up the word in the dictionary and write the meaning that fits the way the word is used in the story.

4. Synonym—write a word or phrase that means the same or close to the same as the word.

Name: _____ Date: _____

Pachole taught me _____

It was important for me to learn this because

Name: _____ Date: _____

Pachole taught me _____

It was important for me to learn this because

Directions: Cut the paragraphs into strips and distribute one strip to each cooperative group.

1.

The wheat was harvested. It was cut and threshed. It was winnowed. It was washed and dried. It was stored away for winter.

2.

The boys dug yucca weed for its fibers. They dug yucca root for its fruit. They dug juniper berries for their mothers to use. They dug plants that are used for medicine.

3.

In the evenings the people danced. They danced the circle dance. They danced the scalp dance. They danced dances borrowed from the Plains Indians. They danced the fun dances. They danced the dances of the summer season.

4.

Pachole taught Tso'u how to tie sticks into bundles. He taught him how to save his breath in the high places. He taught him how to breathe in the climbing upward. He taught him how to bend his knees in walking downhill. He taught him how to keep his balance when walking over stones.

5.

The boys found the tracks of a mountain lion. They found a packrat's nest. They found the bedded-down place of a bear. They found a prairie dog family's underground hole. They found an old owl in a tree.

6.

August came to Taos bringing purple asters and graco and yellow goldenrod and chamisa and sunflowers.*

*This sentence is appropriate for students who are being introduced to sentence combining or for LEP students.

1.

All the dance costumes, the feathers and flutes, and the gourd rattles and drums were made into great blanket-covered bundles.

2.

At last the day of starting came. The 10 old men and the 10 young men and the two boys were ready.

3.

Tso'u's grandmother made him new beaded leggings. His grandfather made him beaded moccasins. His father made him little fantail feathers and fan arm feathers. His mother made him a new red shirt. Pachole, too, had new leggings and moccasins and feather ornaments. His shirt was green.

4.

The Trailway [sic] bus came for them. It stopped by the bridge of the little river. All the little boys and the dogs and the babies and all the little girls crowded around it. All the grandmothers and grandfathers crowded around it. All the school girls and school boys crowded around it. The fathers and mothers came to their doorways.

5.

The many blanket bundles of dance and drums and feathers and flutes and rattles and drums were put on top of the bus. The 10 old men got inside the bus. The 10 young men got in, too. They leaned out the windows and waved good-bye.

6.

It was a town of little hills and streets and sidewalks and houses of Indian people.

WHAT TSO'U LEARNED AND HOW HE CHANGED

DAY 17

	FIRE	BLUE LAKE	CEREMONIAL
What did Tso'u learn about himself?			
What did Tso'u learn about his tribe?			

Literature-Specific Four-Point Rubric—3rd Grade
Little

LEVEL	Content	Organization	Style	MUGS
4	A "4" paper clearly answers all points of the prompt: •Thanks Pachole for being such a good friend. •Tells what he learned about himself and his tribe. •Tells how he changed his summer. •Tells what he learned during the fire, the trip to Blue Lake, and the ceremony. The writer refers to the story to support ideas. The writer speaks to Pachole throughout the letter.	A "4" paper is written in the form of a letter. The letter adheres to the topic, making logical and explicit connections. It has a clear sense of beginning, middle, and end and is organized in paragraphs.	A "4" paper maintains the voice of Tso'u throughout the letter. The letter contains a quality of uniqueness. It uses several descriptive and/or expressive phrases. It uses variation in sentence pattern.	A "4" paper contains all the elements of a letter: heading, greeting, body, closing, and signature are in proper friendly letter form (heading is the date only). All proper nouns and beginnings of sentences are capitalized. The letter is punctuated correctly. Few spelling errors may occur, but do not interfere with the writer's meaning. The majority of the sentences are complete.
3	A "3" paper clearly responds to the following points of the prompt: •Thanks Pachole for being such a good friend. •Tells what he learned about himself and his tribe. •Tells how he changed his summer. The letter refers to at least one example from the story. The writer speaks to Pachole throughout the letter.	A "3" paper is written in the form of a letter. It adheres to the topic and makes logical connections among most ideas. It has a sense of beginning, middle, and end and has at least one paragraph.	A "3" paper maintains the voice of Tso'u throughout the letter. The letter may or may not contain a quality of uniqueness. The letter has at least one descriptive or expressive phrase. There is variation in sentence pattern.	A "3" paper has most of the elements of a friendly letter correct. Most proper nouns and beginnings of sentences are capitalized. The majority of sentences are punctuated. The majority of sentences are complete. Some spelling errors may occur, but do not interfere with the writer's meaning.
2	A "2" paper responds to two out of the four points of the prompt. The letter may or may not contain any examples from the story. It may or may not speak to Pachole throughout the letter.	A "2" paper may or may not be written in the form of a letter. It may not adhere to topic. The letter makes limited connections among ideas and has a limited sense of beginning, middle, and end. The letter has unclear passages, and digressions, repetition, or rambling may occur.	A "2" paper may or may not maintain the voice of Tso'u throughout the letter. The letter does not contain a quality of uniqueness. Descriptive and expressive phrases are not evident. The letter may or may not use variation in sentence pattern.	A "2" paper has some of the elements of a friendly letter correct. Some proper nouns and beginnings of sentences are capitalized. Some sentences are punctuated. It may contain run-on or fragmented sentences. Spelling errors begin to interfere with the writer's meaning.
1	A "1" paper may or may not respond to one point of the prompt. The letter does not contain any example from the story. It may or may not speak to Pachole throughout the letter.	A "1" paper may or may not be written in the form of a letter. It may not adhere to topic and makes no connections among ideas. A "1" paper has limited or no order. It may be a rambling connection of one thought.	A "1" paper is not written in the voice of Tso'u. It does not contain a quality of uniqueness. It does not contain any descriptive or expressive phrases. It does not contain any variation in sentence pattern.	A "1" paper may not follow letter format. Errors in capitalization, punctuation, and spelling appear in all, or nearly all, sentences. Spelling errors interfere with writer's meaning. There are many run-on or fragmented sentences.

