

Grade Descriptions

Grade 2

In the second grade, students become independent readers and writers, able to conduct simple research, write reports, and compare and contrast characters from stories. Now the “read-aloud” works are combined with books that students read for themselves, as they learn about seasons, the Wild West, the African American journey to freedom, and more. The arts are integrated into the units. In the unit “Building Bridges Around the World,” students learn about both literal and figurative bridges. Later, in “Hand-Me Down Tales from Around the World,” students listen to Prokofiev’s *Peter and the Wolf* as they consider why tales are handed down from one generation to the next. Students learn about the physical world as well; in the final unit they read about the human body and health. The variety of topics exposes students to rich literature while building background in a range of subjects and topics. Students begin to use graphic organizers to clarify their ideas and plan their writing. Their writing includes reports, literary responses, opinion pieces, stories, letters, and explanations. Throughout the year, students build grammatical knowledge and practice reading and speaking with fluency and expression. They engage in discussions about literature and make use of online resources. By the end of second grade, students should be able to read simple story books fluently and write in print and cursive. They should be familiar with a repertoire of myths, stories, poems, and nonfiction narratives.

Grade 2 Units

- UNIT 1 A Season for Chapters
- UNIT 2 The Wild West
- UNIT 3 Building Bridges with Unlikely Friends
- UNIT 4 A Long Journey to Freedom
- UNIT 5 Hand-Me-Down Tales From Around the World
- UNIT 6 Taking Care of Ourselves

Grade 2 Unit 1**A Season for Chapters**

In this first six-week unit of second grade, students read chapter books by Cynthia Rylant, informational texts, and poetry--all related to the four seasons.

Overview:

Focusing on the beauty of language in poetry and a well-written fictional story, students learn poetry terms and the beginnings and endings of stories. In preparation for writing informational text, students complete a research project on a seasonal activity from a contrasting region of the U.S., such as snow skiing or sailing. Enjoying the music of Vivaldi's *Four Seasons*, students write seasonal poetry. Students review the roles of authors and illustrators. They also read about specific authors/poets. This unit could become a weather unit or a solar system unit by adding topic-specific titles to the informational texts.

Essential Question: *What is challenging about a chapter book?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RI.2.2:** Identify the main focus of a multi-paragraph text as well as the focus of specific paragraphs within the text.
- **RL.2.5:** Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- **SL.2.1:** Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- **RL.2.4:** Describe how words and phrases (e.g., regular beats, alliteration, rhymes, [and] repeated lines) supply rhythm and meaning in a story, poem, or song.
- **W.2.7:** Participate in shared research and writing projects.
- **SL.2.2:** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

Student Objectives:

- Independently read chapter books by Cynthia Rylant.
- Distinguish between the roles of author and illustrator in chapter books.
- Ask the questions “who, what, where, when, why, and how” after reading fictional books.
- Study the beginning and ending of chapters and stories.
- Use digital sources to research a seasonal activity.
- Use a computer-generated graphic organizer to organize class research.

- Create an informational class book from this shared research.
- Study art pieces to see the artist’s techniques in creating a sense of cold or warmth.
- Create a collection of adjectives and adverbs.
- Expand sentences by adding adjectives and adverbs from the class discussion on art.
- Write poetry based on Vivaldi’s *Four Seasons*.
- Enjoy and analyze poetry related to the seasons, noting alliteration, rhyme, rhythm, and repetition.
- Study the organization of informational text, specifically the purpose of paragraphs.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *Poppleton in Winter* (Cynthia Rylant) (E)
- *Poppleton in Spring* (Cynthia Rylant) (EA)
- *Poppleton in Fall* (Cynthia Rylant and Mark Teague) (EA)
- *Henry and Mudge and the Snowman Plan* (Cynthia Rylant and Sucie Stevenson) (EA)
- *Red Leaf, Yellow Leaf* (Lois Ehlert)
- *Snowballs* (Lois Ehlert)
- *Leaf Man* (Lois Ehlert)
- *Snow* (Uri Shulevitz)

