



ArtsforLearning Online Curriculum

Unit 3 **Everyday Heroes**

PURPOSE

To engage students in the reading strategies of determining importance and synthesizing in nonfiction texts and to think deeply about what they learn through the visual art technique of collage.

UNIT DESCRIPTION

In this unit, students conduct research and gather evidence about Roberto Clemente to determine if they would judge him to be an everyday hero. To prepare, students learn what makes someone an everyday hero. Then, they begin their investigation by reading the narrative biography *Roberto Clemente: Pride of the Pittsburgh Pirates* by Jonah Winter. As they read, they engage in the literacy strategy of determining importance and noting information learned about Clemente to help them hone in on the evidence that supports their consideration of him as an everyday hero. Simultaneously, students learn a range of elements and principles of art as well compositional sources, students read a series of nonfiction texts, adding to what they know about Clemente as an everyday hero. As a culminating event, students share master Clemente Collages in a gallery walk for an invited audience.

Newly Added Feature: This Unit's student texts have been translated into Spanish.

COMMON CORE STATE STANDARDS

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This Assessment Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit.

Each A4L unit is developed on a common framework and contains a 3-part sequence of

instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

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Unit 3 **Everyday Heroes**

Part 1 Learning Unit 3: Lesson 1

Introduce the Unit & Introduce the

Concept of Everyday Heroes

Unit 3: Lesson 1

Introduce The Unit & Introduce The Concept Of Everyday Heroes

LITERACY OBJECTIVE

By the end of this lesson students will be able to use words and phrases to describe the qualities of an everyday hero.

LITERACY "I CAN" STATEMENT

"I can use words and phrases to describe the qualities of an everyday hero."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce the Unit Step 2: Introduce Lesson 1	10 Minutes
Step 3: Explore the Concept of Everyday Heroes Step 4: Explore Media Examples & Identify Qualities of Everyday Heroes	35-40 Minutes

Step 5: Deepen Understanding of Words on Qualities of an Everyday Hero Chart	
Step 6: Prepare Students to Explore Everyday Heroes at Home Step 7: Close Lesson 1--Treasure Pile of Books	10 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Reading: Informational Text

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

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

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

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

SECONDARY CCSS

Writing & Language

W 3.7: Conduct short research projects that build knowledge about a topic.

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W 4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W 4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

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

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

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

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

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

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

Speaking & Listening

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

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

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

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

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

TEACHING RESOURCES**CLASSROOM CHARTS**

- Collage Example: Image from *The Tiny Seed* by Eric Carle
- Collage Example: Image from *Beautiful Blackbird* by Ashley Bryan
- Collage Example: *Dinner Before the Revival Meeting* by Romare Bearden (from *Romare -Bearden: Collage of Memories*, page 11)
- Qualities of an Everyday Hero Chart (Created in Class)
- Vocabulary Words and Icons: Lesson 1

A4L STUDENT NOTEBOOK

- Explore Everyday Heroes at Home

VIDEO CLIPS

- Facilitation of Video Clips & Texts (PDF)
- Moving Windmills: The William Kamkwamba Story (6 minutes, 8 seconds)
- The Elena Duron Miranda Story (1 minute, 44 seconds)

TREASURE PILE OF BOOKS

Supply of books for extra reading

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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

**DIFFERENTIATION OPTIONS**

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE THE UNIT

Process: Start the *Everyday Heroes* unit by explaining the purpose and activities of the unit. Show examples of collages: Eric Carle's illustration from *The Tiny Seed*, an image from Ashley Bryan's *Beautiful Blackbird*, and Romare Bearden's *Dinner before the Revival Meeting*. Walk students through the Unit Overview for Students, which will help them know where they are in the learning process. Hand out the A4L Notebooks and A4L Texts. As part of the Unit assessment, students will be scored at various points through the Unit. This document is a quick reference guide to each of those locations.

TEACHING TIP: EXAMPLES OF EVERYDAY HEROES

Begin the unit exploring several examples of everyday heroes from the media or books.

In this lesson, instruction and resources are provided for The William Kamkwamba Story and The Elena Duron Miranda Story. Feel free to use alternatives examples. Visit the website www.kidsareheroes.com for great examples of kids serving their communities and helping others or CNN to browse additional examples of everyday heroes

Suggested Dialogue

BEGINNING THE UNIT

"We are beginning an Arts for Learning unit called Everyday Heroes. In Arts for Learning units, you combine reading and the arts to get even better at both. In this unit, we'll figure out what makes someone like you or me an everyday hero, and we'll use the art form of collage to show our understanding. Collage is a way for artists to bring all sorts of different materials, shapes, textures, and colors together to create an original work of art. Let's look at a couple of examples. This collage is by Eric Carle and is from the book *The Tiny Seed*." (Project image.)

"What do you see? What stands out for you in this collage?" (Students respond.)

"This collage is by Ashley Bryan and comes from her picture book titled *Beautiful Blackbird*. (Project image.) What do you see? What stands out for you? (Students respond.) Notice how Bryan uses lots of different colors and shapes to represent..."

"This collage is by Romare Bearden and is called *Dinner Before the Revival Meeting*." (Project image.)

"What do you see? What stands out for you in this collage? (Students respond.) You can see how they use different materials to create pictures. We'll use the work of these artists to help us learn about creating collages."

"This is the Unit Overview for Students, which will help us know where we're going as the unit progresses. (Show Unit Overview for Students and highlight each part.) We'll begin our research about a real person by reading a narrative biography and creating collages to help us think about what we've learned. Then we'll read additional nonfiction texts to add to our knowledge about this person and decide if he or she can be called an everyday hero. The unit will culminate with collages that represent your understanding of what makes someone an everyday hero. We'll share them with an invited audience (school peers, friends, and family) in a gallery walk."

"These are our A4L Notebooks and A4L Unit 3 Texts, which we'll use to process what we read." (Pass out A4L Notebooks and A4L Texts.)

STEP 2: INTRODUCE LESSON 1

Process: Give an overview of the lesson objective: Explore the concept of everyday heroes in the media and in students' lives.

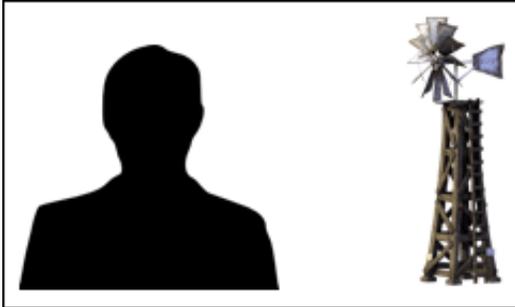
ELL Support: Comprehensible Input

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

Recommended vocabulary from The William Kamkwamba Story to pre-teach with Vocabulary Snapshots:

- Collage - Hero - Malawi -
- Windmill - Qualities -

Sample Visual Icons for The William Kamkwamba Story



These visual icons and more are available [here](#). Visual icons are also available for The Elena Duron Miranda Story [here](#).

Suggested Dialogue

EXPLORING WHAT MAKES AN EVERYDAY HERO

"Today we are going to explore what makes someone an everyday hero. We'll look at some examples and think about people in our own lives."

"By the end of today's lesson, you will be able to say, 'I can use words and phrases to describe the qualities of an everyday hero'."

STEP 3: EXPLORE THE CONCEPT OF EVERYDAY HEROES

Process: Talk with students about the difference between heroes and everyday heroes.

Suggested Dialogue

CONTEMPLATING WHAT IS A HERO?

"What comes to mind when I say 'hero?' Turn and talk with a partner. (Students pair-share.) Let's share out. (2 - 3 students share.) In this unit, we're going to explore what it means to be an everyday hero. An everyday hero is a real person who goes to great lengths to help people in unselfish ways. Let's look at some examples."

STEP 4: EXPLORE MEDIA EXAMPLES & IDENTIFY QUALITIES OF EVERYDAY HEROES

Process: Guide students to explore several examples of everyday heroes, using video clips and/or nonfiction texts. Begin with the video, *Moving Windmills: The William Kamkwamba Story*. If time allows, watch a second video clip: *The Elena Duron Miranda Story* or another selection of your choice, following the same process.

Use this document, *Facilitation of Everyday Hero Clips*, for recommendations on how to facilitate both the videos and the nonfiction texts. Suggestions are there for using the videos alone or with the nonfiction texts, and for using the nonfiction texts if there is no online access. Below is a sample process for discussing the heroes using video.

For each example, guide students through a process in which they use evidence from the video and make inferences based on that evidence. With each example, follow the steps below:

1. Periodically stop and record what students learn about the person. Ask the question, "What have you learned?" Use chart paper to record evidence for each everyday hero. (See menu below: *What We Learned About William Kamkwamba*.)
2. Use what students have learned about the person to draw conclusions about him or her as an everyday hero. Ask the questions, "Based on what you just learned, what can you conclude? What qualities does this person have?" Guide students from general descriptors like "smart" or "nice" to more sophisticated qualities like "curious" or "compassionate." After charting qualities, decide which ones make him/her an everyday hero. Write these qualities on a separate chart titled "Qualities of an Everyday Hero." Display this chart in the room throughout the unit. See sidebar *Qualities of an Everyday Hero* for a sample chart.
3. Record a student-friendly definition for each quality, so that students can use the words independently as the unit progresses. As students develop more nuanced understandings, feel free to add to the definitions.

Qualities Of An Everyday Hero

Generate a list of qualities of everyday heroes and post them in the classroom for the duration of the unit. Guide students from general descriptors like "smart" or "nice" to more sophisticated qualities like "curious" or "compassionate." If many of the following words are new to students, consider introducing 2-3 words at a time.

A potential list of qualities may include the following. Add student-friendly definitions for all words. Add to the list as the unit progresses.

Caring: thinks of others and wants to help them

Compassionate: deeply caring

Courageous: someone who is brave

Creative: someone who works hard on problems and comes up with smart, effective, and unusual solutions

Hard-working: does things that take a great deal of time and effort

Helps others: understands the important problems that other people are having and finds ways to solve them

Hopeful: believes that things can get better

Passionate: has very strong feelings and interests in something

Patient: willing to wait for something desired

Persistent/Perseveres: doesn't give up: keeps working on something, even when it's hard or unpleasant, and many other people would have given up

Resourceful: able to invent or find what is needed (tools, objects, or people) to succeed, especially in times when most others would have given up

Selfless: someone who does things just to help others, even when it means doing things he or she doesn't really like doing

SAMPLE CHART: WHAT WE LEARNED ABOUT WILLIAM KAMKWAMBA

An everyday hero is a real person that goes to great lengths to help people in unselfish ways.

Evidence: What have we learned about William?	Qualities: What words describe him?
-from Malawi, Africa -family is poor -no money to go to school -no electricity in his house or village -wanted to help his family	-poor
-wanted to know how things worked	-caring
-got a book from the library	-curious
-uses things from the trash to build a windmill	-resourceful

for electricity	
-paid for his friend to go to school	-generous

Suggested Dialogue

INTRODUCING THE FIRST VIDEO

"We're going to watch a video clip called *Moving Windmills: The William Kamkwamba Story*. This is a story about a real boy from Malawi, who built windmills so that his village could have electricity. A windmill is a machine with blades that are rotated by the wind. When the wind blows, the blades go around, creating electricity. One of the truly amazing things about William's story is that he had no one to teach him or show him how to make a windmill. He couldn't even ask his teacher at school, because he couldn't go to school--students must pay to go to school in Malawi, and William was too poor. Now, as we watch, I'll pause and we'll talk about what we are learning about William. After the video, we'll talk about what makes this boy an everyday hero."

WATCHING THE VIDEO

While watching the video, stop and read subtitles aloud to students. Stop periodically and ask students what they have learned about William. Record responses on the board/chart.

"What have we learned about William so far?"

Students respond. Record under the "Evidence" column. Continue the process until the end of the video. If students go directly to a quality like "creative," prompt them to provide evidence, and record.

GENERATING A LIST OF QUALITIES

"Let's look back at all the things we learned about William. What can we conclude about William? What qualities does he have? For example, we learned that William used things from a trash pile to build a windmill to create electricity for his village. I can conclude that William is a person who didn't have the right materials, but was still able to build what he wanted. A word for this is resourceful, which means someone who is able to invent or find what they need to succeed, especially in times when most other people would have given up. Based on the evidence we have gathered, what other qualities do you think he has?" (Students respond. Add responses to chart. See expanding menu above: What We Learned About William Kamkwamba for an example.)

"We're going to create a list of great qualities to describe everyday heroes. Some of the words we used to describe William might not make him an everyday hero. For example, we described him as 'poor.' Being poor does not make someone an everyday hero. Which qualities that we recorded for William do you think make him an everyday hero? We are going to write these on our Qualities of an Everyday Hero Chart." (Students respond. Record student friendly definitions next to each word.)

If time permits, explore 1 - 2 more examples of an everyday hero using the same process. See Facilitation of Everyday Hero Clips for using The Elena Duron Miranda Story.

STEP 5: DEEPEN UNDERSTANDING OF WORDS ON QUALITIES OF AN EVERYDAY HERO CHART

Process: The purpose of this activity is to help clarify and deepen understanding of the words on the Qualities of an Everyday Hero Chart. Guide students to talk about people in their own lives who embody one of the qualities on the chart. This person does not need to be an everyday hero. Pass out sticky notes. Have students write the name of that person, the quality, and a description of why he or she embodies that quality. Engage in a whole-class discussion. Post sticky notes on the Qualities of an Everyday Hero Chart next to the matching qualities.

Suggested Dialogue

Discovering Hero Qualities In Everyday People

"We have developed a great list of qualities for everyday heroes. Can you think of someone you know who has shown one of these qualities at some point in his or her life? This person doesn't have to be an everyday hero--right now, we just want to understand what these qualities mean. For example, my sister studies really hard in community college so she can transfer to a university. She's 'hard working.' Turn and talk with your partner." (Students pair-share.)

Using The Sticky Notes

"On the sticky note, write the name of the person, the quality, and something they did that shows this quality." (Students write.)

"Let's share out using the list of Qualities of an Everyday Hero. The first quality on our list is (say word). Raise your hand if you wrote about this quality. (Students raise hands.) Who would like to share what you wrote?" (2 - 3 students respond. Continue process for remaining words on the list. Collect sticky notes to post)

STEP 6: PREPARE STUDENTS TO EXPLORE EVERYDAY HEROES AT HOME

Process: Prepare students to continue their investigation at home. Have students choose one of the three options on page 3 in their A4L Notebook. Students can take home their A4L Notebooks, tear the page out, or photocopies can be made.

ELL Support: Homework Tips

- Allow alternative response formats.
- Encourage use of native language.
- Provide a list of suggestions on how parents might assist with homework.
- Provide a peer homework tutor.

Suggested Dialogue

Working At Home

"We're going to continue this exploration at home. Open your A4L Notebook to page 3. Your assignment is to take your notebook home and complete one of the following options":

1. Interview someone about whom he or she thinks is an everyday hero, and explain why.
2. Write about someone you think is an everyday hero, and explain why.
3. Go to the Kids are Heroes website at www.kidsareheroes.org/, identify one person you think is an everyday hero, and explain why.

STEP 7: CLOSE LESSON 1--TREASURE PILE OF BOOKS

Process: Close the lesson by introducing the Treasure Pile of books. The Treasure Pile starts out with examples of picture-book biographies for students to read. In later lessons, you'll add to the pile picture books that use the art form of collage. Invite students to read the books during silent reading time, and to check them out to read at home. Out of School Reading is essential for students to become successful readers. Close the lesson with a "look forward" describing the next lesson.

Treasure Pile Of Books

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.
- Collect as many (a) picture-book biographies and (b) collage-illustrated books as possible that fit well with those reading levels and interests. If possible, include books with a multicultural perspective in your selections.
- Start out with picture-book biographies in the Treasure Pile of books. As collage techniques are introduced, "sneak" collage-illustrated titles into the pile.
- Whenever possible, send students to the Treasure Pile.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home to read.

Suggested Dialogue

TREASURE PILE OF BOOKS

"Books are some of my favorite places to find everyday heroes. Did you know that in many ways, books are like time machines? They let us feel like we're right there, in times that might have been years and years ago, even before we were born, meeting people who have done awesome things. Finding the everyday heroes who really inspire you the most--the people you want to remember for your whole life--is a very personal thing. When you find the right one, it's like discovering a new part of yourself; it's almost like discovering something new that you're really good at."

"That's because sometimes, discovering a hero who really inspires you can change your life. Just thinking about that hero can give you strength when things get tough; help you keep going when you're thinking about giving up; and help you come up with ideas about making a real difference in other people's lives. In other words, they can help you become an everyday hero, too."

"Sometimes finding your favorite hero or heroes can take awhile. So don't worry if the very first person you read about isn't the right hero for you. Keep looking! When it's your turn at the Treasure Pile, look for a book that makes you curious about the person inside. Take the book home, and read it by yourself or with your family. See if this is a person you want to remember your whole life: someone who can be in your heart and mind when things get tough saying, 'Don't give up!'"

"And if you find that person, be sure to write on one of these cards and put it on our Qualities of an Everyday Hero Chart. Write something like, 'Thomas Edison is my hero, because . . .' and then write the reason. That way we all help each other, and more of us might find a great everyday hero--someone who just might help us become everyday heroes, too. In fact, I really hope that one day, someone will write a book about you!" (Explain sign out procedures.)

LOOKING FORWARD

In our next lesson, we'll start reading a narrative biography, and as we read, we'll see if we can identify any of our everyday hero qualities in that person.

PERFORMING THE CLOSING RITUAL (OPTIONAL)

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

CONGRATULATIONS ON COMPLETING LESSON 1! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 2

Begin Roberto Clemente: The Pride of the

Pittsburgh Pirates

Unit 3: Lesson 2

Begin *Roberto Clemente: The Pride Of The Pittsburgh Pirates*

LITERACY OBJECTIVE

By the end of this lesson students will be able to use evidence from the text to determine if Clemente has the qualities of an everyday hero.

LITERACY "I CAN" STATEMENT

"I can use evidence from the text to determine if Clemente has the qualities of an everyday hero."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 2 Step 2: Share Everyday Hero Homework Assignment	10 Minutes
Step 3: Put Students in "Collage Communities" Step 4: Set the Purpose for Research & Engage in a Pre-Reading Discussion of Roberto Clemente: Pride of the Pittsburgh Pirates by Jonah Winter	10 Minutes
Step 5: Read Aloud Excerpt 1 & Discuss Poetic Structure of the Text Step 6: Excerpt 1: Take Notes & Examine Clemente as an Everyday Hero	20 Minutes
Step 7: Excerpt 2: Read, Take Notes, & Examine Clemente as an Everyday Hero Step 8: Excerpt 3: Read, Take Notes, & Examine Clemente as an Everyday Hero Step 9: Close Lesson 2	20 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards

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

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

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-

led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

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

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

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

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

SECONDARY CCSS

Reading Standards

RI 3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.

RI 3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

RI 3.5: Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

RI 4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI 4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

RI 4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

RI 4.5: Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

RI 5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI 5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

RI 5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI 5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

Writing & Language

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

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

W 5.4: Produce clear and coherent writing in which the development and organization are appropriate

to task, purpose, and audience.