Note: MUGS: Mechanics (the editing rules of capitalization, punctuation, indentation, and manuscript form); Usage (formal and informal language influenced by region and culture); Grammar (knowing the structure of the language, including subject-verb agreement and pronoun case); Spelling.

GUIDELINES FOR HELPING A WRITER RETHINK A PIECE OF WRITING*

DAY 19

These open-ended questions help writers recognize and practice specific qualities of good writing. In individual or small-group writing conferences, the teacher and/or student can select one or two of these areas to work on, depending on the needs of the particular piece of writing. The writer's responses to the questions lead naturally into further conversation about how to improve the piece. As teachers consistently focus on these qualities, students develop a powerful framework for rethinking and revising their writing.

Helping a writer FOCUS

- What is the most important part of your piece of writing?
 - Why is it so important?
- Is there anything that doesn't seem to fit in your piece?
 - How would the piece change if you left it out?

Helping a writer EXPAND a piece

- Are there any important parts missing?
 - Where could you tell more?
 - What new ideas could you add?
- What questions will your readers want to ask you after reading your piece?
 - Where could you add ideas that would answer those questions?

Helping a writer reconsider the SEQUENCE

- Does your lead make the reader want to keep on reading?
 - How could you make your lead more interesting?

- Do you have a strong ending?
 - How could you make the ending stronger?
- Is the piece put together in the best order?
 - Is there any other way to order the parts?

Helping a writer SHOW, not tell

- Where have you done a good job of showing rather than just telling what you meant?
- Can you find a place where you could show more by adding descriptions and details?

Helping a writer develop a sense of STYLE

- When you read your piece aloud, can you find words and phrases that sound especially good?
 - Listen for words that sound humorous, fresh, or "just right."
- Can you find any boring or overused words and replace them with better words?
- Where does it sound "just like you"?

*Guidelines adapted from *Lessons from a Child* by Lucy McCormick Calkins, Heinemann, 1983.

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ADD

- New lead, new ending, new chapter
- Dialogue, action, humor
- Details, description, examples, reasons
- Your own voice

SUBTRACT

- Parts that could make a separate piece
- Unnecessary words, sentences, paragraphs
- Excessive adjectives

SUBSTITUTE

- Better lead, better ending, better examples
- Showing for telling
- Active verbs for passive verbs
- Fresh words for dead words

REARRANGE

- Events, sentences, paragraphs, sections
- Make a better order

EXTENSION ACTIVITIES FOR THE UNIT

The following are activities that can be taught to extend the unit across the disciplines:

PHYSICAL EDUCATION

- Hoop Dance
- races
- rhythm activities to Native American music

ART

- coil pots (view video “Maria of the Pueblos”)
- feather bands
- weaving
- paper beads
- corn husk dolls
- crayon resist sunsets
- sand paintings
- rain sticks

SCIENCE

- geology/topography
- weather tracking
- desert ecosystems (dioramas)
- terrariums
- reports on how animals adapt to desert environment
- growing corn

LANGUAGE ARTS

- creative writing; myths and legends
- rebuses, Native American symbols

MATH

- patterns
- geometry
- distance/measurements
- word problems
- cooking
- graphing (weather using *L.A. Times* weather page, progression of corn growth, class bar graphs of favorite desert animals)

MUSIC

- instruments: rain sticks, can drums, can rattles
- songs from *Little Boy with Three Names*, pages 40 and 55
- First Peoples*, words and music by Raffi and Michael Creber, 1994

SOCIAL STUDIES

- mapping: various tribes, the route to Gallup
- comparison of various Native American houses, clothes, foods, modes of transportation, etc.
- physical feature maps
- directions

GLOSSARY

cloze. This method assesses reading comprehension. Key words are omitted from the text and replaced by a blank line. Students provide an appropriate word for each blank.

cluster. Around a circled topic, students write related words and phrases. Used as a visual tool for brainstorming ideas.

MUGS. *Mechanics* (capitalization, punctuation, indentation, and manuscript form); *usage* (formal and informal language influenced by region and culture); *grammar* (knowing the rules of language); *spelling*.

Pictionary. This game reinforces vocabulary comprehension. Divide students into two teams. A member from each team is chosen to draw a picture of a vocabulary word. Teams try to guess the word on the basis of the picture.

quickwrite. In 5–7 minutes, students write their ideas on a given topic. Used as a tool for brainstorming.

read-around. A group strategy to allow writers to share their drafts or revised compositions. Collected drafts are coded (instead of using student names). Drafts from one group are passed on to the next group. Each person

reads an essay for about 3 minutes. Teacher calls time. Student passes essay to next person in group. Continue reading and passing until all papers in group have been read. Each group will evaluate papers and select a “best” or “favorite” paper, using a classroom-generated rubric. The papers will be passed to the next group until all students’ papers have been read (except by own group).

rubric. A scoring guide to distinguish levels of student achievement in various categories or holistically.

symbolic border. Decorating the border of a piece of work with a symbol or pattern that is related to the assignment.

T-Chart. A chart with two columns, used in this unit to compare and contrast.

touch reading. Teacher walks around the room and touches students when it is their turn to read. Student begins reading when touched. Previous reader stops when he or she hears another student begin.

Venn Diagram. Two overlapping circles to help students compare and contrast.

vocabulary journal. Students enter unfamiliar words from the text that either they or their teacher selected.