Poems

- “Autumn” (Emily Dickinson) (E)
- “Something Told the Wild Geese” (Rachel Field) (E)
- “Who Has Seen the Wind?” (Christina Rossetti) (E)
- “Weather” (Eve Merriam) (E)
- “Knoxville, Tennessee” (Nikki Giovanni) (E)
- “Stopping by Woods on a Snowy Evening” (Robert Frost) (E)
- “Summer Song” (John Ciardi) in *The Seasons* (ed. John N. Serio)

Stories (Read Aloud)

- *Peepers* (Eve Bunting and James Ransome)
- *The Mitten* (Jan Brett)
- *The Days of Summer* (Eve Bunting and William Low)
- *Every Autumn Comes the Bear* (Jim Arnosky)
- *The Little Yellow Leaf* (Carin Berger)

Poems (Read Aloud)

- “Bed in Summer” (Robert Louis Stevenson)

- “A Vagabond Song” (Bliss Carman) in *The Seasons* (ed. John N. Serio)
- “The Snowflake” (Walter de la Mare) in *The Seasons* (ed. John N. Serio)
- “The Locust Tree in Flower” (William Carlos Williams) in *The Seasons* (ed. John N. Serio)

Informational Texts

Informational Text

- *Sunshine Makes the Seasons* (Franklyn M. Branley and Michael Rex)
- *Why Do Leaves Change Color?* (Betsy Maestro and Loretta Krupinski)
- *How Do You Know It’s Winter?* (Rookie Read-About Science) (Allan Fowler)
- *Look How It Changes!* (Rookie Read-About Science) (June Young)
- *How Do You Know It’s Fall?* (Rookie Read-About Science) (Allan Fowler)
- *How Do You Know It’s Spring?* (Rookie Read-About Science) (Allan Fowler)
- *Energy from the Sun* (Rookie Read-About Science) (Allan Fowler)
- *How Do You Know It’s Summer?* (Rookie Read-About Science) (Allan Fowler)

Informational Text (Read Aloud)

- *Snowflake Bentley* (Jacqueline Briggs Martin and Mary Azarian)
- *Snowflakes in Photographs* (W.A. Bentley)
- *What Do Authors Do?* (Eileen Christelow)
- *What Do Illustrators Do?* (Eileen Christelow)
- *Cynthia Rylant: A Writer’s Story* (Alice Cary and Susan Spellman)
- *A River of Words: The Story of William Carlos Williams* (Jennifer Bryant and Melissa Sweet)

Art, Music, and Media

Music

- Vivaldi, *The Four Seasons* (1723)

Art

Note: The objects are sequenced from clear examples of the seasons to more ambiguous works.

- Vincent van Gogh, *Sunflowers* (1889)
- artist unknown, *Snow-Laden Plum Branches* (1644-1911)
- Louis Comfort Tiffany, *Dogwood* (1900-1915)
- Pieter Brueghel, *Hunters in the Snow* (1565)
- Gustave Caillebotte, *Paris Street, Rainy Day* (1877)
- Georges Seurat, *Une Baignade, Asnieres* (1883-1884)
- Vincent van Gogh, *Mulberry Tree* (1889)
- Maurice de Vlaminck, *Autumn Landscape* (1905)
- Albert Bierstadt, *Among the Sierra Nevada Mountains, California* (1868)

Sample Activities and Assessments:

Teacher Notes: *Your choice of texts for this unit can be arranged in a few different ways, such as completing a few weeks of fiction and then shifting to poetry, and finally to non-fiction; or, the unit could move along in seasons, with all of the winter materials used during two weeks of the unit before moving on to the other seasons in a logical order.*

Class Discussion / Literature

Ask students to pick a favorite book from the easy section of the library. To introduce the characteristics of a good solid beginning and ending of a story, ask them to read aloud to a partner just the first paragraph or two and the last paragraph. Later, allow students to share the books with a small group to see what each child notices about these solid beginnings and solid endings. For example, they may notice things such as: the book coming full circle; the setting clearly described at the beginning; and the ending providing a sense of satisfaction. (RL.2.5)