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

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

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

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

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

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

Speaking & Listening

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

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

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

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

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

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

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

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

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

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

TEACHING RESOURCES

A4L TEXTS

-Roberto Clemente: Pride of the Pittsburgh Pirates

A4L STUDENT NOTEBOOK

- Explore Everyday Heroes at Home
- Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpts 1, 2 & 3

CLASSROOM CHARTS

- Roberto Clemente Photographs
- Vocabulary Words and Icons: Lesson 2
- Sample Evidence Chart, Excerpts 1-3
- Qualities of an Everyday Hero Chart (created in class)

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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

**DIFFERENTIATION OPTIONS**

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 2

Process: Give an overview of the lesson objectives: Read Excerpt 1, Excerpt 2, and Excerpt 3 of *Roberto Clemente: The Pride of the Pittsburgh Pirates*. Build background knowledge and read to determine if Clemente has qualities of an everyday hero.

ALTERNATIVES: EXPLORE A DIFFERENT EVERYDAY HERO

In lieu of exploring Roberto Clemente, select a different figure to research. To maintain the literacy objectives and instructional flow of the unit, gather a range (5-7) of nonfiction texts for students to read.

If possible, begin with a narrative biography and incorporate collage instruction while reading the text. The texts should offer information on different facets of the person's life so that students can see the benefits of reading across multiple texts. Include several texts with informational text features (headings, charts, timelines, photos, and captions).

The ultimate goal of the unit is for students to synthesize the information they gather across multiple texts and then decide if they can make a compelling argument why that person can be called an "everyday hero." Students will make that decision by weighing the evidence they gather with their own ideas about what makes someone an everyday hero.

Suggested Dialogue

INTRODUCE LESSON 2

"Today we are going to begin reading about a baseball player named Roberto Clemente. Throughout the unit, we'll read to determine if he has the qualities of an everyday hero."

"By the end of today's lesson, you will be able to say, 'I can use evidence from the text to determine if Clemente has the qualities of an everyday hero.'"

STEP 2: SHARE EVERYDAY HERO HOMEWORK ASSIGNMENT

Process: Students take out their A4L Notebooks and open to page 3. Students pair-share their findings. Guide a whole-class discussion and add to the Qualities of an Everyday Hero Chart.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: QUALITIES OF AN EVERYDAY HERO

Generate a list of qualities of everyday heroes and post them in the classroom for the duration of the unit. Guide students from general descriptors like "smart" or "nice" to more sophisticated qualities like "curious" or "compassionate." If many of the following words are new to students, consider introducing 2-3 words at a time.

A potential list of qualities may include the following. Add student-friendly definitions for all words. Add to the list as the unit progresses.

Caring: thinks of others and wants to help them

Compassionate: deeply caring

Courageous: someone who is brave

Creative: someone who works hard on problems and comes up with smart, effective, and unusual solutions

Hard-working: does things that take a great deal of time and effort

Helps others: understands the important problems that other people are having and finds ways to solve them

Hopeful: believes that things can get better

Passionate: has very strong feelings and interests in something

Patient: willing to wait for something desired

Persistent/Perseveres: doesn't give up: keeps working on something, even when it's hard or unpleasant, and many other people would have given up

Resourceful: able to invent or find what is needed (tools, objects, or people) to succeed, especially in times when most others would have given up

Selfless: someone who does things just to help others, even when it means doing things he or she doesn't really like doing

Suggested Dialogue

SHARE EVERYDAY HERO HOMEWORK ASSIGNMENT

"Before we start with Roberto Clemente, let's see what you learned about everyday heroes in your explorations at home."

"An everyday hero is a real person who goes to great lengths to help people in unselfish ways. Take out your A4L Notebook and turn to page 3. Share with a partner what you learned. (Students pair-share.) Let's share out. (2 - 3 students share.) Now that you have some real life examples of everyday heroes, let's look at our Qualities of an Everyday Hero Chart. Does your everyday hero have any of these qualities? Are there qualities we can add to our chart?"

(Whole-class discussion. Add to chart.)

STEP 3: PUT STUDENTS IN "COLLAGE COMMUNITIES"

Process: Put students into reading and collage groups, called Collage Communities. See sidebar Grouping Students for Reading & Collage: Collage Communities for guidance.

TEACHING TIP: GROUP STUDENTS FOR READING & COLLAGE

It is recommended that students work in groups of 3-5 throughout the unit. The purpose of these groups is to support students as they read, plan for, and reflect on collages. When developing the

Collage Communities, consider the following factors that will support the students when reading and creating art:

- Balance leaders and followers.
- Balance boys and girls.
- Be sure to include both native English Language speakers and ELLs at different stages of language acquisition. This will facilitate modeling correct use of language and increase participation.
- Take into consideration the nature of support students will need when reading the text.

Suggested Dialogue

CREATE COLLAGE COMMUNITIES

"Now we will create groups for reading and creating collages. We will call our groups Collage Communities. These groups will support you as you read, plan, create, and then reflect on your collages. I'll assign your Collage Communities. Take your A4L Notebook, Texts, and a pencil with you." (Tell students where to move.)

STEP 4: SET THE PURPOSE FOR RESEARCH & ENGAGE IN PRE-READING DISCUSSION OF ROBERTO CLEMENTE: THE PRIDE OF THE PITTSBURGH PIRATES BY JONAH WINTER

Process: Give students the charge of becoming researchers to investigate Roberto Clemente as an everyday hero. Engage in a pre-reading discussion of Roberto Clemente: The Pride of the Pittsburgh Pirates, by Jonah Winter. Show students the cover, discuss what they know about baseball, and show photos of Clemente.

ELL SUPPORT COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

Recommended vocabulary from Roberto Clemente to pre-teach with Vocabulary Snapshots:

EXCERPT 1

- Baseball Bat - Tropical Flowers
- Guava Tree - Little League
- Soup Can - Minor League
- Coffee-Bean Sack - Winter League
- Puerto Rico - Baseball Hall of Fame
- Guava Tree

EXCERPT 2

- Steel Mill - Palm Trees
- Smokestacks - Pittsburgh, Pennsylvania

EXCERPT 3

- Smacked - Glove - Bunt
- Ran Like Lightning - Leaping - Grand Slam
- Scorecards - Diving - Baseball
- Home Run - Crashing - Rolling
- Sacrifice Flies - Pop Fly - Line Drive

Sample Visual Icons for Roberto Clemente

See Unit 3 Texts, pages 10-20 (students) and Resources (teachers) for Vocabulary Snapshot activities for Roberto Clemente

**DIFFERENTIATION OPTIONS: READING & TAKING NOTES**

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

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



Read aloud and guide note taking in Excerpts 1, 2, and 3. Guide the class through reading and taking notes on all 3 excerpts, helping students find and record evidence and draw conclusions.



Read aloud and guide note taking in Excerpts 1 and 2. Students read and take notes on Excerpt 3 in pairs or independently. Guide students to read and take notes on Excerpts 1 & 2. Then have students work in pairs for Excerpt 3 with class discussion following. Some students can read in pairs while others read with more support from the teacher.



Students work independently to read and take notes on all excerpts.

Suggested Dialogue

SET THE PURPOSE FOR RESEARCH.

"We now have a good understanding of what makes someone an everyday hero and are ready to begin our investigation of Roberto Clemente."

"Researchers gather evidence from multiple sources; we'll conduct research by reading several different texts. Our charge is to learn as much as we can about Clemente and then to see if we have strong enough evidence to call him an everyday hero."

ENGAGE IN A PRE-READING DISCUSSION.

"We're going to start our research with a narrative biography called, Roberto Clemente: The Pride of the Pittsburgh Pirates, by Jonah Winter. Then, we will read a series of articles about Clemente to add to our knowledge. A narrative biography is a nonfiction account of a real person's life, told in the form of a story. Nonfiction means that the information in the story is true. The title of the book is Roberto Clemente: The Pride of the Pittsburgh Pirates. Clemente played for the Pittsburgh Pirates. What are some other baseball team names you know? (Students respond.)"

"What do you see on the cover? (Students respond.)"

"Here are some photos of Clemente. (Show images on the document camera from Resources.)"

"Clemente was famous; but just because he was famous, it doesn't mean he's an everyday hero. There are many famous sports stars who are not everyday heroes. (If appropriate, distinguish between athletes who embody everyday hero qualities and those who do not.)"

STEP 5: READ ALOUD EXCERPT 1 & DISCUSS POETIC STRUCTURE OF THE TEXT

Process: Read aloud Excerpt 1 (Texts, page 27). Pause to clarify terms, and to show a map of Puerto Rico and other icons (baseball, guava tree, etc.) using this resource as needed. After reading, talk to students about the structure of the narrative biography - the text is not written in typical prose, but rather like a poem with descriptive words and short phrases. Tell students the structure of the text impacts the way it is read by telling the reader when to pause and what to emphasize. Model reading aloud with expression. Show text and illustrations on document camera and/or have students follow along in their A4L Texts on page 27.

Suggested Dialogue

READ ALOUD, CLARIFY TERMS, AND DISCUSS STRUCTURE

Read aloud Excerpt 1. Clarify terms and show images as needed. Discuss the structure of the text.

"Jonah Winters chose to tell the story of Roberto Clemente through a picture book. He did not write it like many nonfiction texts we see. What do you notice about the text? (Students respond. Guide students to notice the descriptive words and poetic nature of the prose.) Winters chose his words carefully, both to help us make pictures in our minds about Roberto and his life, but also to tell us how we should read. Each line was carefully written to tell us about Clemente, so we should read slowly and thoughtfully."

(Reread several lines to emphasize pauses and to discuss the structure.)

STEP 6: EXCERPT 1: TAKE NOTES & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Engage students in a discussion of Excerpt 1 (Texts, page 27) to examine Clemente as an everyday hero. Students open their A4L Notebooks to page 4. After reading each excerpt, they will engage in a process to help them move from recording what they learn about Clemente, to identifying his personal qualities, and then to determining importance, by considering whether what they learned might justify Clemente as an everyday hero. Guide students to take succinct notes in their own words. When recording evidence, some students may go directly to a personal quality. If this happens, ask them to provide text-based evidence to support that conclusion. For example, if a student writes, "he is hard working" in the evidence column, ask that student to provide the specific evidence that led to that conclusion. For a sample of student note taking see the Sample Evidence Chart here.

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

Step 1: Students take notes on what they learned about Clemente

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

Step 2: Students identify Clemente's personal qualities

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

Step 3: Students determine importance based on the purpose for reading

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

Suggested Dialogue

RECORD WHAT STUDENTS HAVE LEARNED & GUIDE NOTE TAKING

"Let's talk about what we just read. We're going to identify what we've learned about Clemente and as we go, we'll take notes."

"Open your A4L Notebook to page 4. (Display page on document camera.) On one half of the chart, it says, 'Evidence: What have you learned about Clemente so far?' Let's look back at the beginning of the story. What did we learn about Clemente? Let's underline or highlight parts of the text where we think we learned something important. For example, we learned he's from an island called Puerto Rico. I'll underline 'an island called Puerto Rico.' "

(Display text and model underlining text under document camera.)

"When we take notes, we write down key things we've learned, using our own words. We don't copy what it says in the text or include all the details. Instead, we have to decide which things we want to write down."

"I'm not going to copy the entire first sentence, 'On an island called Puerto Rico, where baseball players are as plentiful as tropical flowers in a rain forest.' There are some details in this sentence that I don't think are important: like 'flowers' and 'rainforest.' But what is important is that Clemente is from Puerto Rico. I'm going to write, 'From Puerto Rico'--a short note in my own words. (Display chart on document camera and write 'From Puerto Rico.')

"Now you try. Look at the excerpt we just read and underline or highlight another place you think you learned something important. (Students underline.) Pair-share what you underlined with a partner. Then make notes, using your own words, in the "Evidence" column. (Students pair-share and record evidence. Guide students to paraphrase evidence as needed.) Let's share out. As we hear from our classmates, we'll record the evidence. (Students share. Record on document camera to model paraphrasing.)"

GUIDE STUDENTS TO DRAW CONCLUSIONS BASED ON EVIDENCE

"Now that we've recorded what we learned about Clemente, let's think about what this evidence tells us about the kind of person he was."

"Look back at your A4L Notebook. On the other half of your page, it says, 'Personal Qualities: What words describe him?' Let's look through the notes we took and see if anything tells us about Clemente and the kind of person he was. For example, I learned that Clemente made his own glove and baseball bat, so I might use the word creative to describe him. I'm going to write this down. (Write 'creative.')

"Now you try. Look at the notes you recorded. What can you conclude about Clemente? What words or phrases can you use to describe him? You don't have to write down a conclusion for all of your notes - just where you think you learned something about the kind of person he is. Pair-share with your partner and write both ideas down in the "Personal Qualities: What words describe him?" column. (Students pair-share and record conclusions.)"

"Let's share out. First tell the class the word or phrase you used to describe Clemente and then the evidence from the text that supports that conclusion. (2 - 3 students share. Record on document camera. After each student shares, ask the class if they agree with the conclusion, and if there is good evidence in the text to support it. Record conclusions.)"

COMPARE CLEMENTE'S QUALITIES TO THE QUALITIES OF AN EVERYDAY HERO CHART

"Now that we have made a list of his personal qualities, we need to take a step back. Of all the things we learned, think about what is most important for our research. Our purpose for reading about Clemente is to gather evidence and decide if we can call him an everyday hero. We talked about an everyday hero being someone who goes to great lengths to help people in unselfish ways. We also made a list of qualities, based on our explorations of several everyday heroes. We'll use these to help us determine what is most important from our reading."

"Let's look at what we wrote in our 'Personal Qualities' list about Clemente. Is there anything we wrote that makes you think that he has the qualities of an everyday hero? (Students respond.) I see the word 'creative.' We wrote this because he made a glove out of a coffee-bean sack. This word is on our Qualities of an Everyday Hero Chart, so this evidence might help us decide later if he is an everyday hero. Let's circle 'creative.' (Model circling "creative" on document camera.)"

"Are there any other qualities on your list that make Clemente a candidate for an everyday hero? Let's share out. (Whole-class discussion.)"

"Are there any qualities you think we should add to Qualities of an Everyday Hero Chart? (Students respond. Ask class if they agree.)"

STEP 7: EXCERPT 2: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 2 (Texts, page 28). Make decisions on how to structure the reading and note taking. See sidebar Differentiation Options: Reading and Note Taking (by Step 4) for ways to scaffold the reading. Engage students in note taking and discussion of Excerpt 2 to examine Clemente as an everyday hero. Guide students through the same process used previously.

[Click here for Excerpt 2 icons.](#)

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 8: EXCERPT 3: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 3 (Texts, page 28-29). Make decisions on how to structure the reading and note taking. See sidebar Differentiation Options: Reading and Note Taking (by Step 4) for ways to scaffold the reading. Engage students in note taking and discussion of Excerpt 3 to examine Clemente as an everyday hero. Guide students through the same process used previously.

[Click here for Excerpt 3 icons.](#)

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 9: CLOSE LESSON 2

Process: Close the lesson with a "looking forward" describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll learn about collage, play with collage materials, and then use art to show what you've learned about Clemente."

PERFORMING THE CLOSING RITUAL (OPTIONAL)

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

CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 3

Introduce Collage; Instruct on the

Elements of Art: Color, Line, & Shape and Principles of Design

Unit 3: Lesson 3

Introduce Collage; Instruct On The Elements Of Art: Color, Line, & Shape And Principles Of Design

LITERACY OBJECTIVE

By the end of this lesson students will be able to show one of Clemente's qualities through collage.

LITERACY "I CAN" STATEMENT

“I can show one of Clemente’s qualities through collage.”

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 3 Step 2: Students Move into Collage Communities Step 3: Introduce Collage & the Principle of Design: Emphasis Step 4: Instruct on the Element Of Art: Color and the Principle of Design: Contrast Step 5: Instruct on the Elements Of Art: Line & Shape	25 Minutes
Step 6: Introduce Practice Collage & Rubric; Guide Students to Plan for Collage	

Step 7: Create Practice Collage
Step 8: Clean Up Collage Materials
Step 9: Close Lesson 3

35 Minutes

*To break the lesson into smaller segments, stop after Step 6 when students plan for collage. That way, they have had the opportunity to apply what they just learned about collage to their own work. Resume the following day with a chance for students to share any new ideas with their partners.

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards

RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI 4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI 5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

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

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

SECONDARY CCSS

Reading Standards

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

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

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

Writing & Language

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

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

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

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

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

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

Speaking & Listening

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

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

SL 3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

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

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

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

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

TEACHING RESOURCES**A4L STUDENT NOTEBOOK**

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpts 1, 2 & 3

-Practice Applying Collage Elements to Text

CLASSROOM CHARTS

-Collage Example: *Three Folk Musicians* by Romare Bearden (from Romare Bearden: *Collage of Memories*, page 19)

-Collage Example: *Show Time* by Romare Bearden (from Romare Bearden: *Collage of Memories*, page 25)

-Practice Collage Rubric

-Sample Student Practice Collage

-Collage Materials

COLLAGE MATERIALS

-Large envelope with collage papers for demonstration

-Large envelopes for each group; art mats or waxed paper; scissors; glue sticks; string

-Color Wheel

ELL Support Comprehensible Input

Recommended vocabulary for Lesson 3 to pre-teach with visual icons:

- Line - Color - Shape

- Emphasis - Contrast

Sample Visual Icons



These visual icons and more are available in this resource document.

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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



DIFFERENTIATION OPTIONS

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 3

Process: Give an overview of the lesson objectives: Learn about collage and the elements of art--color, line, and shape; principles of design--emphasis and contrast; and a term called visual dynamism. Students practice with collage to show one of Roberto Clemente's qualities. Students will need their A4L Notebooks while practicing with collage.

CLASSROOM MANAGEMENT & SET-UP: COLLAGE MATERIALS MANAGEMENT

Get and stay organized with collage materials with the following tips:

Storage

Use large manila envelopes or gallon zip lock bags to store collage paper for each Collage Community. Have each group bring in an empty shoebox for scissors and glue.

Assign roles

Assign one member of each Collage Community a responsibility (e.g. paper storage, squaring off paper, scissor & glue, scrap picker-upper)

Distribute paper periodically

Introduce a few pieces of new collage paper at each collage session

Use magazines wisely

Cutouts from magazines are appropriate as long as they are not literal images (faces, cars, baseballs, etc.) Cut out pieces for color and implied textures.

Make your own collage paper

Have students create their own collage paper by painting swirls, stripes, patterns, and splatters on basic construction paper. Wait for the paper to dry and then cut it into smaller squares.

TEACHING TIP: COLLAGE ARTISTS TO SHARE WITH STUDENTS

Share a range of collage artists with students throughout the unit. Below are suggested artists:

- **Romare Bearden:** Bearden's collages are great examples of using many different pieces of paper to create one scene showing both urban and rural settings.

- **Eric Carle:** Carle's collages are a good example of using many different pieces of paper to make one object. Carle's collages are good examples of creating texture on paper first, then cutting the paper into collage pieces.
- **Ashley Bryan:** In Beautiful Blackbird Bryan uses brightly colored cut paper to tell the story of the blackbird. Her images combine literal and abstract images using simple shapes.
- **Bryan Collier:** Collier's collages incorporate some drawing and painting with found papers. Collier's collages are great for depiction of cultural events in African American life and politics.
- **Ezra Jack Keats:** Keats's collages are good examples of using large pieces of paper for setting details, people, and animals. Keats focuses more on silhouettes and shapes rather than small details.