Class Discussion / Literature

Introduce and read the first chapter of *Poppleton in Winter* by Cynthia Rylant. The following day, look at the chapter again. Explain to the class how Cynthia Rylant is an author who knows exactly how to write the beginning of a story and how to wrap it up with a strong ending. Direct the students to look closely at how the story begins. Reread the section where the story is set up. Students will see the setting, characters, and situation/problem in the first two sentences of the story: "Poppleton's house grew very long icicles in winter. Poppleton was proud of them." Create a bulleted list as the students discuss what they see, finishing the sentence "A strong beginning has..." Then turn to the end of the story and discuss what is contained in an ending. Read Rylant's final sentences: "Poppleton was glad his icicles were knocked down. Icicles always melted. But a new friend would stay. Continue the bulleted list, having students finish the sentence "A strong ending has..." As the students read each successive chapter independently, with a partner, or with the teacher, make these charts a focus of discussion. Eventually add a chart for the action in the middle of the story. (RL.2.5, RF.2.4)

Class Discussion / Literature

After reading the fictional read-aloud picture books for each of the seasons, have students ask and answer questions using "who, what, where, when, why, and how." Challenge students to create questions from these stems that apply directly to the books you are reading. Encourage students to answer the questions on Post-Its under each question on the following chart. (RL.2.1)

- Who? What? Where? When? Why? How?

Class Discussion / Informational Text

This unit contains a wide variety of informational texts. To introduce the work of organizing informational text, choose a book with a variety of text features and strong paragraphs. Explain to the children that as you read for information, you will also be looking at the author's craft. Guide students to look closely at the way each informational book on the four seasons is arranged (e.g., through the use of headings, subheadings, and paragraphs). Choose one page to look for the purpose of paragraphs in organizing the information in the text. You might want to make a copy of the page for the students to examine as you demonstrate the topical chunks of information in paragraphs. Extend this lesson by listing text features in multiple books on seasons and related topics. Focus on the purposes of the text features in the books. (RI.2.2, RF.2.4)

Language Activity

Use the informational book, *How Do You Know It's Fall?* to introduce apostrophes. Discuss the concept of contractions by creating sentences starting with "It is..." and then contracting the words to "It's." Extend the lesson by discussing apostrophes used to show possession. (L.2.2c)

Shared Research / Writing

Focus a discussion on the characteristics of seasons in your local climate. Discuss activities that your students might associate with each season. Talk about how one of the seasons' activities might help the local economy more than others by asking questions such as, "Which season is most important to our community? Think of a place in the United States with seasons that are very different from ours. What is an interesting activity from that region or state that we could research?" (e.g., fishing, mountain climbing, ice hockey). Use digital resources and speakers who have visited to gather information. Important topics to cover include geographical information, the weather/climate/season, and a description of the activity or sport. (RI.2.5, SL.2.1, SL.2.2, W.2.8, L.2.3)

Shared Research / Graphic Organizer

Introduce a digital tool for organizing information, such as that found in the computer program Kidspiration. Model the organization of gathered information into broad topics through webbing. Use one part of the graphic organizer (web) to demonstrate to the class how to write one well-developed paragraph. Working in small groups, use the webbed information to write the remaining paragraphs. When the paragraphs are completed, combine them into a book. Assign students to add illustrations. If small groups of children researched different regions, the books could be called "If I Lived in the Midwest" or "If I Lived in the Rockies." (W.2.2, RI.2.2, W.2.7, L.2.2, W.2.6)

Class Discussion / Poetry

The Seasons (ed. John N. Serio) is a book of collected poems by different poets. Introduce the poem "Summer Song." Ask the students, "What did you notice about the first four lines of the poem?" (Possible answer: Repetition of "By the...") Note the pattern of rhyme in the first four lines (i.e., ABAB) and how it changes as it progresses through the poem (i.e., AABB). Continue to look at the features of poetry as you read other seasonal poems in this unit. Each of the poems from *The Seasons* exemplifies at least one of the characteristics of the second grade standards: rhyme, rhythm, alliteration, and repetition. (RL.2.4)