COACHING TIP FOR THE ARTS: DISCUSSING VISUAL ART

- Encourage students to say what they see and notice, not what they think of the artwork.

Avoid comments such as "I like," "cool," or "weird." Direct conversation toward the artist's portrayal of the specific art or compositional techniques elements you are teaching. For instance, "Can you notice a place where the artist put a warm color next to a cool color?" Or, "Where does your eye look first in this piece? Why do you think that is?"

- Pretend the artwork is missing!

Pretend the artwork is missing, and the student needs to report exactly what it looked like to the police. For instance, a student may give a general description: "It's a picture of three musicians." To describe it to the police, they need to say, "It is a collage with three musicians filling the page. Two have guitars. One has a banjo. The background is blue and red, and on their clothes and faces, the musicians have lots of blue and striped texture." By discussing visual art in this way, students are practicing being observant, paying attention to detail, and attaching vocabulary to the visual techniques they are learning.

- Move students toward Visual Dynamism with criteria-based feedback to students.

Students will always want to know what makes a piece of art "good." Giving students criteria-based feedback eliminates subjectivity. For example, saying, "Oh, that's interesting" neither makes the student feel good about their work nor pushes them to reflect on what they made. Instead, say, "You created a visually dynamic piece by putting blue next to orange, and made a long, skinny shape go across the page." The student no longer wonders if you like it, and is focused on the skills and techniques he or she is learning.

Suggested Dialogue

INTRODUCE LESSON 3

"Today we're going to begin collage! We've learned a lot about the qualities of an everyday hero, and started to explore Clemente and his qualities. Today we'll learn some elements of art, and you'll create collages of what you've learned."

"By the end of today's lesson, you will be able to say, 'I can show one of Clemente's qualities through collage.'"

STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

Process: Guide students to take their pencils and A4L Notebooks and move to sit with their Collage Communities.

STEP 3: INTRODUCE COLLAGE & THE PRINCIPLE OF DESIGN: EMPHASIS

Process: Introduce collage: Empty collage materials from a large envelope in front of the students. This can be on a table or document camera; students may stand around or view from their desks. Sort through materials, talking aloud about the different patterns, colors, and textures, and how they might be used in making a collage.

Use the images of artist Romare Bearden's work as the primary source to show images of collage, and to learn the elements and principles of art taught in the unit. In addition to using Bearden's work, other useful artists are Eric Carle, Bryan Collier, and Ezra Jack Keats. See sidebar Collage Artists to Share with Students (top of lesson), check with your media specialist, or look online for additional images to share with students.

Guide students to look at a Bearden collage titled *Three Folk Musicians*.

Engage in a discussion about the collage. Talk about the many different pieces of paper used, how there appears to be different textures, and how there are large fields of color rather than small details. When observing works by these artists, focus on what students see--not what they think of the work--and encourage them to point out areas where the artist has demonstrated art elements and principles they are learning.

After looking at Bearden's collage, record "emphasis" on the Art Terms Chart posted in the classroom. Add to the chart as new terms are introduced.

Classroom Charts & Graphic Organizers: Art Terms

Principles of Design:

Emphasis: making something stand out

Contrast: the comparison of two differences

Scale: the relationship between sizes - how big or small things are in relationship to each other

Elements of Art:

Color: an aspect of how we see light, help us to tell otherwise identical objects apart

Line: the path a point makes when moving in space

Shape: created when a line meets itself; geometric or organic

Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of an object

Compositional Techniques:

Overlapping shapes

Going off the page

Making piece big

Placing a warm color next to a cool color

DIFFERENTIATION OPTIONS: EXTENSION ON PRINCEPLE OF ART- BALANCE

Extend art instruction with an optional lesson on the art principle of balance. If students have extensive knowledge about the principles of art taught in this unit (emphasis, contrast, and scale), extend learning with a lesson on balance. See page 37 in Resources for a sample lesson.

PRINCIPLE: EMPHASIS**Definition:**

Emphasis is special attention or importance given to a particular area of an image. Many techniques are used to create emphasis, including putting a cool color next to a warm color. This will make that area "stand out" and will draw the viewer to look in that direction.

Teaching Tip: How this Unit Uses Emphasis

This unit teaches students to create emphasis by placing a warm color next to a cool color, by using overlapping shapes, and by putting different textures next to one another.

Connecting Literacy & Art

Emphasis is essential to students' demonstration of their understanding of what is important.

Suggested Dialogue**INTRODUCE COLLAGE MATERIALS**

"Have you ever stared at a big blank sheet of white paper and thought, "Hmmm, what should I draw?" Sometimes having a blank page to start with can be scary. Instead of waiting and trying to think of what to do, collage gives us ideas right away."

EMPTY COLLAGE MATERIALS ON A TABLE OR ON THE DOCUMENT CAMERA

"Look at all these materials. Collage is like making discoveries--you can find wonderful new ideas in the materials! You can look through piles of paper and the right piece might jump out at you, and give you an idea of where to start. (Hunt through materials and talk aloud about how they might be used.) What should I use? Oh look, I think this piece is bright and dynamic--maybe this will become a sky. Oh, and maybe this will become a person. It's okay if it doesn't look just like I would draw it. That's the fun of collage. You will all get a pile just like this, full of wonderful materials to choose from."

INTRODUCE ARTISTS AND AUTHORS WHO WORK IN THE ART FORM OF COLLAGE

"As we learn about collage in this unit, we will look carefully at collages made by the artist Romare Bearden. Romare Bearden is well known for his art, and especially for his collages that depict his life as an African American."

EXPLORE 'THREE FOLK MUSICIANS' BY BEARDEN

"Let's take a look at one of his collages, called 'Three Folk Musicians.' (Show image.) What do you notice about this collage? (Students respond 'I see a guitar. I see three men; their faces are blue, like their clothes!')

"Look closely. How many pieces of paper is Bearden using to make a guitar? Let's count: one, two, three... There are so many pieces of paper! Notice how Bearden uses all sorts of different pieces of paper to create one guitar. What else do you notice? (Students respond 'I see a red background, blue background, that man is wearing a tie.')

"Great observations. Notice how the background is blue on the left side and red on the right side. Notice how there are stripes on the musicians' faces."

"Do you think there were really blue stripes on the musicians' faces? (Students respond "No.") But is it okay to have them there? You bet! It is okay to imagine new things when we make art. Notice how Romare Bearden filled the page with pieces of paper, of all different shapes and colors. We are about to learn about colors on the color wheel. Then we'll find places in this image where Bearden used color to make us look and pay attention to a certain area in his collage. When an artist uses techniques to make us look at a certain place, they are creating emphasis. Bearden creates emphasis through his use of color."

"Emphasis means making something stand out. Emphasis is a term we'll use a lot during this unit, so I'm going to write it down on a chart that we'll use to track all the art terms we learn. (Write 'emphasis' on Art Terms Chart.)"

STEP 4: INSTRUCT ON THE ELEMENT OF ART: COLOR AND THE PRINCIPLE OF DESIGN: CONTRAST

Process: Instruct on the element of art--color. Colors are an aspect of how we see light and help us to tell otherwise identical objects apart: a green traffic light from a red traffic light, or a lime from a lemon. Black and white are not considered colors.

Introduce the colors in the color wheel and guide students in an exercise to understand warm and cool colors in nature and in the classroom. See sidebar Element of Art: Color for appropriate terminology. For example, use "violet" instead of "purple."

Then return to *Three Folk Musicians* and have students identify where Bearden uses warm and cool colors next to each other to create emphasis.

Record "color" and "contrast" on the Art Terms Chart posted in the classroom.

ELEMENT OF ART: COLOR

Definition:

Color is an aspect of how we see light, and it helps us to tell otherwise identical objects apart: a green traffic light from a red traffic light, or a lime from a lemon. Black and white are not considered colors.

Colors on the Color Wheel:

- Red - Orange - Yellow
- Green - Blue - Violet

Teaching Tip: How this Unit Uses Color:

This unit focuses on the warm and cool properties of the color wheel--appropriate for understanding how to create emphasis in collage. When talking about color, use the terminology on the color wheel. For example, use "violet," not "purple."

PRINCIPLE OF DESIGN: CONTRAST

Definiton:

Contrast is the comparison of two differences. In art, contrast is created by placing opposites near or beside one another: such as a warm color next to a cool color; a light object next to a dark object; or a rough texture next to a smooth texture.

Teaching Tip: How This Unit Uses Contrast:

This unit teaches students that contrast, as described above, can create emphasis. (For example, placing a cool color next to a warm color.) Distinction: contrast is one way that artists can create emphasis or make something stand out.

Suggested Dialogue**INSTRUCT ON THE ELEMENT OF ART: COLOR**

"This is the color wheel."

(Write "color" on chart and point to color wheel posted on wall.)

"Let's say the colors on the color wheel together: 'Red, orange, yellow, green, blue, and violet.' The color wheel is split into two sides: the warm colors and the cool colors. Name something in nature that is warm or hot. (Students respond 'fire, sun, desert, sand.')

What colors are they? (Students respond 'red, yellow, orange.')

That's right--red, yellow, and orange are called 'warm colors.'

Now name something in nature that is cool or cold. (Students respond 'ice, water, forests, trees, clouds, rain, glaciers.')

What colors are they? (Students respond 'blue, green.')

That's right--blue, green, and violet are called 'cool' colors."

"We're going to play a game. This game is like 'I Spy.' We're going to search for colors in the classroom that are warm and cool. When I say, 'go,' silently, from where you are sitting, find something in this classroom that is a cool color. When you find it, raise your hand. Go. (Students observe and raise hands.) What did you find? (Students respond 'That poster is blue! The fish tank has green! The window is blue!')

"Find something in this classroom that is a warm color. Go. (Students observe and raise hands.) What did you find? (Students respond 'I see the door is orange! Your shirt is red!')

LOOK FOR COLOR IN THE "THREE FOLK MUSICIANS" BY BEARDEN AND INTRODUCE THE PRINCIPLE OF DESIGN: CONTRAST

"Let's look back at the 'Three Folk Musicians' using what we've learned about the color wheel. Where did Romare Bearden use cool colors? Which colors did he use? Where did he use warm colors? Which colors did he use? (Students respond using the words "warm" and "cool," and naming the colors

appropriately.)"

"Now I want you to notice where Romare Bearden put a warm color NEXT to a cool color. What does that do? Does that make it easy to see, easy to notice? That's right. When artists want to use contrast to create emphasis in their picture, they can put a warm color next to a cool color. That makes us, as the viewers, notice it right away."

"I'm going to write 'contrast' on our Art Terms Chart. (Write 'contrast' on chart.) Contrast is the comparison of two differences. In art, contrast is created by placing opposites near or beside one another: such as a warm color next to a cool color."

STEP 5: INSTRUCT ON THE ELEMENTS OF ART: LINE & SHAPE

Process: Engage students in an exercise to understand the element of art--line. To prepare, have students clear their desks. Give each student a piece of string 10 - 12 inches long. Guide students to create different types of lines with the string. Record different types of lines on chart paper. Project Bearden's *Show Time*. Have students observe the kinds of lines they see in the collage.

Extend the activity in a similar way to understand the element of art--shape. Record "line" and "shape" on the Art Terms Chart posted in the classroom.

ELEMENT OF ART: LINE

Definition:

A line is the path a point makes while moving in space. For example, the tip of a pencil makes a point; when you drag the pencil across the page, it creates a line to show where the point is moving. Lines can vary in width, direction, and length. In collage, lines can be the edges between two pieces of paper, or they can be marks made within the pieces of paper.

Teaching Tip: How this Unit Uses Line:

This unit uses line as a step in understanding the element of art: shape. Lines will occur naturally in the students' collages; teachers should feel free to point out when a student is creating line. Because

line is embedded in understanding the other elements of art, the lesson does not require students to show lines in their collages.

ELEMENT OF ART: SHAPE

Definition:

A shape is defined as when a line meets itself. The space on the inside of the line is a form; therefore, a shape is the outline of a form. A shape can be geometric, such as mathematics shapes: squares, circles, triangles, rectangles, ovals, etc. A shape can be organic, such as those found in nature: leaf, banana, jellyfish, cloud, etc.

Teaching Tip: How this Unit Uses Shape:

This unit uses shape to help students think about how they cut and place their paper for collages. Students cut shapes no smaller than two fingers together; use big shapes that fill the page; have shapes go off the page; and overlap shapes to create emphasis.

DESIGN TERM: VISUAL DYNAMISM

Definition:

"Visual dynamism" is a term we will use throughout the unit to talk about what makes a piece of art interesting or appealing. Instead of saying, "That looks great!" or "Make your collage look interesting," we will encourage students to create collages that are visually dynamic. When a piece of art is visually dynamic, it means the artist has achieved one or more of the principles of design through use of color, line, shape, texture, and compositional techniques.

Teaching Tip: Students need to be coached toward visually dynamic results:

Compositional techniques are concrete tools to help students think about and use the elements of art and principles of design in order to achieve visually dynamic compositions. For example, placing warm colors next to cool colors to create contrast, using scale to create emphasis, or overlapping pieces can all help create visual dynamism.

Suggested Dialogue

INSTRUCT ON THE ELEMENT OF ART: LINE

"Now we're going to learn two elements of art: line and shape. (Write 'line' and 'shape' on the Art Terms Chart.)"

"To prepare, clear your desks. (Students clear desks.) I am going to give each of you a piece of string. (Pass out string.) Keep your string on your desk and move it around in different directions. This is called line. A line is the path a point makes while moving in space. There are lots of different types of lines. They can be straight. They can be curvy. With your string, create as many different lines as you can. What other types of lines did you make with your string? (Students respond 'Zigzag. It can go up, it can go down. Wiggly. Jagged.')

Let's add these to the chart next to 'line.'"

LOOK FOR LINE IN *SHOW TIME* BY BEARDEN

"Let's look at another collage titled *Show Time*, by Romare Bearden. What kinds of lines do you see in this collage? (Students respond 'There's a straight line above the lady's head. The microphone cord is a swirly line. The microphone stand is a diagonal long line. Her face has lots of short lines.')

Line is an element of art that helps the viewer know where to look. Use of line in your collages can help make your piece visually dynamic."

INSTRUCT ON THE ELEMENT OF ART: SHAPE

"Now take your string and have the two ends meet. (Do this along with students on the document camera.) You have just created a shape."

"A shape is created whenever a line meets itself and comes together. Shapes can be geometric, like a square. (Create a square on the document camera.) What other geometric shapes do you know? (Students respond 'Triangle, circle, rectangle, rhombus.')

Now you try. (Students create geometric shapes.) "

"Shape can also be organic--like a cloud, a banana, a dress, or a jellyfish. Watch my shape. It is not a perfect rectangle or a geometric shape. It is still a shape, because the line connects all the way around. Now you try to create your own organic shapes with your piece of string. Show your partner when you have made a shape."

"Let's add examples of geometric shapes next to 'shape.' (Write 'geometric' and student examples). Let's add examples of organic shapes. (Write 'organic' and student examples.) "

LOOK FOR SHAPE IN *SHOW TIME*, BY BEARDEN

"Let's look at *Show Time*. What kinds of geometric and organic shapes do you see? (Students respond 'The light blue square in the background is a geometric shape. The cloth handkerchief the man is holding in his hand is an organic shape.')

INTRODUCE THE TERM 'VISUAL DYNAMISM'

"When artists use elements of art such as color, line, and shape in order to create contrast or emphasis, they are creating pieces that are 'visually dynamic.'"

"That means, by working with elements of art and principles of design, they have created a piece of art that is visually interesting. (Write 'visual dynamism' on chart or board.)"

"We will use the term 'visual dynamism' throughout the unit to describe how something looks. If an artist in our classroom or in the world creates a piece of art that catches our eye by using contrasting colors or different types of shapes, instead of describing it as 'cool' or 'interesting,' we will use the term visually dynamic. All of the Elements of Art and Principles of Design you will learn about in this unit will help you create pieces that are visually dynamic."

STEP 6: INTRODUCE PRACTICE COLLAGE & RUBRIC; GUIDE STUDENTS TO PLAN FOR COLLAGE

Process: Explain the purpose of the practice collages and introduce the Practice Collage Rubric. Tell students to select one quality that they believe represents Clemente as an everyday hero to show in a practice collage. Students open their A4L Notebooks to page 4 and review the notes they recorded for Excerpts 1, 2 and 3. Students should select the evidence that best supports this quality - they will draw on this evidence from the text to create their practice collages. Model sharing ideas for the practice collage and then for an image that aligns with the modeling.

It is appropriate for students to create literal representations from the text as long as they can articulate how it reflects one of Clemente's qualities. Collage artists often create pieces that are more abstract. Throughout the unit encourage students to think about how they can use different shapes and colors to convey a quality.

COMPOSITIONAL TECHNIQUES

Definition:

Compositional Techniques are techniques that will guide the student in the direction of achieving principles of art and will result in their compositions being visually dynamic. These techniques must be demonstrated.

Teaching Tips:

- Make the pieces big.

For Grades 3-5, every shape they cut out must be as big as two of their fingers put together. Encourage students to think in terms of big shapes that represent an idea, rather than fixating on cutting out small clothing or facial details.

- Have pieces go off the edge of the page.

Students may tend to center everything in the middle of their page, leaving a white border-like space around the page. Breaking up this negative space creates more visual dynamism. "Visual dynamism" is a less subjective way to say, "interesting."

- Overlapping shapes.

Students overlap shapes to create depth, emphasis, and provide a focal point.

- Place a warm color next to a cool color.

This is one way to create contrast in a collage. Contrast is a way to create emphasis.

TEACHING TIP: SCAFFOLDING COLLAGE

In this unit students engage with collage in three different ways - practice collages, mini collages, and master collages. The purpose is for students to have frequent opportunities to engage with collage while being mindful of time and materials.

Practice Collages

In Lessons 3 and 4, students create practice collages in their A4L Notebooks. In these collages, students are not expected to complete finished pieces, but rather to apply the collage skills they just

learned to show one of Clemente's qualities.

Mini Collage

After completing the narrative biography in Lesson 5, students will create a "mini collage" on a 6 x 9" collage board. This is a small version of a completed collage in which students cover most or all of the white space and practice using the Elements of Arts, Principles of Design, and Compositional Techniques to show what they believe makes Clemente an everyday hero.

Master Collage

After reading the informational texts in Part 2 and synthesizing everything they have learned about Clemente, students will create a final "master collage" on an 9 x 12" collage board. They should apply all of the collage skills they learned to create a visually dynamic piece.

Suggested Dialogue

INTRODUCE THE PRACTICE COLLAGE

"In just a moment, you are going to use this space to do a practice collage. (Show page 5 of A4L Notebook.)"

"This practice collage is a chance for you to apply the collage skills you just learned. We will not be creating complete collages today. After we read the entire narrative biography, we will create complete collages on this collage board. (Hold up 9x6 collage board.) In the practice collages we are doing today, you get to experiment with the colors you will put next to each other and practice cutting out shapes to show what you want to show about Clemente. You do not need to worry about filling the whole box."

"The two important things you need to show in your collage are the quality you selected that you believe makes Clemente an everyday hero and the evidence from the text that supports this quality. These two criteria are on our Practice Collage Rubric. (Project rubric on document camera.) If you forget what you are supposed to be focusing on, use this rubric."

PREPARE FOR PRACTICE COLLAGE BY REVIEWING NOTES

"To get ready for our practice collages, let's look back at our notes from the first three excerpts on page 4 of your A4L Notebook."

"Your collages need to show one of the qualities that you think makes Clemente an everyday hero. Look at the 'Personal Qualities' column. Pick one of the qualities that you circled you want to show in a practice collage. Next, look at your evidence. Select evidence that shows this quality. (Students review their notebooks.)"

MODEL SHARING IDEAS FOR THE PRACTICE COLLAGE.

"Think about how you will show this quality and evidence in your collage."

"Remember, collage is an exciting art form because you do not have to show things exactly as they are in real life--you can use different colors, shapes, and lines to communicate what you are thinking. Think about how Bearden used different colors and shapes in his images."

"See the Sample Practice Collage for an image that aligns with the Suggested Dialogue below. Feel free to model your own practice collage by picking up different pieces of paper and thinking aloud."

"For example, I might decide to do my practice collage on the quality 'bravery.' I circled this quality because we decided it might be a quality of an everyday hero. Now I have to look at my evidence column for evidence that shows this quality. I concluded he was brave when we left Puerto Rico to go play baseball in America. Things were very different for him in American."

"I'll use what I just learned about color and shape to show this in my practice collage. I think I will select a warm color like brown or red and then cut out a shape with soft curvy to represent Puerto Rico. I'll make a green circle in the middle to show how baseball was so important to his life there. Then I will select a dark, cool color and cut out shapes representing the steel mills of Pittsburgh. Maybe I'll make these shapes kind of jagged and sharp since it was probably scary for Clemente to go to America where no one spoke Spanish. I can put these shapes next to each other. Then I might pick a really bright color and cut out a smaller shape that looks like a footprint to show Clemente going from Puerto Rico to America. The bright color will show him being brave."

"I do not need to worry about making accurate shapes for Puerto Rico or Pittsburgh or adding any small details. This is because when we create collages, we do not have to make things look like they do in real life. We can use different shapes and colors to show our ideas."

STUDENTS SHARE IDEAS

"Share your ideas with your table group/partner. This is just a brainstorm - it is okay to change your ideas once you start creating your practice collage. (Students share.) Let's share out. (2 - 3 students respond. Guide students to focus on connecting their evidence and collage ideas to one of Clemente's qualities rather than simply representing an isolated fact from the story.)"

STEP 7: CREATE PRACTICE COLLAGES

Process: Pass out large envelopes filled with collage materials to each group. Guide students to select collage materials for their practice collages. Once students choose their materials, have them put leftover materials back in the manila envelopes, resulting in a cleaner workspace and less distraction.

Pass out scissors. If appropriate, demonstrate how to safely use scissors to create shapes using the dialogue in the sidebar Coaching Students on Safe & Effective Scissor Use. Guide students to cut large shapes that are no smaller than two fingers put together.

After students cut out and arrange shapes, guide them to reflect on the choices they've made to show one of Clemente's qualities by completing the sentence stems at the bottom of page 5 in their A4L Notebooks. Demonstrate how to glue shapes onto the paper, and pass out glue sticks. Students glue their practice collage. If time permits, lead students in a gallery walk to notice how others used big, dynamic shapes and made choices about warm and cool colors to show what they have learned about Clemente.

If desired, show students the Sample Practice Collage for inspiration.

Timing for collage is 30 minutes. This lesson establishes routines and takes longer than subsequent collage experiences.

COACHING TIPS FOR THE ARTS: SAFE AND EFFECTIVE SCISSOR USE

If necessary, help students use scissors safely and effectively with the following suggested dialogue:

"Let's practice using our scissors to cut out shapes for collage. (Students pick up scissors.) Scissors are like alligators: Your thumb is like the alligator's eye. Always keep your thumb pointed toward the ceiling because alligators don't want to be upside down. Watch how I cut my paper." (Demonstrate while students watch.)

"Like an alligator, open the mouth of the scissors wide and place the paper in the very back of the

alligator's mouth. Don't make big chomps, because it's hard to control the line you are making with your scissors. Instead, make small little bites, not closing your scissor blades and keeping the paper in the back of the alligator's mouth. I am creating shapes by drawing with my scissors. When I want to turn, I turn my paper, not my alligator mouth. This way I don't accidentally cut my other hand."

Suggested Dialogue

MODEL SELECTING COLLAGE MATERIALS AND PASS OUT COLLAGE MATERIALS

"We are now ready to create practice collages! I will pass out a large envelope that is full of collage materials. You will share this with your group. When you get your materials, look through them - you might find a piece that gives you a new idea. (Think aloud searching through materials.) For example, I see this paper here that looks like real grass and it makes me think of Puerto Rico. I think I can use this and brown to show Puerto Rico. I see a piece of neat grey paper and I think I'll use a little of this to show Pittsburgh because it was scary, but also a little exciting."

"Wait until I say, 'Go!' before you empty your materials on the desks. (Pass out large envelope to each table group.)"

"Go! Empty your materials on the desks."

SELECT MATERIALS FOR CLEMENTE COLLAGE

"Look through the pile to see the types of materials you can use. (Students look through piles.) Select materials that will show what you want to represent for Clemente. Think about how you can use warm and cool colors and shapes to show the quality and evidence about Clemente. (Students select materials.)"

"Please share all the materials. We can cut one piece of paper into many different pieces, so it is okay if two students want the same piece. When you have all selected your materials, put the remaining pieces back into the envelope. (Students put materials away.)"

GUIDE STUDENTS TO CUT BIG SHAPES WITH SCISSORS

"When you cut shapes, keep the pieces nice and big. They should be no smaller than two of your fingers put together, like this. (Hold up two fingers.) I'm not going to make a little tiny eyeball or a little tiny bug. Instead, I'm going to cut big shapes that can represent my idea. Making big shapes helps us create visually dynamic collages. (See the sidebar Coaching Students on Safe & Effective Scissor Use for additional support. Pass out scissors.)"

STUDENTS CREATE PRACTICE COLLAGES

"You now have time to create your practice collages. Cut out your shapes and play with how you arrange them in the box on page 5 of your A4L Notebook. Remember to make choices about warm and cool colors, and remember how Romare Bearden used big dynamic shapes. I will circulate to help you as you work. (Students create collages. They should arrange their shapes, but refrain from gluing until after they reflect.)"

REFLECT ON COLLAGES

"Now that everyone has arranged a practice collage, let's reflect on the choices you've made. Put sample collage on the document camera and share reflections using the sentence stems.

"First, I'll write the quality that I showed in my practice collage. I wanted to show that Clemente was brave. I'll write 'brave' here. (Write 'brave' in first sentence stem.) Next, I'll write how I showed him being brave. I need to show that I used evidence from the text. In the text it said he went from Puerto Rico to America to play baseball. In my collage, I showed him going from Puerto Rico to American and how scary it was. (I'll write that in the second sentence stem.)"

"Finally, I need your help. Help me reflect on the choices I made with color and shape to show these things about Clemente. What do you see? (Students respond. Coach students to use collage terminology to describe what they see.) You noticed that I did not make a scene that really looks like these countries, but instead used colors and shapes to communicate my idea. Based on what you observed, I might decide to change something in my practice collage before I glue down the pieces."

"Now you try. First, complete the sentence stems at the bottom of page 5. (Students write.) Now, talk with your Collage Community about what you did in your collage to show what you learned about Clemente. Go around the table, share your completed sentence stems and talk about how each person used warm and cool colors and big dynamic shapes. (Students share and reflect.)"

"Now that you've shared your work, feel free to make changes and finalize your decisions."

GLUE COLLAGES

"The final step is to glue your pieces down. I'll show you and then I'll pass out the glue sticks and art mats. (Demonstrate on document camera how to glue pieces to paper.) When you glue your collage pieces down, you must first turn it over and glue on the backside. Do the gluing on top of your art mat or a piece of wax paper and not your A4L Notebook. This way, it won't get covered with glue. Make sure to glue the entire piece gently; be careful not to rip the paper and to glue all the way to the edges. Then pick up your piece with glue on one side, and place it where you want it to be on your collage. If another piece of paper will go behind the piece you are gluing, that piece must be glued down first. Once you have it facing glue-side down on your collage, take your clean hands and press down firmly, making sure the entire piece is glued down nicely--even the edges and corners. (Pass out glue and art mats/waxed paper. Students glue down their pieces.)"

GALLERY WALK

"You have made choices about color and shape, showing evidence that represents Clemente's personal qualities. Let's walk around the room and notice how our classmates used big dynamic shapes, and made choices about warm and cool colors."

"First, walk around the room silently with your hands clasped behind your back so we don't accidentally touch our classmates' artwork. (Students walk around the room, observing.)"

"Remember when we talked about the collages of Romare Bearden? That's how we will talk about the collages of our classmates. We won't say whether we like them or don't like them; we will say what we notice about color and shape, and what stands out for us."

"Raise your hand when you find one piece of artwork that shows a warm color next to a cool color. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

"Raise your hand when you find a piece of artwork with a geometric shape. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

"Raise your hand when you find a piece of artwork with an organic shape. (Call on student and guide them to choose a piece besides their own, and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

STEP 8: CLEAN UP COLLAGE MATERIALS

Process: Clean up collage materials. Make choices about how to organize the process, with students taking responsibility for the cleanup.

Timing for cleanup is 5 - 10 minutes. This cleanup establishes routines and takes longer than subsequent cleanup sessions. Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups' manila envelopes. Recycle the remaining scraps.
- Wipe off the glue on art mats/waxed paper.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand in A4L Notebooks so they can be pressed down to dry for 24 hours.

Step 9: Close Lesson 3

Process: Close the lesson with a "looking forward" describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll read more about Clemente, learn more art skills, and do another practice collage that shows new evidence we gather about Clemente as an everyday hero."

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 3.

Is this Lesson Public or Members only?:

Members Only

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 4

Instruct on Element of Art and the

Principle of Design

Unit 3: Lesson 4

Instruct On Element Of Art And The Principle Of Design

LITERACY OBJECTIVE

By the end of this lesson students will be able to use evidence from the text to determine if Clemente has the qualities of an everyday hero and show one of his qualities through collage.

LITERACY "I CAN" STATEMENT

"I can use evidence from the text to determine if Clemente has the qualities of an everyday hero

and show one of his qualities through collage.”

LESSON OVERVIEW

Steps	Pacing: 90-105 Minutes
Step 1: Introduce Lesson 4 Step 2: Students Move into Collage Communities Step 3: Excerpt 4: Read, Take Notes, & Examine Clemente as an Everyday Hero Step 4: Excerpt 5: Read, Take Notes, & Examine Clemente as an Everyday Hero	20 Minutes
Step 5: Instruct on the Element of Art: Texture Step 6: Instruct on the Principle of Design: Scale	10-15 Minutes
Step 7: Students Plan for Practice Collage Step 8: Students Create Practice Collages	15-20 Minutes
Step 9: Introduce & Guide Students Through TRAIL Marker #1 Step 10: Gallery Walk Step 11: Clean Up Collage Materials Step 12: Close Lesson 4	15-20 Minutes

*To break this lesson into smaller chunks, stop after Step 6. Resume the lesson the following day with Step 7: Students Plan for Practice Collages. Another good place to break is after Step 9. Begin the next lesson with the Gallery Walk.

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards (Informational Text)

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

RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

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

RI 4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

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

RI 5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

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

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

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

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W 5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

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

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

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

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

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

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

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

L 5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

L 5.4a: Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

L 5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 5.5a: Interpret figurative language, including similes and metaphors, in context.

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

SL3.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-

led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SECONDARY CCSS

Reading

RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

RI 4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

RI 4.8: Explain how an author uses reasons and evidence to support particular points in a text.

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI 5.4: Determine the meaning of general academic and domain-specific words and phrases in a text

relevant to a grade 5 topic or subject area.

RI 5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing and Language

L 3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L 3.4a: Use sentence-level context as a clue to the meaning of a word or phrase.

L 3.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L 3.5a: Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

L 3.5b: Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).

L 4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

L 4.4a: Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

L 4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 4.5a: Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

L 4.5b: Recognize and explain the meaning of common idioms, adages, and proverbs.

Speaking and Listening

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

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

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

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

SL 4.2: Paraphrase portions of a text read aloud or information presented in diverse media and

formats, including visually, quantitatively, and orally.

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

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

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

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

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

TEACHING RESOURCES

A4L TEXTS

-Roberto Clemente: Pride of the Pittsburgh Pirates (Excerpts 4-5)

A4L STUDENT NOTEBOOK

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpts 4 & 5

-Practice Applying Collage Elements to Text

-First TRAIL Marker

CLASSROOM CHARTS

-Vocabulary Words and Icons: Lesson 4

-Art Terms Chart

-Qualities of an Everyday Hero Chart (created in class)

- Practice Collage Rubric
- Collage Example: *Blue Snake* by Romare Bearden (from Romare Bearden: Collage of Memories, page 41)
- Collage Example: *Sunset and Moonrise with Maudell Sleet* by Romare Bearden (from Romare Bearden: Collage of Memories, page 13)

COLLAGE MATERIALS

- Large envelope with collage papers for demonstration
- Large envelopes for each group; art mats or waxed paper; scissors; glue
- Color Wheel

ASSESSMENT

- TRAIL Marker #1 Progress Report

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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



DIFFERENTIATION OPTIONS

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 4

Process: Give an overview of the lesson objectives: Read Excerpts 4 and 5 of Roberto Clemente: The Pride of the Pittsburgh Pirates to further determine if Clemente has qualities of an everyday hero. Students also learn more about collage--texture and scale--and apply this in a practice collage representing new understandings about Clemente.



DIFFERENTIATION OPTIONS: READING AND TAKING NOTES

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

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

is to have them work in pairs when creating collages.



Read aloud & guide whole class to take notes and draw conclusions for Excerpts 4 &

5.



Students read independently or work in pairs/groups. After each excerpt, Collage Communities take notes. Guide note taking for those who require more support.



Students work independently to read and take notes on both Excerpts.

ELL SUPPORT COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here](#) for a sample lesson plan. Recommended vocabulary from Roberto Clemente to pre-teach with Vocabulary Snapshots:

EXCERPT 4

- At Bat - New York Yankees
- Pittsburgh Pirates - World Series
- Fans

EXCERPT 5

- Muddy Field - Bottle Caps
- Playing Right Field - Stealing Bases
- Three Thousandth Hit - Crowd Cheering

Sample Visual Icons for Roberto Clemente



See Unit 3 Texts, pages 21-24 (students) and this resource page (teachers) for Vocabulary Snapshot activities for Roberto Clemente using these visual icons and more.

Suggested Dialogue

INTRODUCE LESSON 4

"Today we are going to read more about Clemente and continue to determine if he has the qualities of an everyday hero. We'll learn more about collage and do another practice collage."

"By the end of today's lesson, you will be able to say, 'I can use evidence from the text to determine if Clemente has the qualities of an everyday hero and show one of his qualities through collage.'"

STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

Process: Guide students to take their pencils, Unit 3 Texts, and A4L Notebooks and move to sit with their Collage Communities.

STEP 3: EXCERPT 4: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 4. Make decisions on how to structure the reading and note taking. See sidebar Differentiation Options: Reading and Note Taking (top of lesson) for ways to scaffold the reading. Review the process for collecting evidence and drawing conclusions about Clemente. Engage in a discussion following note taking. See this resource page for Excerpt 4 icons.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: ART TERMS**Principles of Design:**

Emphasis: making something stand out

Contrast: the comparison of two differences

Scale: the relationship between sizes - how big or small things are in relationship to each other

Elements of Art:

Color: an aspect of how we see light, help us to tell otherwise identical objects apart

Line: the path a point makes when moving in space

Shape: created when a line meets itself; geometric or organic

Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of an object

Compositional Techniques:

Overlapping shapes

Going off the page

Making piece big

Placing a warm color next to a cool color

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

- Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

- Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

- Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 4: EXCERPT 5: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 5. Make decisions on how to structure the reading and note taking. See menu below Differentiation Options: Reading and Note Taking (top of lesson) for ways to scaffold the reading. Engage in a discussion following note taking. See this resource document's second page, for Excerpt 5 icons.



DIFFERENTIATION OPTION: EXTENSION ON PRINCIPLE OF ART: BALANCE

Extend art instruction with an optional lesson on the art principle of balance. If students have extensive knowledge about the principles of art taught in this unit (emphasis, contrast, and scale), extend learning with a lesson on balance. See this resource page for a sample lesson.

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

- Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

- Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

- Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal

Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 5: INSTRUCT ON THE ELEMENT OF ART: TEXTURE

Process: Transition from reading and discussion to collage. Instruct on the element of art--texture. Texture is the actual feeling of an object, or the implied (or simulated) feeling of an object.

Guide students to look at a collage by Romare Bearden called *Blue Snake*. Engage in a discussion about areas where Bearden has used texture.

Record "texture: actual and implied" on the Art Terms Chart posted in the classroom.

Then, return to Excerpt 5 from *Roberto Clemente: The Pride of the Pittsburgh Pirates*, and prompt students to identify texture words the author has used. Record words on a piece of chart paper or the white board.

ELEMENT OF ART: TEXTURE

Definition

Texture can be actual and implied (or simulated). Actual texture is the way an object feels to the touch.

Teaching Tip: How This Unit Uses Texture:

The students are asked to use a range of different textures in their collages. The different textures can be a combination of real and implied textures. The materials the students are given for their collages should include paper with both real and implied textures. Some papers will feel fibrous, fuzzy, embossed, glossy, or rough. Other papers will only look like they have texture. It is optimal to give students options for both real and implied texture

Suggested Dialogue

TRANSITION TO COLLAGE

"Before we do our practice collages about what you just read, we're going to learn new techniques that will help you show what you think is important."

INSTRUCT ON THE ELEMENT OF ART: TEXTURE

"To begin, we are going to talk about an important word that both artists and authors use: texture. Let's add this to our chart. (Write 'texture' on chart.) Texture is the way something feels. Real texture, or actual texture, is something you can feel with your fingers. Run your hands over your hair. What does it feel like? (Students respond 'Bumpy, rough, fuzzy, smooth, silky, soft, choppy, spiky.')

Now run your hands over the carpet. What does it feel like? (Students respond 'Bumpy, soft, itchy, scratchy.')

What about the ground outside? What does the cement of the playground feel like? What about the gym floor? How about the grass outside our school? What does your pet, stuffed animal or favorite blanket feel like? (Students respond. Write 'actual' next to texture and add actual texture words on chart paper.) These are all real or actual textures. They are textures we can feel with our hands."