Class Discussion / Music Appreciation

Listen to one of the four concertos in Vivaldi's *Four Seasons*. Instruct the students to write down words or phrases that come to them as they are listening. After they are finished, tell them to work together as a class to compile a list of words and phrases they thought of while listening. Choose a descriptive word or phrase and then challenge them to think in simile or metaphor (e.g., falling leaves—like what? Like jewels falling from the sky). Use the collection of words and phrases to write a class poem titled, "Spring," "Summer," "Autumn," or "Winter." Be sure to use rhythm, rhyme, alliteration and/or repetition in your class poem. (RL.2.4, L.2.5b)

Language Activity / Art Appreciation

View the suggested art pieces. As the class studies each piece, ask the children how the artist creates a sense of warmth or cold, dryness or wetness in the painting. As the students use adjectives and adverbs in the conversation, write them down under the appropriate category on a white board or chart paper. Use these words to create and expand sentences (e.g., The artist painted snow. The talented artist painted snow

with cool colors. Using an icy blue color, the artist painted a snowy scene.). Extend the activity by using the word bank to create free form poems to go with each painting. (L.2.1e, L.2.1f)

Writing / Art Connection

Select a work to study. Ask the students to name the season that the artist has painted. Then have students write a two- or three-sentence explanation identifying elements in the work that led them to their observation.

Terminology:

- alliteration
- author
- beginning
- chapter
- conclusion
- digital graphic organizer
- digital sources
- ending
- illustrator
- introduction
- main idea
- paragraph
- poet
- poetry
- repetition
- research
- rhyme
- rhythm
- shared writing
- spelling patterns

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** Van Gogh, Seurat, Brueghel, Cailebotte, and Tiffany
- **Music:** *The Four Seasons* (Vivaldi)
- **Geography:** U.S. landforms (e.g., mountains, coast, plains, hills, and deserts)
- **Science:** Seasonal cycles

This unit could be extended to teach:

- **Geography:** U.S. geography (e.g., the Mississippi River, Mountain ranges such as the Appalachian and Rocky Mountains, and the Great Lakes)
- **Science:** Weather, the water cycle, and/ or the solar system

Grade 2 Unit 2**The Wild West**

In this second six-week unit of second grade, students read literature set in the “Wild West”: chapter books, informational texts, songs, tall tales, and fairy tales.

Overview:

Building on the shared research in the first unit, students research an interesting person from the 1800s’ “Wild West” and write an informational essay. Students read tall tales, and then discuss where the fiction is stretched beyond belief, and why the tale has been told through the years. Students also read their choice of fantasy and chapter books set in different time periods of life in the west. Finally students will study the art of George Catlin to understand his role in creating historic images of Native Americans.

Essential Question:

How do stories change when the setting changes?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.2.9:** Compare and contrast two or more versions of the same story by different authors or from different cultures.
- **RL.2.2:** Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- **RI.2.6:** Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
- **W.2.2:** Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

Student Objectives:

- Create a list of collective nouns (e.g., herd, flock) related to life in the West.
- Read tall tales and learn the distinct characteristics of this type of tale.
- Compare and contrast an original fairy tale with one that has been rewritten in a western setting.
- Read about life in the west from multiple perspectives.
- Research a real person from the 1800s.
- Write an informational essay based on research about a real person in the 1800s.
- Read informational texts to answer the questions “who, what, where, when, why, and how.”

- Consider the contribution made by the artist George Catlin, who captured the way of life of Native Americans of the plains.
- Read chapter books in the fantasy genre, paying careful attention to the varied voices of the characters.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *Cowgirl Kate and Cocoa* (Erica Silverman and Betsy Lewin) (E)
- *Cowgirl Kate and Cocoa: Partners* (Erica Silverman and Betsy Lewin) (EA)
- *Ghost Town at Sundown* (Mary Pope Osborne) (EA)
- *Buffalo Before Breakfast* (Mary Pope Osborne and Sal Murdocca) (EA)
- *Little Red Riding Hood* (Trina Schart Hyman)
- *Little Red Cowboy Hat* (Susan Lowell and Randy Cecil)
- *Little Red Riding Hood: A Newfangled Prairie Tale* (Lisa Campbell Ernst)
- "The Princess and the Pea" in *Fairy Tales from Hans Christian Anderson* (Hans Christian Anderson)
- *The Gingerbread Man* (Karen Lee Schmidt)
- *Justin and the Best Biscuits in the World* (Mildred Pitts Walter and Cathrine Stock)
- *Dancing with the Indians* (Angela Shelf Medearis)