LOOK FOR IMPLIED TEXTURE IN "BLUE SNAKE" BY BEARDEN

"There is another kind of texture that we will use, called implied texture. Artists use implied texture to make something look like it would feel a certain way. Romare Bearden uses all kinds of implied textures in his collages. (Put Bearden's Blue Snake on the document camera. Show collages by Eric Carle for another example of implied texture.) Look at the collage 'Blue Snake' by Romare Bearden. What textures do you see? (Students respond 'Rough, bumpy, soft feathers, scaly fish.')

If we were to feel this work of art, would we actually feel the scaly skin of a snake? (Students respond 'No.')

Would we feel the cold wet water of the river, or the fluffy feathers of a pelican? What about the rough bark of a tree? You are right; we could not actually feel those textures. But when we look at this collage, it is full of implied textures. Bearden implies, or makes it look like, the ground is rocky or bumpy, that the birds are feathery, that the snake is smooth and slimy, and that the fish are swimming in cold wet water. (Write "implied" next to "texture" and add implied texture words on chart paper.)"

LOOK FOR TEXTURE WORDS IN EXCERPT 5

"Authors also show texture. They do this with words. Sometimes they use texture words like 'rough' or 'smooth.' Other times, they imply texture by using a word like 'knife' or 'snowball.'"

"What texture do you think of with the word 'knife'? (Students respond.) How about with the word 'snowball'? (Students respond.) Let's look back at Excerpt 5 from Roberto Clemente: The Pride of the Pittsburgh Pirates. (Display on document camera.)"

"Do you see any texture words or words that imply a texture? Pair-share with a partner and see how many texture words or implied textures you can find. (Students pair-share. Re-read segments of the text and guide students to notice: 'bottle caps' - sharp, tinny; 'with a fire' - hot, crackly; 'dug in his heels' - gritty, sandy). Let's share out. (Students share out. Write texture words on chart.)"

STEP 6: INSTRUCT ON THE PRINCIPLE OF DESIGN: SCALE

Process: Introduce students to the principle of design--scale. Scale is the relationship between sizes. Scale can help us understand how big or how small things are in comparison to each other. Scale can create depth, emphasis, and visual dynamism. Guide students to look at a collage by Romare Bearden called Sunset and Moonrise with Maudell Sleet. Discuss with students how Bearden creates scale by changing the size of his shapes. Record "scale" on the Art Terms Chart posted in the classroom.

PRINCIPLE OF DESIGN: SCALE

Definition

Scale is the relationship between sizes.

Teaching Tip: How this Unit Uses Scale

Changing scale (going from big to small, or small to big; making something big, that is normally small; or something small, that is normally big) creates visual dynamism. It gives the viewer an idea of the size, nearness (proximity of the object to the viewer), and importance of the objects. Students will be asked to create both large and small objects to demonstrate their understanding of scale.

Connection Literacy & Art

Scale helps students show their understanding of what is important.

Suggested Dialogue

INSTRUCT ON THE PRINCIPLE OF ART: SCALE

"Instruct on the principle of art: scale using *Sunset and Moonrise with Maudell Sleet*, by Bearden. Now let's think about the size of Bearden's shapes. What is the biggest object in this image? (Students respond 'the woman!') Yes, you are right. But wait, isn't a house actually bigger than a person? (Students respond.) So why is it so much smaller than the woman? (Students respond. Guide students to notice that the house is smaller because it is far away in the background.)

"By changing the size of the objects, Bearden is creating scale. Let's add this to our chart. (Write 'scale' on chart.) When we create scale, we add depth, visual dynamism, and emphasis to our collages. Look at the woman's two hands. They are bigger than her head! What is this woman doing? (Students respond.) That's right, she is working on a farm and working with her hands. Bearden is creating emphasis by making her hands bigger. The woman and her hands are an important part of the story in this collage, so Bearden made those shapes much bigger. The moon and house are important too, but Bearden made them much smaller so they seem farther away and in the distance."

"When you create your practice collage, you will practice creating scale by making some of your shapes very large, and some small. Creating scale helps make pieces of art visually dynamic."

STEP 7: STUDENTS PLAN FOR PRACTICE COLLAGE

Process: Students open their A4L Notebooks to page 6 and review the notes they recorded for Excerpts 4 & 5. Review the purpose of the practice collages and revisit the Practice Collage Rubric. Tell students to select one quality that they believe represents Clemente as an everyday hero to show in a practice collage. Students should review and select the evidence that best supports this quality--they will draw on this evidence from the text to create their practice collages.

Encourage students to think about how they can use different shapes, colors, textures, and sizes to convey a quality.

TEACHING TIP: SCAFFOLDING COLLAGE

In this unit students engage with collage in three different ways - practice collages, mini collages, and master collages. The purpose is for students to have frequent opportunities to engage with collage while being mindful of time and materials.

Practice Collages

In Lessons 3 and 4, students create practice collages in their A4L Notebooks. In these collages, students are not expected to complete finished pieces, but rather to apply the collage skills they just learned to show one of Clemente's qualities.

Mini Collage

After completing the narrative biography in Lesson 5, students will create a "mini collage" on a 6 x 9" collage board. This is a small version of a completed collage in which students cover most or all of the white space and practice using the Elements of Arts, Principles of Design, and Compositional Techniques to show what they believe makes Clemente an everyday hero.

Master Collage

After reading the informational texts in Part 2 and synthesizing everything they have learned about Clemente, students will create a final "master collage" on an 9 x 12" collage board. They should apply all of the collage skills they learned to create a visually dynamic piece.

Suggested Dialogue**REVIEW PRACTICE COLLAGES**

"Open your A4L Notebook to page 8. In just a moment, you are going to use this space to do a second practice collage."

"This practice collage is a chance for you to apply the collage skills you just learned. Remember, this is not a complete collage. After we read the entire narrative biography, we will create complete collages. In the practice collages we are doing today, you get to experiment with texture and practice using scale to create emphasis or contrast. You do not need to fill in the whole box. Let's revisit our Practice Collage Rubric. (Project rubric on document camera.) What are the two important things you must include in your collage? (Students respond.)"

PREPARE FOR PRACTICE COLLAGE BY REVIEWING NOTES

"To get ready for our practice collages, let's look back at our notes from Excerpts 4 & 5 on page 6."

"Your collages need to show one of the qualities that you think makes Clemente an everyday hero. Look at the 'Personal Qualities' column. Pick one of the qualities that you circled you want to show in a practice collage. Next, look at your evidence. Select evidence that shows this quality. (Students review Notebooks.)"

STUDENTS SHARE IDEAS

"Take a few moments and think about how you might show this hero quality in your practice collage today."

"How can you use texture and scale? (If necessary, model planning a practice collage.) Share your ideas with your table group/partner. This is just a brainstorm - it is ok to change your ideas once you start creating your practice collage. (Students share.) Let's share out. (2 - 3 students respond. Guide students to focus on connecting their evidence and collage ideas to one of Clemente's qualities rather than simply representing something from the story.)"

STEP 8: STUDENTS CREATE PRACTICE COLLAGES

Process: Pass out large envelopes filled with collage materials to each group. Guide students to choose several different textures (actual and implied) for their practice collages. Once students choose their materials, have them put leftover materials back in the manila envelopes, resulting in a cleaner workspace and less distraction.

Pass out scissors. If appropriate, review how to safely use scissors to create shapes (thumb up, small clips, turning paper, etc.). Remind students to cut large shapes that are no smaller than two fingers put together. Give students time to cut and arrange their practice collages. Students will reflect and share their work in the next step, TRAIL Marker #1.

Timing for collage is 15 minutes.

Suggested Dialogue**PASS OUT COLLAGE MATERIALS**

"We are now ready to create practice collages! I will pass out a large envelope that is full of collage materials. You will share this with your group. Wait until I say, "Go!" before you empty your materials on the desks. (Pass out large envelope to each table group.) Go! Empty your materials on the desks."

EXPLORE ACTUAL AND IMPLIED TEXTURE

"Look through your pile and find a piece of paper that has actual texture. (Students select paper.) Describe the actual texture to your partner/table group. (Students share.) Find a piece of paper that has implied texture. (Students select paper.) Describe the implied texture to your partner/table group. (Students share.)"

SELECT MATERIALS FOR CLEMENTE COLLAGE

"Select materials for your practice collage. As you look through the materials, you might find a piece that gives you a new idea. Select at least two different textures. (Students select materials.) Please share all the materials. When you have all selected your materials, put the remaining pieces back into the envelope. (Students put materials away.)"

STUDENTS CREATE PRACTICE COLLAGES

"You now have time to create your practice collages. Cut out your shapes and play with how you arrange them in the box on page 8 of your A4L Notebook. Think about using scale to show emphasis or contrast. I will circulate to help you as you work. (Students create practice collages. They should arrange their shapes, but refrain from gluing until after they reflect.)"

STEP 9: INTRODUCE & GUIDE STUDENTS THROUGH TRAIL MARKER #1

Process: TRAIL Marker #1 is the first formative assessment in the unit. See menu below and this Assessment document for more information. Introduce students to TRAIL Markers and how they will be used throughout the unit. Students look at and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning, and helps teachers monitor student progress and re-teach or extend, based on what they observe. Completing the TRAIL Marker reflection prior to gluing the collages allows students to revise their collage decisions.

Select one of the following options to facilitate the activity and discussion:

- Have students work in pairs or Collage Communities to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole-class discussion.
- Have students complete the TRAIL Marker individually, and then share in small groups or whole class.

TRAIL Marker: Formative Assessments

Thoughts and
Reflection on
Arts
Integration and
Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

Use TRAIL Makers in the Following Ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

REFLECT USING TRAIL MARKERS

"Throughout the Everyday Heroes unit, we will reflect on our reading and collages using TRAIL Markers."

"How many of you have ever gone on a hike? When you're hiking, you can often see something that's called a trail marker. Do you know why we have trail markers? It's a good way to check to see if you are making progress on your hike, and for staying on the path. Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a time in our lessons where we stop and do a quick activity to help us think about what we're learning--about reading, and the arts, and what we need to do next."

"Look at page 9 in your A4L Notebooks."

"We're going to take a step back and reflect on the reading you have done, and the collages you've made. We'll use these sentence stems to help us reflect."

- In this practice collage, the quality I wanted to show was... _____. (Write the quality you selected.)

- The evidence from the text that I used to create my collage was... _____ . (Describe what you showed in your collage citing evidence from the text.) Talk with a partner about your decisions. (Students share.) Write about these choices in your A4L Notebook.

- I showed the evidence and quality in my collage by... _____ . (Describe how you used color, shape, texture, scale, emphasis, and/or contrast. For example, "I used contrasting colors and shapes to show how Roberto was brave to leave Puerto Rico and go to Pittsburgh. I made Puerto Rico in warm colors and used grey spiky shapes to show how scary Pittsburgh was for him.")

"Talk with a partner about your decisions and show them your collage. (Students share.) Write about these choices in your A4L Notebook."

GLUE COLLAGES

"Now that you've reflected on your work, feel free to make changes and finalize your decisions."

"The final step is to glue your pieces down. I'll come around and give you a glue stick when you are ready. Can someone remind us of the techniques for gluing? (Students respond: 'glue the backside, gluing edges and corners, glue on the art mat, pressing down around all edges, etc.' Pass out glue.)"

STEP 10: GALLERY WALK

Process: If time permits, lead students in a gallery walk to notice how others used texture and scale to show emphasis and contrast.

Suggested Dialogue

LEAD GALLERY WALK

"You have made choices about creating actual and implied texture and used scale to create emphasis or contrast. As an artist, your choices are demonstrating what you are learning about Clemente. Let's walk around the room with hands behind our back and notice our classmates' choices."

"Raise your hand when you find one piece of artwork that has different textures. (Call on student and guide them to choose a piece besides their own and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.) Raise your hand when you find one piece of artwork that shows scale by having both small and big shapes. (Call on student and guide them to choose a piece besides their own and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

STEP 11: CLEAN UP COLLAGE MATERIALS

Process: Clean up collage materials. Make choices about how to organize the process, with students taking responsibility for the cleanup.

Timing for cleanup is 5 - 10 minutes. This cleanup establishes routines and takes longer than subsequent cleanup sessions. Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups'

manila envelopes. Recycle the remaining scraps.

- Wipe off the glue on art mats/waxed paper.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand in A4L Notebooks so they can be pressed down to dry for 24 hours.

STEP 12: CLOSE LESSON 4

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

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll read more about Clemente and use that new evidence to consider him as an everyday hero."

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 5

Read Roberto Clemente: The Pride of the

Pittsburgh Pirates Excerpt 6; Instruct on the Compositional Techniques

Unit 3: Lesson 5

Read Roberto Clemente: The Pride Of The Pittsburgh Pirates Excerpt 6; Instruct On The Compositional Techniques

LITERACY OBJECTIVE

By the end of this lesson students will be able to use evidence from the text to determine if Clemente has the qualities of an everyday hero.

LITERACY "I CAN" STATEMENT

"I can use evidence from the text to determine if Clemente has the qualities of an everyday hero."

LESSON OVERVIEW

Steps	Pacing: 30 Minutes
Step 1: Introduce Lesson 5 Step 2: Students Move into Collage Communities Step 3: Excerpt 6: Read, Take Notes, & Examine Clemente as an Everyday Hero	10 Minutes
Step 4: Reflect on Clemente - Is He a Candidate for an Everyday Hero?	10 Minutes
Step 5: Instruct on Compositional Technique: Overlapping Shapes Step 6: Instruct on Compositional Technique: Going Off the Page Step 7: Close Lesson 5 - Treasure Pile of Books	10 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards

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

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

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

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W 4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W 5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

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

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

L 3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L 3.4a: Use sentence-level context as a clue to the meaning of a word or phrase.

L 3.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- L 3.5a:** Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
- L 3.5b:** Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
- L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 4.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
- L 4.4a:** Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- L 4.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L 4.5a:** Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
- L 4.5b:** Recognize and explain the meaning of common idioms, adages, and proverbs.
- L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 5.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
- L 5.4a:** Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- L 5.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L 5.5a:** Interpret figurative language, including similes and metaphors, in context.

Speaking & Listening

- SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- SL3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL 3.1d:** Explain their own ideas and understanding in light of the discussion.
- SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
- SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

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

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

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

SECONDARY CCSS

Reading Standards

RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

RI 3.6: Distinguish their own point of view from that of the author of a text.

RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI 4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

RI 4.8: Explain how an author uses reasons and evidence to support particular points in a text.

RI 5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI 5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

Speaking & Listening

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

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

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

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

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

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

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

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

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

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

TEACHING RESOURCES

A4L TEXTS

-Roberto Clemente: *Pride of the Pittsburgh Pirates* Excerpt 6

A4L STUDENT NOTEBOOK

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpt 6

CLASSROOM CHARTS

- Vocabulary Words and Icons: Lesson 5
- Art Terms Chart (Add terms as they are instructed)
- Collage Example: "The Blues" by Romare Bearden (from Romare Bearden: Collage of Memories, page 36)
- Collage Example: "Cotton" by Romare Bearden (from Romare Bearden: Collage of Memories, page 32)

COLLAGE MATERIALS

9 x 6" collage board (just one to show students)

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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

**DIFFERENTIATION OPTIONS**

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 5

Process: Give an overview of the lesson objectives: Finish reading *Roberto Clemente: The Pride of the Pittsburgh Pirates* and reflect on Clemente as an everyday hero. Learn about the compositional techniques overlapping shapes and going off the page.

ELL Support: Comprehensible Input

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click [here](#) for a sample lesson plan. Recommended vocabulary from Roberto Clemente to pre-teach with Vocabulary Snapshots:

EXCERPT 6

- Trophies - Charities
- Earthquake - San Juan Airport
- Propellers

Sample Visual Icons for Roberto Clemente:



See Unit 3 Texts, pages 25-26 (students) and this resource page (teachers) for Vocabulary Snapshot activities for Roberto Clemente using these visual icons and more.

In addition, this resource page has a visual icon that goes with the compositional technique of overlapping:



DIFFERENTIATION OPTIONS: READING & TAKING NOTES

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

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



Read aloud & guide whole class to take notes and draw conclusions for Excerpt 6.



Students read independently or work in pairs/groups. After the excerpt, Collage Communities take notes or guide note taking as a class.



Students work independently to read and take notes.

Suggested Dialogue

REFLECTING ON THE NARRATIVE BIOGRAPHY

"Today, we are going to finish reading the narrative biography about Roberto Clemente and reflect on whether he has the qualities of an everyday hero. Then we'll learn more about collage in preparation for a full collage in our next lesson. By the end of today's lesson, you will be able to say, 'I can use evidence from the text to determine if Clemente has the qualities of an everyday hero'."

STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

Process: Guide students to take their pencils, Unit 3 Texts, and A4L Notebooks and move to sit with their Collage Communities.

STEP 3: EXCERPT 6: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 6. Make decisions on how to structure the reading and note taking. See the menu below, Differentiation Options: Reading and Note Taking (top of lesson) for ways to scaffold the reading. Review the process for collecting evidence and making conclusions about Clemente. Engage in a discussion following note taking.

See this resource page, for Excerpt 6 icons.

The three step process to examine Clemente as an everyday hero:

STEP 1: STUDENTS TAKE NOTES ON WHAT THEY LEARNED ABOUT CLEMENTE

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

STEP 2: STUDENTS IDENTIFY CLEMENTE'S PERSONAL QUALITIES

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

STEP 3: STUDENTS DETERMINE IMPORTANCE BASED ON THE PURPOSE FOR READING

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart.

Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

SAMPLE CLASSROOM CHART: ART TERMS

Principles of Design:

- Emphasis: making something stand out
- Contrast: the comparison of two differences
- Scale: the relationship between sizes - how big or small things are in relationship to each other

Elements of Art:

- Color: an aspect of how we see light, help us to tell otherwise identical objects apart
- Line: the path a point makes when moving in space
- Shape: created when a line meets itself; geometric or organic
- Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of an object

Compositional Techniques:

- Overlapping shapes
- Going off the page
- Making piece big
- Placing a warm color next to a cool color

STEP 4: REFLECT ON CLEMENTE - IS HE A CANDIDATE FOR AN EVERYDAY HERO?

Process: Revisit the definition of an everyday hero. Guide a discussion to see, based on what students have learned so far, if Clemente is a strong candidate to be an everyday hero. Prepare students for additional research.

Suggested Dialogue

EVALUATING IF ROBERTO CLEMENTE IS AN EVERYDAY HERO

"Now that we have read the whole narrative biography about Roberto Clemente, let's discuss if we think he is a candidate for an everyday hero. The definition for an everyday hero is a real person that goes to great lengths to help people in unselfish ways. Based on this definition and the qualities we've identified, let's discuss. Pair-share if you think we have gathered enough evidence to say that

Clemente is a strong candidate, and why. Support your ideas with evidence from the story and your own life experiences. Some of you may believe that certain qualities are more important than others - that's ok. (Students share.) Let's share out." (Whole-class discussion.)

"This is one phase in our research about Clemente. Roberto Clemente: The Pride of the Pittsburgh Pirates, by Jonah Winter, is just one story based on one author's point of view. Since Jonah Winters wrote the book with a poetic structure, he did not include very much information about Clemente's life. As the unit progresses, we'll read more to add to what we know and make sure we have made the right decision about Clemente."

STEP 5: INSTRUCT ON THE COMPOSITIONAL TECHNIQUE: OVERLAPPING SHAPES

Process: Prepare students to create visually dynamic collages in the next lesson by instructing on the compositional technique--overlapping shapes.