Poems

- *How I Spent My Summer Vacation* (Mark Teague)

Stories (Read Aloud)

- *The Cowboy and the Black-Eyed Pea* (Tony Johnston)
- *The Gingerbread Cowboy* (Janet Squires and Holly Berry)
- *The Tortoise and the Jackrabbit* (Susan Lowell)
- *The Toughest Cowboy: or How the Wild West Was Tamed* (John Frank and Zachary Pullen)

Native American Stories

- *Gift Horse: A Lakota Story* (S.D. Nelson)
- *Crazy Horse's Vision* (Joseph Bruchac, S.D. Nelson, Curtis Zunigha, and Robert Tree Cody)
- *A Boy Called Slow* (Joseph Bruchac)

Tall Tales

- *Paul Bunyan* (Steven Kellogg)
- *John Henry* (Julius Lester and Jerry Pinkney)
- *Pecos Bill* (Steven Kellogg and Laura Robb)
- *Johnny Appleseed* (Steven Kellogg)

Poems (Read Aloud)

- “Buffalo Dusk” (Carl Sandburg)
- “Home on the Range” (Brewster Higley)

Songs

- “Git Along, Little Dogies” (Traditional Cowboy Ballad)

Informational Texts**Informational Text**

- *Cowboys and Cowgirls: Yippee-Yay* (Gail Gibbons) (EA)
- *Cowboys* (Lucille Recht Penner)
- *I Want to Be a Cowboy* (Dan Liebman)
- *The Very First Americans* (Cara Ashrose)

Informational Text (Read Aloud)

- *Black Cowboy, Wild Horses: A True Story* (Julius Lester and Jerry Pinkney)
- *Bill Pickett: Rodeo-Ridin’ Cowboy* (Andrea D. and Brian Pinkney)
- *Wild Tracks! A Guide to Nature’s Footprints* (Jim Arnosky) (E)
- *B is for Buckaroo: A Cowboy Alphabet* (Louise Doak Whitney and Sue Guy)
- *Cactus Hotel* (Brenda Z. Guiberson)
- *Wild West* (DK Eyewitness Books)(Stuart Murray)
- *You Wouldn’t Want to Live in a Wild West Town!* (Peter Hicks, David Salariya, and David Antram)

Online biographical sources for:

- Annie Oakley
- Buffalo Bill
- Wild Bill Hickock
- Will Rogers
- Kit Carson

Art, Music, and Media**Art**

- George Catlin, *The White Cloud, Head Chief of the Iowas* (1830-1870)
- George Catlin, *A Comanche Family Outside Their Teepee* (1841)
- Edward S. Curtis, *Cheyenne Maiden* (1930)
- Edward S. Curtis, *A Smoky Day at the Sugar Bowl-Hupa* (1923)
- Frederic Remington, *Fight For The Water Hole* (1903)
- Frederic Remington, *A Dash for the Timber* (1899)

Sample Activities and Assessments:

Language / Informational Text

Create a running list of collective nouns in this unit (e.g., a herd or drove of cows; a herd or band of horses; a flock of sheep; and a band, tribe, or nation of Native Americans). Keep a growing word bank of people, vocabulary, and phrases that come up in this unit. These might be used in later student writing. (L.2.1b, RI.2.4, L.2.4, L.2.4e)