Guide students to look at a Romare Bearden collage called *The Blues*. Engage in a discussion about areas where Bearden has created emphasis by overlapping his shapes.

Record "overlapping shapes" and "making big shapes" on the Art Terms Chart posted in the classroom.

VISUAL DYNAMISM

Definition

"Visual dynamism" is a term we will use throughout the unit to talk about what makes a piece of art interesting or appealing. Instead of saying, "That looks great!" or, "Make your collage look interesting," we will encourage students to create collages that are visually dynamic. When a piece of art is visually dynamic, it means the artist has achieved one or more of the principles of design through use of color, line, shape, texture, and compositional techniques.

Teaching Tip

Students need to be coached toward visually dynamic results. Compositional techniques are concrete tools to help students think about and use the elements of art and principles of design in order to achieve visually dynamic compositions. For example, placing warm colors next to cool colors to create contrast, using scale to create emphasis, or overlapping pieces can all help create visual dynamism.

COMPOSITIONAL TECHNIQUES

Definition

Compositional Techniques are techniques that will guide the student in the direction of achieving principles of art and will result in their compositions being visually dynamic. These techniques must be demonstrated.

Teaching Tips

-Make the pieces big: For Grades 3-5, every shape they cut out must be as big as two of their fingers put together. Encourage students to think in terms of big shapes that represent an idea, rather than fixating on cutting out small clothing or facial details.

-Have pieces go off the edge of the page: Students may tend to center everything in the middle of their page, leaving a white border-like space around the page. Breaking up this negative space creates more visual dynamism. "Visual dynamism" is a less subjective way to say, "interesting."

-Overlapping shapes: Students overlap shapes to create depth, emphasis, and provide a focal point.

-Place a warm color next to a cool color: This is one way to create contrast in a collage. Contrast is a way to create emphasis.

PRINCIPLE OF ART: EMPHASIS

Definition

Emphasis is special attention or importance given to a particular area of an image.

Many techniques are used to create emphasis, including putting a cool color next to a warm color. This will make that area "stand out" and will draw the viewer to look in that direction. Hide this block...

Teaching Tip: How this Unit uses Emphasis

This unit teaches students to create emphasis by placing a warm color next to a cool color, by using overlapping shapes, and by putting different textures next to one another.

Connecting Literacy & Art

Emphasis is essential to students' demonstration of their understanding of what is important.

Suggested Dialogue

Transitioning To Collage

"In our next lesson, you will have a chance to create a full collage on this collage board (hold up 9x6 collage board) that shows the key qualities that you believe may qualify Clemente as an everyday hero. You'll be drawing on everything we've read about him so far and so will need to show more than you did in your practice collages. To help you create visually dynamic pieces that create emphasis, contrast or scale, we're going to learn two new techniques."

INTRODUCING OVERLAPPING SHAPES USING *THE BLUES* BY ROMARE BEARDEN

"Let's look at a collage by Romare Bearden called "The Blues." Tell me what you notice about this

collage. (Students respond.) Notice how Bearden uses all sorts of different pieces of paper to create the image. What else do you notice? (Students respond.) Notice how we can't see any of the white paper showing through. He has completely filled his page--there is no blank white space left over! In order to do this, Bearden had to glue some shapes over other shapes. Collage works well when artists overlap their shapes. This creates emphasis by drawing our eye to the area where the shapes are overlapping. If all our shapes were apart from one another, we would look all over the page, not really knowing which shapes were the most important to look at. There would be no emphasis. When an artist overlaps their shapes, it tells us as the viewers that we should pay attention to that area. Let's add "overlapping shapes" to our Art Terms Chart. (Write "overlapping shapes" on chart.) In our last lesson, we learned about scale and how making some pieces big can help to create a dynamic collage. Let's add making big shapes to our chart, too." (Write "making big shapes" on chart.)

USING HANDS TO PRACTICE OVERLAPPING SHAPES

"Hold your hands out with your palms down. (If working with students who cannot physically participate in this exercise, have students direct the teacher's hands.) Start with your hands spread away from each other. Now bring them closer and closer together, until the sides of your hands are touching. Is this overlapping? (Students respond "no.") Now, stack your hands on top of one another so you can't see your bottom hand at all. This is called stacking, and completely covers the shape underneath. We don't want to overlap so much that we completely hide the paper underneath. Now show me overlapping hands, where I can see parts of both hands but they are still overlapping. (Students overlap their hands, leaving parts of both hands visible.) Good--that's overlapping!"

Identifying Overlapping Shapes In *The Blues* By Romare Bearden

"Let's look at *The Blues* again. Pair-share with a partner, and show them a place where Bearden overlapped his shapes: a place where one piece of paper covered part of another piece of paper. (Students pair-share.) Now pair-share a place where Bearden has created emphasis. Remember, in a work of art or a story, emphasis is a place where the artist or author wants us to focus." (Students pair-share.)

"In an earlier lesson, we discovered how Bearden creates emphasis by placing a warm color next to a cool color. In this lesson, we're noticing how he creates emphasis by overlapping his shapes. Bearden is telling us to look closer at these areas because there is more 'going on'."

STEP 6: INSTRUCT ON THE COMPOSITIONAL TECHNIQUE: GOING OFF THE PAGE

Process: Introduce students to the compositional technique--going off the page. Guide students to look at a collage by Romare Bearden called *Cotton*. Discuss with students how letting shapes go off the page can create depth and visual dynamism.

Suggested Dialogue

MAKING THE COLLAGES VISUALLY DYNAMIC

"We'll now learn another technique that will help you make your collages visually dynamic. Let's look at the collage *Cotton*, by Romare Bearden. What do you notice about this collage? (Students respond.) Can you point to one area where Bearden made his shapes go off the page? In other words, where his shapes seem to get cut off by the outside edge of the page? (Students respond "The trees go off the page! The cotton plants.") Great observations. Can you show me where Romare Bearden does not let his shapes go off the page? (Students respond "The house and the hills.") By having the trees go off the page, it makes the trees look big, and by having the house not go off the page, it makes the house look smaller and farther away. This creates depth and visual dynamism in the collage."

"Let's add "going off the page" to our Art Terms Chart. (Write "going off the page" on chart.) When you create your collage in our next lesson, you will practice making your shapes go off the page and using overlapping shapes to create emphasis."

STEP 7: CLOSE LESSON 5--TREASURE PILE OF BOOKS

Process: Send students to the Treasure Pile of books to hunt for books about heroes and collage. Close the lesson with a "look forward" to the next lesson.

Suggested Dialogue

TREASURE PILE OF BOOKS AND COLLAGE

"Has anybody noticed that I've been sneaking books into the Treasure Pile that are not about real people and everyday heroes? Anybody have an idea of why I've added those books?" (Students respond.)

"Right! These are all picture books where the illustrations were made from collage. So now when you go to the Treasure Pile, you can decide if you want to spend more time looking for heroes, or spend some time looking at these collage books, to get ideas for your own projects. See if you can find illustrations where you really like the way the artist has used the elements we've talked about: Texture, Color, and Shape. See if you can spy out what the artist was doing with these elements to create emphasis. You might be surprised at how much fun it is when you can say, 'Aha! I bet I know what this artist was thinking when he or she did that!'"

"And if you find a collage that you think has some great ways of using texture, color, and shape, or is a great example of scale and contrast, don't just keep it to yourself! Let us know! Write a card with the book title, page number, and what you liked about the collage. Then put it up here around the edges of our Everyday Heroes board. That way, if we need ideas for our own collages about Roberto

Clemente, we can learn from what you've found in these books."

LOOKING FORWARD

"In our next lesson, we'll review all the elements of art and principles of design and compositional techniques then and apply them all to a complete collage."

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING LESSON 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 6

Discuss Clemente as an Everyday Hero;

Create Mini Collage; TRAIL Marker #2

Unit 3: Lesson 6

Discuss Clemente As An Everyday Hero; Create Mini Collage; TRAIL Marker #2

LITERACY OBJECTIVE

By the end of this lesson students will be able to use everything they learned about collage to show what they've learned about Clemente as an everyday hero.

LITERACY "I CAN" STATEMENT

“I can use evidence from the text to determine if Clemente has the qualities of an everyday hero and show those through collage.”

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 6 Step 2: Students Move into Collage Communities Step 3: Review Elements of Art, Principles of Design, & Compositional Techniques; Introduce Collage Checklist	15 Minutes
Step 4: Students Plan for Mini Collages Step 5: Students Create Mini Collage	30 Minutes
Step 6: Guide Students through TRAIL Marker #2; Glue Collages Step 7: Gallery Walk Step 8: Clean Up Collage Materials Step 9: Close Lesson 6	15 Minutes

STANDARDS ALIGNMENT**TARGETED CCSS****Reading Standards**

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

RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

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

RI 4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI 5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

- W 4.1b:** Provide reasons that are supported by facts and details.
- W 4.1c:** Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- W 4.1d:** Provide a concluding statement or section related to the opinion presented.
- W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- W 5.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W 5.1a:** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- W 5.1b:** Provide logically ordered reasons that are supported by facts and details.
- W 5.1c:** Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).
- W 5.1d:** Provide a concluding statement or section related to the opinion presented.
- W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Speaking & Listening

- SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- SL3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL 3.1d:** Explain their own ideas and understanding in light of the discussion.
- SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SECONDARY CCSS

Reading Standards

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing & Language

W 3.7: Conduct short research projects that build knowledge about a topic.

W 4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 4.9b: Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

W 5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 5.9b: Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

Speaking & Listening

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

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

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

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

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

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

TEACHING RESOURCES

A4L STUDENT NOTEBOOK

- Evidence for Excerpts 1-6 (A - B - C)
- Mini Collage Rubric & Checklist
- Second TRAIL Marker

CLASSROOM CHARTS

- Art Terms Chart (Created in class)
- Qualities of an Everyday Hero Chart (Created in class)
- Collage Example: *The Block* by Romare Bearden (from Romare Bearden: Collage of Memories, page 23)

COLLAGE MATERIALS

- Large envelopes for each group; art mats or waxed paper; scissors; glue
Color Wheel
9 x 6" white collage paper or of a letter-sized piece of cardstock paper (1 x student)

ASSESSMENT

- TRAIL Marker #2 Progress Report

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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

**DIFFERENTIATION OPTIONS**

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



Highest level of scaffolding. Select this option if students are learning strategies for the

first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 6

Process: Review the elements of art, principles of design, and compositional techniques. Create mini collages of Roberto Clemente showing what they have learned about him as an everyday hero.

TEACHING TIP: SCAFFOLDING COLLAGE

In this unit students engage with collage in three different ways - practice collages, mini collages, and master collages. The purpose is for students to have frequent opportunities to engage with collage while being mindful of time and materials.

Practice Collages

In Lessons 3 and 4, students create practice collages in their A4L Notebooks. In these collages, students are not expected to complete finished pieces, but rather to apply the collage skills they just learned to show one of Clemente's qualities.

Mini Collage

After completing the narrative biography in Lesson 5, students will create a "mini collage" on a 6 x 9" collage board. This is a small version of a completed collage in which students cover most or all of the white space and practice using the Elements of Arts, Principles of Design, and Compositional Techniques to show what they believe makes Clemente an everyday hero.

Master Collage

After reading the informational texts in Part 2 and synthesizing everything they have learned about

Clemente, students will create a final "master collage" on an 9 x 12" collage board. They should apply all of the collage skills they learned to create a visually dynamic piece.

COLLAGE CHECKLIST

Your collage should:

- Show a warm color next to a cool color to create contrast and emphasis
- Show at least 2 different kinds of texture
- Make overlapping shapes to create emphasis
- Have at least 1 shape going off the pages
- Create scale by having small and big shapes

Suggested Dialogue

USING VISUAL PRINCIPLES TO CREATE A COLLAGE

"Today, we are going to use everything you've learned about collage to show what you've learned about Clemente as an everyday hero."

"By the end of today's lesson, you will be able to say, 'I can use evidence from the text to determine if Clemente has the qualities of an everyday hero and show those through collage'."

STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

Process: Guide students to take their pencils, Unit 3 Texts, and A4L Notebooks and move to sit with their Collage Communities. Below is a review of all the Elements of Art and Principles that the students have used so far.

PRINCIPLE: EMPHASIS

Definition

Emphasis is special attention or importance given to a particular area of an image. Many techniques are used to create emphasis, including putting a cool color next to a warm color. This will make that area "stand out" and will draw the viewer to look in that direction.

Teaching Tip: How this Unit Uses Emphasis

This unit teaches students to create emphasis by placing a warm color next to a cool color, by using overlapping shapes, and by putting different textures next to one another.

Connecting Literacy & Art

Emphasis is essential to students' demonstration of their understanding of what is important.

ELEMENT OF ART: COLOR**Definition**

Color is an aspect of how we see light, and it helps us to tell otherwise identical objects apart: a green traffic light from a red traffic light, or a lime from a lemon. Black and white are not considered colors.

Colors on the Color Wheel

- Red - Orange - Yellow
- Green - Blue - Violet

Teaching Tip: How this Unit Uses Color

This unit focuses on the warm and cool properties of the color wheel--appropriate for understanding how to create emphasis in collage. When talking about color, use the terminology on the color wheel. For example, use "violet," not "purple."

PRINCIPLE OF DESIGN: CONTRAST**Definiton**

Contrast is the comparison of two differences. In art, contrast is created by placing opposites near or beside one another: such as a warm color next to a cool color; a light object next to a dark object; or a rough texture next to a smooth texture.

Teaching Tip: How This Unit Uses Contrast

This unit teaches students that contrast, as described above, can create emphasis. (For example, placing a cool color next to a warm color.) Distinction: contrast is one way that artists can create emphasis or make something stand out.

ELEMENT OF ART: LINE

Definition

A line is the path a point makes while moving in space. For example, the tip of a pencil makes a point; when you drag the pencil across the page, it creates a line to show where the point is moving. Lines can vary in width, direction, and length. In collage, lines can be the edges between two pieces of paper, or they can be marks made within the pieces of paper.

Teaching Tip: How this Unit Uses Line

This unit uses line as a step in understanding the element of art: shape. Lines will occur naturally in the students' collages; teachers should feel free to point out when a student is creating line. Because line is embedded in understanding the other elements of art, the lesson does not require students to show lines in their collages.

ELEMENT OF ART: SHAPE**Definition**

A shape is defined as when a line meets itself. The space on the inside of the line is a form; therefore, a shape is the outline of a form. A shape can be geometric, such as mathematics shapes: squares, circles, triangles, rectangles, ovals, etc. A shape can be organic, such as those found in nature: leaf, banana, jellyfish, cloud, etc.

Teaching Tip: How this Unit Uses Shape

This unit uses shape to help students think about how they cut and place their paper for collages. Students cut shapes no smaller than two fingers together; use big shapes that fill the page; have shapes go off the page; and overlap shapes to create emphasis.

ELEMENT OF ART: TEXTURE**Definition**

Texture can be actual and implied (or simulated). Actual texture is the way an object feels to the touch. For example, if a student ran his hand over his hair, how would he describe that feeling? Implied (or simulated) texture creates the feeling of an object. It makes an object look like it has texture. For example, Eric Carle's collages look like they could feel fuzzy, or rough, or bumpy. But they are actually smooth pieces of paper made with implied texture.

Teaching Tip: How This Unit uses Texture

The students are asked to use a range of different textures in their collages.

The different textures can be a combination of real and implied textures. The materials the students

are given for their collages should include paper with both real and implied textures. Some papers will feel fibrous, fuzzy, embossed, glossy, or rough. Other papers will only look like they have texture. It is optimal to give students options for both real and implied texture.

Principle Of Design: Scale

Definition

Scale is the relationship between sizes. Scale can help us understand how big or how small things are in comparison to each other, and can create depth, emphasis, and visual dynamism. For instance, if you saw an image of Roberto Clemente standing by himself in a big open space, you would not know how tall he was. If you saw him standing next to a car, or next to a small Chihuahua, that would give the image scale, and you could better understand the size relationship. With scale, you would have a feeling for Clemente's height, and how near or far he was from the other object. A related concept is proportion, which refers to the relative size of parts of a whole, such as features within a person's face.

Teaching Tip: How This Unit uses Scale

Changing scale (going from big to small, or small to big; making something big, that is normally small; or something small, that is normally big) creates visual dynamism. It gives the viewer an idea of the size, nearness (proximity of the object to the viewer), and importance of the objects. Students will be asked to create both large and small objects to demonstrate their understanding of scale.

Connecting Literacy & Art

Scale helps students show their understanding of what is important.

DESIGN TERM: VISUAL DYNAMISM

Definition

"Visual dynamism" is a term we will use throughout the unit to talk about what makes a piece of art interesting or appealing. Instead of saying, "That looks great!" or "Make your collage look interesting," we will encourage students to create collages that are visually dynamic. When a piece of art is visually dynamic, it means the artist has achieved one or more of the principles of design through use of color, line, shape, texture, and compositional techniques.

Teaching Tip: Students need to be coached toward visually dynamic results

Compositional techniques are concrete tools to help students think about and use the elements of art and principles of design in order to achieve visually dynamic compositions. For example, placing warm colors next to cool colors to create contrast, using scale to create emphasis, or overlapping pieces can all help create visual dynamism.

COMPOSITIONAL TECHNIQUES

Definition

Compositional Techniques are techniques that will guide the student in the direction of achieving principles of art and will result in their compositions being visually dynamic. These techniques must be demonstrated.

Teaching Tips**- Make the pieces big.**

For Grades 3-5, every shape they cut out must be as big as two of their fingers put together. Encourage students to think in terms of big shapes that represent an idea, rather than fixating on cutting out small clothing or facial details.

- Have pieces go off the edge of the page.

Students may tend to center everything in the middle of their page, leaving a white border-like space around the page. Breaking up this negative space creates more visual dynamism. "Visual dynamism" is a less subjective way to say, "interesting."

- Overlapping shapes.

Students overlap shapes to create depth, emphasis, and provide a focal point.

- Place a warm color next to a cool color.

This is one way to create contrast in a collage. Contrast is a way to create emphasis.

STEP 3: REVIEW ELEMENTS OF ART, PRINCIPLES OF DESIGN & COMPOSITIONAL TECHNIQUES; INTRODUCE COLLAGE CHECKLIST

Process: Review the elements of art, principles of design, and compositional techniques. Introduce the Mini Collage Checklist, page 12 in the A4L Notebook.

Guide students to look at a collage by Romare Bearden called *The Block*. Discuss how Bearden made a visually dynamic collage using several elements of art and compositional techniques all in one image.

Suggested Dialogue

Transitioning To Collage, Introduce Mini Collage Checklist And Review Collage Rubric

"In our full collages today, we will combine all of the elements and principles of art and compositional techniques we have learned. Let's review what we've learned. Pair-share with your partner and together come up with one element or principle of art or one compositional technique we have demonstrated in our practice collages. (Students pair-share.) Let's share out. (Students share until all elements of art, and principles of design, and compositional techniques are listed. As students share, reveal the Mini Collage Checklist on the board or document camera.) Open your A4L Notebook to page 12. On this page are the Mini Collage Rubric and Checklist. You can use these to monitor your progress and to remind you what to include in your collage. We have learned about warm and cool colors, and today we will show this by putting one cool color next to a warm color to create contrast and emphasis. We have also learned about shape and will create emphasis by showing overlapping shapes."