Class Discussion / Literature

Introduce the genre of tall tales by explaining how they are stories about a special kind of hero that is bigger than life. Even though the story is based on a real person, the person is exaggerated to be stronger or bigger than any real hero can ever be. Read about a hero from the 1800s named John Henry. As you read the story, challenge the students to think about the part of the story that is so amazing we know it is not really true. After the children have enjoyed the story, go back through the story and have the students write down one thing that might be real and one thing they think is fantasy. Ask questions such as, "Why do you think we have this tall tale? Why do you think the story has a race between a machine and a human? Why do you think the man beats the machine?" (RL.2.2, SL.2.2)

Graphic Organizer / Literature

After reading the fairy tale *The Princess and the Pea*, introduce another version of the story, *The Cowboy and the Black-Eyed Pea*. Before reading the book, challenge the students to think about how the two stories are the same and how they are different. Create a Venn diagram or other graphic organizer to compare and contrast the two stories. Have the children use Post-Its to add their ideas to the Venn diagram. When finished, ask students to use the graphic organizer to construct sentences that describe two ways in which the stories are the same and two ways in which they are different. Continue this activity with other traditional stories and their alternative versions. (RL.2.9, SL.2.2)

Class Discussion / Informational Text

Bill Pickett: Rodeo-Ridin' Cowboy (Andrea Davis Pinkney) is a true story of an African-American cowboy. After the story is read, display the same kind of chart from the unit one segment on fiction (see below). Again, remind the students that these are only question stems and must be amplified to focus on the story. Ask students to choose two questions to answer and write on their white boards. Share the responses from the students and add to the class chart. (RI.2.1, SL.2.2)

Who?What?Where?When?Why?How?

Class Discussion / Informational Text

Remind students that when they are doing research in the classroom, they start with a question. Similarly, authors of informational books also begin their work with a question or the desire to explain something. Have the students read an informational book such as *Cowboys and Cowgirls: Yippee-Yay* (Gail Gibbons). After they finish the book, ask students to think about what question the author wanted to answer or what she wanted to explain in this book. When they are finished reading and writing down their questions, begin a discussion on how authors base research in asking and answering questions. (RI.2.6)

Informational Writing Prompt

By reading the informational books during this unit, students learn about Native Americans, African Americans, and Caucasians during the 1800s in the "Wild West." Give the students this prompt: "Write about the person most interesting to you from the Wild West days. Be sure to tell to answer the questions 'who, what, where, when, why, and how' as you write about your person. Use online sources and books to do your research." When students are finished with their research, pair them according to related choices to allow sharing of information. After the first draft is written, have them spend time revising the work with peers or the teacher. (W.2.8, W.2.2, W.2.5, L.2.3)

Class Discussion / Art Appreciation

Explain to the students that George Catlin was a famous artist who traveled out west on horseback during the 1800s to paint pictures of Native Americans. Display several of his works. Ask questions such as these:

- What do you notice in the paintings?
- What can you learn about Native Americans by studying these paintings closely?
- Why do you think these paintings are very important to history? (SL.2.2)

Dramatization / Fluency

Introduce the story about a modern day cowgirl, *Cowgirl Kate and Cocoa* (Erica Silverman). Ask students to think, as they read the first chapter, about whether this story could really happen or if it is a fantasy. Ask students to choose one or the other, real or fantasy, and find evidence in the text to support their choice. Use a white board or Post-Its to record their thinking. As they finish reading and writing, pair students to discuss their ideas. After they are finished discussing, ask them to remain partners and to experiment with reading using different voices for different characters in the book. Monitor the reading by listening for reading with expression and character voices. (RL.2.6, RF.2.4)

Writing / Art Connection

Select one Curtis and one Catlin work to study. Have the students compare Curtis and Catlin's approaches to depicting Native Americans. How does Curtis' use of the environment inform what we learn about the Native Americans shown?

Contextual Research Project / Art Connection

Select two works to study. As a class, create a list of questions about the subjects of the works or about the artist. Select questions for research as a class. Choose books and Internet resources for the students to use for conducting their research. Have the students compile and share their findings with the class.