"We then learned about texture and will show at least two different textures. What else did we learn? We learned how to create visual dynamism by having a shape go off the page and to create scale by changing the size of our shapes. Our collages today will combine all of the compositional techniques, elements of art, and principles of design we have learned."

REVIEWING ELEMENTS OF ART AND COMPOSITIONAL TECHNIQUES USING *THE BLOCK* BY ROMARE BEARDEN

"Let's try to find evidence where Romare Bearden has used each of these compositional techniques and elements of art in his collage *The Block*. What do you see?" (Students respond, "The background shows red, a warm color, next to blue, a cool color. The buildings and people are all made out of overlapping shapes. There are lots of different textures: brick, clouds, and awnings over the windows. The blue light bulb on the right is big and creates scale in the room. The cars on the left go off the page.")

STEP 4: STUDENTS PLAN FOR MINI COLLAGE

Process: Explain the difference between the practice collages and the mini collage. Students open their A4L Notebooks to pages 4, 6 & 11 and review the notes they recorded for all 6 excerpts. Students select one or more qualities that they believe best represent Clemente as an everyday hero to show in their mini collage. Then students review and select the evidence that best supports each quality - they will draw on this evidence for their mini collages. Explain to students that they do not need to include literal representations of all the evidence. This is their opportunity to emphasize what they think is the most compelling evidence that Clemente can be called an everyday hero. Review the Mini Collage Rubric and Checklist, A4L Notebook, page 12. Keep these projected while students are planning and creating their mini collages.

INTRODUCING MINI COLLAGES

"In just a moment, you are going to create a collage showing what you believe is the best evidence to qualify Clemente as an everyday hero. Instead of creating these collages in our A4L Notebooks we will use these collage boards. (Hold up 9 x 6" collage board.) Try to fill in as much of this white space as you can, using what you've learned about color, texture, shape, line, overlapping shapes, and shapes going off the page to emphasize what you want about Clemente. Your collage should be visually dynamic."

PREPARING FOR MINI COLLAGE BY REVIEWING NOTES AND SHARING IDEAS

"To get ready for our collages, let's look back at our notes from all 6 excerpts on pages 4, 6 & 11. Your collages need to show one or more of the qualities that you circled in the "Personal Qualities" columns. If you think one single quality stands out above all the rest, pick that one. If you think several qualities together make Clemente as everyday hero, pick those. Next, look at your evidence. Select what you believe is the best evidence for each quality. (Students review notebook.) Talk to your neighbor or Collage Community about what you want to focus on in your collage." (Students share.)

STUDENTS BRAINSTORM AND SHARE COLLAGE IDEAS

"Now let's take a moment and brainstorm how you might show these qualities in your collage. Remember, you do not need to create literal representations of all the evidence you selected. Instead, the evidence should inform how you show these qualities. Use geometric and organic shapes, warm and cool colors, textures, and compositional techniques to show your ideas. You might decide you liked something you did in one of your practice collages - you can cut it out and use it in this collage or recreate it with different colors, sizes, or textures.

I'll give you a few minutes to think and then you will share your ideas with your table group/partner. This is just a brainstorm - it is ok to change your ideas once you start creating your practice collage. (Students think independently.) Share your ideas with your Collage Communities. (Students share.) Let's share out." (2 - 3 students respond. Guide students to focus on connecting their evidence and collage ideas to Clemente's qualities rather than simply representing something from the story.)

REVIEWING THE COLLAGE RUBRIC

"As you work, keep in mind there are two important things you must show in your collage. What are those things?" (Students respond. Project and review the Mini Collage Rubric and Checklist, A4L Notebook, page 12.)

STEP 5: STUDENTS CREATE MINI COLLAGE

Process: Pass out large envelopes and art mats/waxed paper to each group. Guide students to select collage materials for their mini collages. Once students choose their materials, have them put leftover materials back in the large envelopes, resulting in a cleaner workspace and less distraction. Pass out scissors and white 9x6 collage paper. Give students time to cut and arrange shapes for their collages, attending to the Mini Collage Rubric and Checklist, projected from A4L Notebook, page 12, so students can see these while they are working on page 11.

While students are working, and before they begin gluing, do a checkpoint for each of the criteria on the Checklist, where students pause and check in with themselves and their peers to see that they have met the criteria. Do one criteria checkpoint at a time. For instance, ask students to pause and check whether they and their partner have put a warm color next to a cool color. Then pause again a little later to see if students have made any of their shapes overlapping.

Students will reflect on and share their work in the next step, TRAIL Marker #2. Timing for collage is 20 - 30 minutes.

Suggested Dialogue

PASSING OUT COLLAGE MATERIALS

"We are ready to make a collage that combines everything we have learned. I will pass out your group's collage materials and your art mats. Wait until I say, 'Go!' before you empty your materials on the desks." (Pass out large envelope to each table group and art mats/waxed paper for each student.)

"Go! Empty your materials on the desks."

SELECTING MATERIALS FOR COLLAGE

"Remember, when you are looking through your pile, let the materials give you ideas about what you will make. Be sure to choose pieces with different textures - actual and implied as well as cool and warm colors. Please remember to share all the materials. Choose several pieces you may want to use for your collage, and gather them onto your art mat." (Students look through pile and select materials.)

"Once you have chosen the pieces you want to use, I will pass out scissors and the paper to make your collage on. Write your name on the back of your collage board." (Pass out scissors and 6 x 9 white collage paper. Students write names on back.)

STUDENTS CREATING MINI COLLAGES

"You now have time to create your collages. Cut out your shapes and play with how you arrange them on your white paper. I will circulate to help you as you work. (Students create collages. Pause at five different checkpoints to make sure students are meeting the five criteria. Do one checkpoint at time.) Let's pause. Check your collage and your partner's collage and make sure you have put a warm color

next to a cool color." (Students check and then continue.)

STEP 6: GUIDE STUDENTS THROUGH TRAIL MARKER #2; GLUE COLLAGES

Process: TRAIL Marker #2 is the second formative assessment in the unit. Students turn to page 13 in their A4L Notebooks and reflect on their learning. Select one of the following options to facilitate the activity and discussion:

1. Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole-class discussion.
2. Have students complete the TRAIL Marker individually, and then share in small groups or whole class.

TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and
Reflection on
Arts
Integration and
Literacy

PURPOSE: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next. Use the TRAIL Markers on the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart (Resources, pages 6-7) to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

REFLECTING ON COLLAGE ACTIVITY

"We are going to do a quick activity to help us reflect on the collages you just made and see if we need to make any changes before gluing our collages. Open your A4L Notebooks to page 13. We'll use these sentence stems to help us reflect."

"In this practice collage, the qualities I wanted to show were...

_____." (Write the qualities you selected.)

"The evidence from the text that I used to create my collage was...

_____." (Describe what you showed in your collage citing evidence from the text.)

"Talk with a partner about your decisions. (Students share.) Write about these choices in your A4L Notebook."

"I showed the evidence and quality in my collage by...

_____." (Describe how you used color, shape, texture, scale, emphasis, contrast, and/or the compositional techniques. For example, "I used contrasting colors and overlapping shapes when I put bright blue lines coming from Roberto and lay them over red shredded paper to show how his persistence and positive attitude were more powerful than the bad things people said about him.")

"Talk with a partner about your decisions and show them your collage. (Students share.) Write about these choices in your A4L Notebook."

FINALIZING YOUR COLLAGES

"Now that you've reflected on your work, feel free to make changes and finalize your decisions. The final step is to glue your pieces down. I'll come around and give you a glue stick when you are ready. Can someone remind us of the techniques for gluing?" (Students respond: "glue the backside, gluing edges and corners, glue on the art mat, pressing down around all edges, etc." Pass out glue.)

STEP 7: GALLERY WALK

Process: If time permits, lead students in a gallery walk to notice how others used texture and scale to show emphasis and contrast.

Suggested Dialogue

INSTRUCTING ON THE GALLERY WALK

"You have made visually dynamic collages using several elements of art and compositional techniques. Let's walk around the room and notice where our classmates used the criteria to show what they learned about Clemente. Notice what stands out for you." (Encourage students not to say which ones they "like," but instead, to point out places where their peers demonstrated the criteria.)

STEP 8: CLEAN UP COLLAGE MATERIALS

Process: Clean up collage materials. Make choices about how to organize the process, with students taking responsibility for the cleanup. Timing for cleanup is 5 - 10 minutes. This cleanup establishes routines and takes longer than subsequent cleanup sessions. The following day, display the mini collages in the classroom or hallway.

CLEANING UP

Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups' manila envelopes. Recycle the remaining scraps.
- Wipe off the glue on art mats/waxed paper.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand in A4L Notebooks so they can be pressed down to dry for 24 hours.

STEP 9: CLOSE LESSON 6

Process: Close the lesson with a "looking forward" describing the next lesson.

Suggested Dialogue**LOOKING FORWARD**

"In the next part of the unit, you will continue your investigation and read several different nonfiction

texts to learn more about Clemente. Then, we will decide if the evidence we have collected qualifies him as everyday hero."

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING LESSON 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 2 Exploring

Unit 3: Lesson 7

Continue Investigation by Reading

Nonfiction Texts

Unit 3: Lesson 7

Continue Investigation By Reading Nonfiction Texts

LITERACY OBJECTIVE

By the end of this lesson students will be able to use evidence from nonfiction texts to determine if Clemente has the qualities of an everyday hero.

LITERACY "I CAN" STATEMENT

"I can use evidence from nonfiction texts to determine if Clemente has the qualities of an everyday hero."

LESSON OVERVIEW

Steps	Pacing: 120-180 Minutes
Step 1: Introduce Part 2 Step 2: Introduce Lesson 7 Step 3: Introduce First Nonfiction Text & Conduct a Mini Lesson on Nonfiction Text Features Step 4: Guide Students to Read Roberto Clemente: A Champion, "I Am From the Poor People," Take Notes, & Examine Clemente as an Everyday Hero	45-60 Minutes
Step 5: Students Read Up to Five Additional Nonfiction Texts, Take Notes, and Examine Clemente as an Everyday Hero Step 6: Close Lesson 7	30-120 Minutes

*Pacing depends on the number of nonfiction texts students read, and the level of support they need during the reading and note taking.

STANDARDS ALIGNMENT**TARGETED CCSS****Reading Standards**

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

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

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

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

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

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

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

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

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

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

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

SL3.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SECONDARY CCSS

Reading Standards

RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text

relevant to a grade 3 topic or subject area.

RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

RI 4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

RI 4.8: Explain how an author uses reasons and evidence to support particular points in a text.

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI 5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI 5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing & Language

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

L 3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L 3.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L 3.5a: Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

L 4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

L 4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 4.5a: Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

L 5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

L 5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 5.5a: Interpret figurative language, including similes and metaphors, in context.

Speaking & Listening

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

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

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

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

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

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

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

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

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

TEACHING RESOURCES

A4L STUDENT NOTEBOOK

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Nonfiction Texts

TEXTS

-Roberto Clemente: A Champion, Nonfiction Texts

CLASSROOM CHARTS

-Vocabulary Words and Icons
-Qualities of an Everyday Hero Chart (Created in class)

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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



DIFFERENTIATION OPTIONS

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE PART 2

Process: Introduce Part 2 and review the Unit Overview for Students, which will help students know where they are in the learning process. Make decisions about which nonfiction texts students will read, how many they will read, and how they will read them. See menu below for Differentiation Options: Selecting, Reading and Taking Notes From Nonfiction Texts. The more texts students read, the better opportunity they will have to practice synthesizing.

ELL SUPPORT: COMPREHENSIBLE INPUT

Recommended vocabulary from nonfiction texts to pre-teach with visual icons available in this resource page:

"I AM FROM THE POOR PEOPLE"

Sugarcane Field
Carolina, Puerto Rico
Jibaros

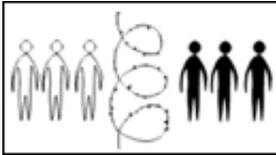


A CHILD'S BASEBALL DREAM

Broomstick
Guava Branches
Barrio
Rubber Ball

THE DREAM AND A SHOCK

Racism
Santurce Cangrejeros
White Only
Drinking Fountains



FIGHTING RACISM

Batting Champion
Skin Color
Speaking about Racism
Civil Rights Movement
Dr. Martin Luther King

FIGHTING PAIN FOR A DREAM

Pittsburgh Pirates
Car Wreck
Brace
Marine Boot Camp
Elbow Injury



ONE FINAL DREAM

Vera Zabala and Roberto Clemente
The Clemente Family
Helping Children in Puerto Rico
Sports Center



DIFFERENTIATION OPTIONS: SELECTING, READING & TAKING NOTES FROM NONFICTION TEXTS

Selection of Texts:

- Direct students to the appropriate level of text; each has two versions:
- A is leveled at second/third grade
- B is leveled at fourth/fifth grade
- Make choices about the number of nonfiction texts students will read (2-5)
- Read through all the text headings and allow students to choose the texts they want to read
- Have Collage Communities jigsaw the readings and share their findings with one another

Reading & Taking Notes



Guide reading and note-taking.

Read aloud while students follow along. Guide students to take notes, draw conclusions, and determine which qualities are important to being an everyday hero. Students can also listen to an audio recording of the text as they read along.



Independent reading & evidence gathering. Guide drawing conclusions.

Students read independently and work in pairs/groups to record what they learn about Clemente. Then, guide students to draw conclusions and determine importance. Or, while some students work independently, pull together a small group to provide additional support.



Independent work.

Students read texts independently and then work on their own or in pairs/groups to record what they learn, draw conclusions, and determine which qualities are important to being an everyday hero.

Suggested Dialogue

BEGINNING PART 2

"We're starting Part 2 of the Everyday Hero unit, where you're going to continue our investigation of Clemente and gather more evidence to help us decide if he is worthy of the title everyday hero. Let's visit the Unit Overview for Students, so we can see where we are in our process. (Show Unit Overview for Students.) We began our research by reading a narrative biography about Roberto Clemente and gathering evidence that shows he may have qualities of an everyday hero. While we were reading, we

learned elements of art, principles of design, and created a mini collage."

"Remember, researchers draw from multiple sources, so now we'll read several nonfiction texts to build on what we know about Clemente. We'll then look at all of the evidence we have gathered and decide what each of us believes is the most important evidence to call him an everyday hero."

STEP 2: INTRODUCE LESSON 7

Process: Give an overview of the lesson objectives: Learn about nonfiction text features and read and take notes from several nonfiction texts. As students read these nonfiction texts, they will begin synthesizing, drawing from across resources to arrive at an informed conclusion or a new understanding of Clemente.

Suggested Dialogue

INVESTIGATING AND USING NONFICTION TEXTS AS EVIDENCE

"Researchers read from many different sources when conducting investigations. We have only read one source so far and we learned a little bit about Clemente growing up and as a baseball player. When Jonah Winter wrote his narrative biography about Roberto Clemente, he made choices about what to include and didn't tell us everything about him. Now we are going to read several more nonfiction texts about Roberto Clemente. After looking at all we've learned, we'll decide if he is worthy of the title everyday hero."

"By the end of today's lesson, you will be able to say, 'I can use evidence from nonfiction texts to determine if Clemente has the qualities of an everyday hero'."

STEP 3: INTRODUCE FIRST NONFICTION TEXT & CONDUCT A MINI LESSON ON NONFICTION TEXT FEATURES

Process: Introduce the first nonfiction text, *Roberto Clemente: A Champion, "I am From the Poor People."* Put text on the document camera. Conduct a mini lesson on text features. Students can either follow along in their texts (page 36) during the mini lesson or read the text from the document camera. Students also take out their A4L Notebooks and turn to the Evidence Chart on page 15.

Suggested Dialogue

Introducing Nonfiction Texts

"The first nonfiction text we'll read is called Roberto Clemente: A Champion, "I am From the Poor People." (Put text on document camera.) Open to page 36 in your A4L Texts. Before we read, let's talk about some features that are common to nonfiction texts. When you look at this text, what do you notice? (Students respond "I see a picture. I see a box with a quote. I see a heading.") All of the things you've noticed are features of nonfiction texts. This looks quite different than the narrative biography. What can you expect from this text that is different from Winter's book? (Students respond "More information," "More facts," "Look like a textbook," "Less interesting to read.") Knowing what to expect makes us better readers."

DISCUSSING HOW TO READ A NONFICTION TEXT

"The first thing you want to read in a text like this is the main heading. This is at the top of the page and tells the reader the main topic. What is the main heading on our text? (Students respond "Roberto Clemente: A Champion.") The next thing you might read is the subheading, which gives you specific information about the main topic. What is the sub-heading on our text? (Students respond "I Am From the Poor People") Based on the main heading and sub-heading what do you think this text will be about? (Students respond.) Yes, we'll learn more about Clemente's life growing up."

"There's also a photograph. Before you read all the text, it's good to look at photos and the captions that go with them. A caption often describes what is happening in the photograph, or gives us additional information. Let's look at the photo and read the caption." (Read the caption and discuss how it supports the photograph and the topic of the text.)

"This is a highlight box. Nonfiction texts often have highlight boxes that give you a special piece of information related to the main topic. For example, you might see a quotation or a timeline in the highlight box."

"All of these things together help you understand the text. Based on all these features, what do you predict we're going to learn in this text?" (Students respond.)

STEP 4: GUIDE STUDENTS TO READ ROBERTO CLEMENTE: A CHAMPION "I AM FROM THE POOR PEOPLE," TAKE NOTES, & EXAMINE ROBERTO CLEMENTE AS AN EVERYDAY HERO

Process: Guide students to read and take notes from Roberto Clemente: A Champion, "I am From the Poor People." version B, helping them identify what to record in their notes, to draw conclusions about Clemente, and finally to determine if anything they read tells them more about Clemente having the qualities of an everyday hero. Make decisions on how to structure

the reading and note taking. See menu **Differentiation Options: Selecting, Reading and Note Taking From Nonfiction Texts (by Step 1)** for ways to structure the process. Students use their A4L Texts, page 36 and A4L Notebooks, page 15.

Process To Examine Clemente As An Everyday Hero

-Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text? What more do you now know about Clemente?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

-Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

-Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

TEACHING TIP: UNDERSTANDING RACISM (SENSITIVE TOPIC)

Most children are aware of ethnic and cultural differences among peers and friends. However, they lack the historical perspective to fully understand the relevance of racism within the context of societal tensions regarding immigrants. It is extremely important to engage students in pre-reading discussions to help them gain insights and understanding about racism.

Suggested Approach

- Know your students--consider their backgrounds and experiences.
- Pre-teach key vocabulary--use age-appropriate icons and definition charts/posters.
- Create a "Safe Zone"--emphasize importance of self-expression with respect and sensitivity.
- From basic to complex--move from exploring differences and similarities in people to discrimination and racism.
- Clarification is vital--be prepared for tough questions.
- Thinking and sharing--allow individual reflection (drawing and/or writing in journal) about the topic and small group discussions.

Suggested Dialogue

GUIDING THE NOTE TAKING PROCESS

"We're going to work together to read our first nonfiction text, Roberto Clemente: A Champion, "I am From the Poor People." Open A4L Texts to Page 36 and your A4L Notebooks to page 15. Let's read the beginning." (Begin reading text or have students read silently through the first three paragraphs,

up to "...when they had the cash.")

"Let's stop, talk about what we just read, and see if there is anything we want to highline or underline and then record in our notes. Did you learn anything important about Clemente in this part of the text? Underline or highlight anything you think is important. (Students highlight.) What did you highlight? (Students respond). We can write that his family was poor and that they helped other people. (Record notes in "Evidence" column.) Remember, when we take notes, we want to paraphrase, or use our own words."

"Let's keep reading and taking notes. (Continue reading the text and guiding students to take notes. Guide students to notice that at the end of the piece, they learn how Clemente went out of his way to help others.) What do you know now about Clemente that you didn't know before? Pair-share with a partner." (Students pair-share.)

Guiding Students To Draw Conclusions Based On Evidence

"Now that we've recorded what we learned about Clemente, let's think about if this evidence tells us more about the kind of person he was. Look over your notes. What conclusions can you draw? What words or phrases can you use to describe him? They may be the same words you used previously--that's ok. Pair-share with a partner. (Students pair-share and record conclusions.) Let's share out. (2 - 3 students share out.) Determine which of Clemente's qualities are important to being an everyday hero."

"Let's take a step back and think about what we learned from this text. What is most important for our research? Is there anything you recorded that you think strengthens our calling him an everyday hero? Let's share out. (Whole-class discussion.) Are there any qualities you think we should add to our Qualities of an Everyday Hero Chart?" (Students respond. Ask other students if they agree.)

STEP 5: READ UP TO FIVE ADDITIONAL NONFICTION TEXTS, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Students read up to five additional nonfiction texts, using the same reading and note taking process. Have students read as many texts as interest and time allow. Reading all the texts will provide students with a deeper understanding of Clemente and better practice synthesizing material.

STEP 6: CLOSE LESSON 7

Process: Close the lesson with a "looking forward" describing the next lesson.

Suggested Dialogue

Looking Forward

"In the next lesson, we'll reflect on everything we've learned and determine if Clemente is worthy of the title everyday hero. You'll then get to create one final, master collage that represents all that we've learned."

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING LESSON 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 2 Exploring

Unit 3: Lesson 8

Instruct on Synthesis & Create Master

Clemente Collages

Unit 3: Lesson 8

Instruct On Synthesis & Create Master Clemente Collages

LITERACY OBJECTIVE

By the end of this lesson students will be able to draw upon chapter notes and reflections to create a musical theme that represents the main character.

LITERACY "I CAN" STATEMENT

“I can synthesize everything I’ve learned about Clemente and demonstrate my new understanding through collage.”

LESSON OVERVIEW

Steps	Pacing: 60-90 Minutes
Step 1: Introduce Lesson 8 Step 2: Instruct on Synthesis Using Collages & Notes from All Texts	15 Minutes
Step 3: Introduce Master Collage Rubric Step 4: Create Master Clemente Collages	40 Minutes
Step 5: TRAIL Marker #3: Artist Statement Step 6: Close Lesson 8	15-20 Minutes

* This lesson will span one or more classes. Stop the lesson while students are creating collages. Have them put their selected materials and white collage paper in plastic zipper bags. Complete the lesson at a later time, with students finishing their collages and reflecting through TRAIL Marker #3.

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards (Informational Text)

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

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

RI 4.9: Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

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

RI 5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

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

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

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

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

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

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

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

SL3.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SECONDARY CCSS

Reading

RI 3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.

RI 3.3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and

cause/effect.

RI 3.6: Distinguish their own point of view from that of the author of a text.

RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI 3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.

RI 4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.

RI 4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

RI 4.6: Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

RI 4.8: Explain how an author uses reasons and evidence to support particular points in a text.

RI 5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI 5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

RI 5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

RI 5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

Writing & Language

W 3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

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

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W 4.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 4.9b: Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

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

W 5.8: Recall relevant information from experiences or gather relevant information from print and

digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W 5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 5.9b: Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

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

Speaking & Listening

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

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

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

TEACHING RESOURCES

STUDENT MATERIALS

-Students' Mini Collages

A4L STUDENT NOTEBOOK

-Evidence and Practice Collages for Excerpts 1-6 (Pages 4, 5, 6, 8, & 11)

-Evidence for Nonfiction Texts

-Master Collage Rubric & Checklist

-Third TRAIL Marker: Artist's Statement (Draft)

CLASSROOM CHARTS

-Art Term Chart (Created in class)

-Qualities of an Everyday Hero Chart (Created in class)

COLLAGE MATERIALS

- Large Envelopes for each group
- Art mats or waxed paper
- Scissors
- Glue
- Plastic zipper bags
- 9 X 12 white collage paper

ASSESSMENT

- TRAIL Marker #3 Progress Report

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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



DIFFERENTIATION OPTIONS

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



Highest level of scaffolding. Select this option if students are learning strategies for the

first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 8

Process: Give an overview of the lesson objectives: Instruct on synthesis and guide students to arrive at synthesized understanding of Clemente by reviewing notes and mini collages. Students create master Clemente Collages and draft artist statements.

Suggested Dialogue

Introducing Lesson 8

"Today we will bring together everything we have learned about Clemente, and create master Clemente Collages and Artist Statements in preparation for our gallery walk.

"By the end of today's lesson, you will be able to say, 'I can synthesize everything I've learned about Clemente and demonstrate my new understanding through collage.'"

STEP 2: INSTRUCT ON SYNTHESIS USING COLLAGES & NOTES FROM ALL TEXTS

Process: Instruct on synthesis. Guide students to review their practice and mini collages as well as their notes from the narrative biography and nonfiction texts on pages 4, 5, 6, 8, & 11 in their A4L Notebooks. They are synthesizing what they have learned by looking across all of their research, determining the value of the evidence they have gathered, and deciding what stands out.

Ask students to select the qualities that they personally feel best qualify a person to be an everyday hero. Students will likely have different opinions based on their own life experiences and preferences. Once students have selected the qualities they feel best justify Clemente as an everyday hero to depict in their master Clemente Collages, they should identify the most compelling evidence that represents these qualities.

DEFINITION: SYNTHESIZING

Synthesizing means merging new information with prior knowledge and your own life experiences to form a new idea, perspective, or conclusion.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: ART TERMS

Principles of Design:

Emphasis: making something stand out

Contrast: the comparison of two differences

Scale: the relationship between sizes - how big or small things are in relationship to each other

Elements of Art:

Color: an aspect of how we see light, help us to tell otherwise identical objects apart

Line: the path a point makes when moving in space

Shape: created when a line meets itself; geometric or organic

Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of an object

Compositional Techniques:

Overlapping shapes

Going off the page

Making piece big

Placing a warm color next to a cool color

Suggested Dialogue

DEFINING "SYNTHESIZING"

"We have gathered a lot of information about Clemente by reading across multiple sources. We are now going to synthesize what we've learned so that we can make decisions about what to include in our master Clemente Collages."

"Synthesizing means merging information that you read with your own life experiences to form a new idea, perspective, or conclusion. Sometimes finding new information in a text makes a reader stop and wonder, 'Do I now think differently about this person or topic than I did before?' As you read each new text about Clemente and gathered new evidence, you were merging that new knowledge with what you had already learned. The new evidence might have reinforced something you already knew, or maybe it caused you to think about Clemente a little differently."

"Has anyone's thinking about Roberto Clemente changed as you read more about him? (Students respond.)"

"The amazing thing about our final gallery walk is that even though we all read the same texts about Clemente, the wall will be full of very different collages. What you choose to represent about him is a result of your synthesis of everything you have read and what you believe is most important in making a person an everyday hero."

REFLECTING ON THE MOST IMPORTANT QUALITIES FOR AN EVERYDAY HERO

"Each one of you has different life experiences and ideas about what qualities are most important in qualifying someone as an everyday hero."

"For example, maybe you believe compassion is the most important quality because you consider your grandmother an everyday hero and she cared deeply for other people. Or maybe you think persistence, hard work, and creativity are the most important qualities. Take a minute and look over our Qualities of an Everyday Hero Chart. Which qualities are most important to you? (Students reflect.) Turn and share your ideas with a partner. (Students share.)"

GUIDING STUDENTS TO REVIEW READING NOTES AND COLLAGES

"With these ideas in mind, let's look back over our notes and our practice and mini collages to help us synthesize what we've learned. "

(Pass out mini collages to each student.)

"Open your A4L Notebooks to page 4. Spend a few minutes looking at your collages and at all the notes you've taken on Clemente. As you review, think about which qualities stand out for you. Do you have evidence from multiple texts to support one of the qualities? Select the qualities that you believe make the case for Clemente to be called an everyday hero and the evidence that you think best show these qualities. You need to draw from different texts for this final collage. (Students review collages and notes. Circulate to check in with students.)"

STUDENTS SHARE WHAT THEY PLAN TO INCLUDE IN MASTER CLEMENTE COLLAGES.

"Some of you might choose to focus on just a few qualities, while others may want to show many qualities. Pair-share your ideas with a partner. (Students pair-share). Let's share out. (2 - 3 students share.)"

STEP 3: INTRODUCE MASTER COLLAGE RUBRIC

Process: Introduce and review the expanded Collage Rubric to students. See page 18 in the A4L Notebook. Direct students to notice that in this synthesized collage, they must include evidence from multiple sources. That evidence does not need to be represented literally in their collages, but they should be able to articulate how multiple sources informed their design.

STEP 4: CREATE MASTER CLEMENTE COLLAGES

Process: Students make final decisions about what they want to show in their master Clemente Collages, pulling ideas from their collages and notes. Review the art terms and Collage Checklist with the class. Distribute manila envelopes, art mats, 9 x 12" white heavy drawing paper, and scissors to each group. Give students time to cut and arrange shapes for their collages. While students are working, and before they begin gluing, roam the room and check in, asking students what they plan to show and how they are incorporating the collage criteria. When students have finalized their collage choices and completed their Collage Checklist on page 18 in their A4L Notebooks, pass out glue sticks. Student glue their collages.

CLEANING UP COLLAGE MATERIALS

Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups' manila envelopes. Recycle the remaining scraps.
- Wipe off the glue on art mats.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand them in so they can be pressed down to dry for 24 hours.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: COLLAGE CHECKLIST

Your collage should:

- Show a warm color next to a cool color to create contrast and emphasis
- Show at least 2 different kinds of texture
- Make overlapping shapes to create emphasis
- Have at least 1 shape going off the pages
- Create scale by having small and big shapes

VISUAL DYNAMISM

Definition:

"Visual dynamism" is a term we will use throughout the unit to talk about what makes a piece of art interesting or appealing.

Teaching Tip:

Students need to be coached toward visually dynamic results

Compositional techniques are concrete tools to help students think about and use the elements of art and principles of design in order to achieve visually dynamic compositions. For example, placing warm colors next to cool colors to create contrast, using scale to create emphasis, or overlapping pieces can all help create visual dynamism.

Suggested Dialogue**PREPARE TO CREATE MASTER COLLAGES**

"You are now ready to make synthesized, master Clemente Collages, showing what you believe justifies Clemente as an everyday hero."

"In these master collages, you have the option to pull ideas from each of your earlier collages, or create an entirely new collage. If you like something you did in one or more of your earlier collages, you may cut it out or recreate it for your master collage. Let's review the Collage Checklist. (Read through chart with students.)"

PASS OUT COLLAGE MATERIALS

"I will pass out your group collage materials and your art mats. Wait until I say, "Go!" before you empty your materials on the desks. (Pass out large envelope to each table group and art mats for each student.) Go! Empty your materials on the desks. (Students dump materials.)"

SELECT MATERIALS FOR MASTER COLLAGE

"Select materials for your master collage. Select at least two different textures and paper that has both warm and cool colors so that you can create contrast and emphasis. When you are looking through your pile, think of the dynamic shapes you might make and how you'll use scale to represent what you've learned about Clemente. Remember to let the materials give you ideas about what you will make. (Students make choices.) "

"When you have all selected your materials, put the remaining pieces back into the envelope.

(Students put materials away.)"

PASS OUT SCISSORS AND WHITE COLLAGE PAPER

"For our master collages, we will work with bigger collage paper, because you are showing your synthesized understanding of Clemente as an everyday hero. Pass out scissors and 9 x 12" white paper. (Students write names on back.)"

STUDENTS CREATE COLLAGES.

"You now have time to create your collages. Cut out your shapes and play with how you arrange them on your white paper. Work towards visually dynamic collages by thinking about the composition techniques of overlapping shapes and things going off the page. I will circulate to help you as you work. (Students create collages.)"

GLUE COLLAGES

"You now have time to create your collages. The final step is to glue your pieces down. When you have arranged your collage the way you want it, complete the Collage Checklist on page 18 in you A4L Notebooks, and then check in with me. I'll give you a glue stick when you are ready. (Students glue.)"

STEP 5: TRAIL MARKER #3: ARTIST STATEMENT

Process: TRAIL Marker #3 is the third formative assessment in the unit, and will also serve as students' Artist Statement for the gallery walk. Students turn to page 19-21 in their A4L Notebooks and reflect on their learning. See this resource page for Sample Student Collage & Artist Statement. And this resource page has a contrasting sample, in which the student is not making the connection between the art and literacy. Use the samples as reference or share them with the students and analyze the differences.

Select one of these options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker notebook

page. Have them talk before writing to get ideas flowing. Then, have a whole-class discussion.

- Have students complete the TRAIL Marker individually, and then share in small groups or whole class.

TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and

Reflection on

Arts

Integration and

Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

Use Trail Markers in the Following Ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

TRAIL MARKER 3: ARTISTS STATEMENT

"In preparation for our gallery walk, we are going to do an activity to help us reflect on what we learned about Clemente and created in our synthesized collages."

"Open your A4L Notebooks to page 19. We are going to draft something called Artist Statements. An artist statement is a chance for the artist to explain to the viewer what he or she was thinking about when creating the piece of artwork. We'll draft our artist statements today and write our final versions before our gallery walk."

"First, write your name at the top of the page."

"Give your collage a title. Sometimes artists use titles that describe exactly what the piece shows. Other times, they use just a few words to tell the most important thing about the piece. It is up to you. Write your title in your A4L Notebook."

"Now, complete these sentence stems to guide your reflection."

In this master collage, the qualities I wanted to show were...

(Write the qualities you selected.)

The evidence from the text that I used to create my collage was...

(Describe what you showed in your collage citing evidence from at least two texts.)

Talk with a partner about your decisions. (Students share.) Write about these choices in your A4L Notebook.

I showed the evidence and qualities in my collage by...

(Describe how you used color, shape, texture, scale, emphasis, contrast, and/or the compositional techniques. For example, "I used scale and made Clemente's hand really big to show that he was helpful to others.")

"Talk with a partner about your decisions and show them your collage. (Students share.) Write about these choices in your A4L Notebook."

"This final prompt is a personal reflection. You can respond to any of the prompts below:"

- The qualities that I think are most important for someone to be an everyday hero are...because...
- I was inspired by...
- Doing this research on Clemente made me think of ...

STEP 6: CLOSE LESSON 8

Process: Close the lesson with a "looking forward" describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In the next lesson, we'll finalize our artist statements, mount our collages, and share our work with an audience in a gallery walk!"

PERFORMING THE CLOSING RITUAL (OPTIONAL)

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

CONGRATULATIONS ON COMPLETING LESSON 8! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only

Unit 3 **Everyday Heroes**

Part 3 Sharing

Unit 3: Lesson 9

Present Collages in Gallery Walk

Unit 3: Lesson 9

Present Collages In Gallery Walk

LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on their learning with an audience.

LITERACY "I CAN" STATEMENT

"I can reflect on my learning with an audience."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 9 Step 2: Write Final Artist Statements Step 3: Mount Collages & Artist Statements for Gallery Walk Step 4: Perform & Inform for an Audience Step 5: Close Unit 3	60 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL 4.1a: Come to discussions prepared, having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

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

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

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

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

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

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

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

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

SECONDARY CCSS

Writing & Language

W 3.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W 3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

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

W 4.2: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

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

W 5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W 5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

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

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

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

L 3.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

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

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

- L 4.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L 5.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Speaking & Listening

- SL 3.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL 4.2:** Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL 5.2:** Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

TEACHING RESOURCES

A4L STUDENT NOTEBOOK

- Artist's Statement (Draft)

STUDENT MATERIALS

- Master Clemente Collages

COLLAGE MATERIALS

- 9 x 6" White Paper for Artist Statements (1 x student)
- Optional: Black Cardstock Paper for Mounting Collages and Artist Statements
- Space for Gallery Walk

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

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



DIFFERENTIATION OPTIONS

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



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



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



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



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 9

Process: Give an overview of the lesson objective: Share master Clemente Collages with an audience and reflect on learning.

STEP ALTERNATIVES: PERFORM & INFORM AUDIENCE OPTIONS

Everyday Hero Collage Presentation

Students can present their collages for any of the following audiences:

- Another class (younger grade, grade level team)
- Friends and family (day or night)
- Family Fun Art Night

-Expeditionary Night

STEP 2: WRITE FINAL ARTIST STATEMENTS

Process: Students open their A4L Notebooks to pages 19-21 and review their Artist Statements in TRAIL Marker #3 and feedback from the teacher. Pass out 9 x 6" white paper. Students make changes based on teacher feedback, and write their final artist statements on the white paper in preparation for the gallery walk.

STEP 3: MOUNT COLLAGES AND ARTIST STATEMENTS FOR GALLERY WALK

Process: Have students create a sign designating the *Roberto Clemente Gallery Walk*. Use tape to post student's master collages and artist statements on the classroom wall or school hallway. If desired, have students mount their collages and artist statements onto black cardstock paper or cardboard covered with black paper. This results in a polished, more formal gallery walk.

STEP 4: PERFORM & INFORM FOR AN AUDIENCE

Process: Share master collages with an audience in a gallery walk. Use one of the Perform & Inform Audience Options (see menu in Step 1). After the gallery walk, engage the audience in a question and answer session. As they respond to audience questions, students should share what they've learned about Clemente as an everyday hero and how they used elements of art, principles of design, and compositional techniques to show what they learned in their collages.

STEP 5: CLOSE UNIT 3

Process: Close Unit 3 with a final class discussion about the process. Sit in a circle to create a sense of community, and so students can see each other as they reflect. First, each student reflects on his or her experience. Open the discussion to talk about what students learned about reading nonfiction and using collage to determine and synthesize what is important from multiple texts.

Reflection Process And Questions

-Each student responds to the statement, "Share something you liked, learned, or something you are proud of from this experience." Students may say, "pass." but let them know you will come back to

them.

-Move on to the unit objectives and ask questions like, "What makes someone an everyday hero?" "What did you learn about creating visually dynamic collages?" and "What did you do in your final collage to show Clemente as an everyday hero?"

Performing The Closing Ritual (Optional)

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

CONGRATULATIONS ON COMPLETING UNIT 3! [CLICK HERE TO RETURN TO THE UNIT 3 LANDING PAGE.](#)

Is this Lesson Public or Members only?:
Members Only