Terminology:

- biography
- characters
- collective nouns
- compare
- contrast
- expression
- fantasy
- fluency

- point of view
- real
- tall tale
- Venn diagram

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** George Catlin
- **Geography:** the western U.S.
- **History:** American westward expansion (e.g., the role of the railroad) and Native Americans (e.g., Plains Indians and the effect of the railroad on Native American communities)

This unit could be extended to teach:

- **History:** American westward expansion (e.g., the steamboat, wagon trains, the Pony Express) and Native Americans (e.g., Sequoyah and the “Trail of Tears”)
- **Science:** Simple Machines, as used by the Native Americans, and technology related to westward movement (e.g., arrows and wagon wheels)

Grade 2 Unit 3**Building Bridges with Unlikely Friends**

In this third six-week unit of second grade, students explore both literal and figurative bridges.

Overview:

They read how-to texts on building bridges and view these amazing structures on the Internet. Through realistic fiction, they examine the possibility of friendship in conflict-filled settings. Reading fantasy texts that depict animal experiences completes their exploration. Building on the writing of previous units, they write a letter to a character in *Charlotte's Web*. Students also gather words from poetry and explore the meanings of idioms and words with common roots.

Essential Question: *How can stories teach us life lessons?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.2.7:** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- **RL.2.3:** Describe how characters in a story respond to major events and challenges.
- **RI.2.6:** Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
- **W.2.2:** Write explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
- **L.2.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- **L.2.2(b):** Use commas in greetings and closings of letters.
- **L.2.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 2 reading and content*, choosing flexibly from an array of strategies.
- **L.2.4(d):** Use knowledge of the meaning of individual words to predict the meaning of compound words.

Student Objectives:

- Read a how-to book on building and designing bridges.
- Write an explanatory piece on "how to build a bridge."
- Read informational texts on both literal and figurative bridges.
- Discern authors' techniques for describing characters.
- Write friendly letters to one of the characters in *Charlotte's Web*.

- Use commas correctly in the greeting and closing of a friendly letter.
- Write responses to a letter from a character’s point of view.
- Read *Henry and Mudge*, a chapter book, to focus on characters.
- Use knowledge of a root word such as “bridge” to predict the meaning of compound words and idioms.
- Enjoy Haiku poetry, embracing the riddles and the language.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *Henry and Mudge: The First Book* (Cynthia Rylant and Sucie Stevenson) (E)
- *The Fire Cat* (Esther Holden Averill) (E)
- *George and Martha: The Complete Stories of Two Best Friends* (James Marshall)

Stories (Read Aloud)

- *The Cricket in Times Square* (George Selden and Garth Williams) (E)
- *Charlotte’s Web* (E.B. White and Garth Williams) (E)
- *Zen Shorts* (Jon J. Muth)
- *Pop’s Bridge* (Eve Bunting and C.F. Payne)
- *Mackinac Bridge: The Story of the Five-Mile Poem* (Gloria Whelan and Gijsbert van Frankenhuyzen)
- *One Green Apple* (Eve Bunting and Ted Lewin) (EA)
- *Four Feet, Two Sandals* (Karen Lynn Williams, Khadra Mohammed, and Doug Chayka)
- *Snow in Jerusalem* (Deborah da Costa, Ying-Hwa Hu, and Cornelius Van Wright)
- *The Day of Ahmed’s Secret* (Florence H. Parry and Ted Lewin)
- *My Father’s Shop* (Satomi Ichikawa)
- *Silent Music* (James Rumford)
- *The Little Painter of Sabana Grande* (Patricia Maloney Markun and Robert Casilla)

Poems (Read Aloud)

- “The Bridge Builder” (Will Allen Dromgoole)
- *If Not for the Cat* (Jack Prelutsky and Ted Rand)
- *I Am the Dog I Am the Cat* (Donald Hall)

Informational Texts

Informational Text

- *Bridges* (See More Readers) (Seymour Simon) (EA)

Informational Text (Read Aloud)

- *Bridges Are To Cross* (Philemon Sturges and Giles Laroche)
- *Bridges: Amazing Structures to Design, Build & Test* (Carol A. Johmann, Elizabeth Rieth, and Michael P. Kline)
- *Owen and Mzee: The True Story of a Remarkable Friendship* (Isabella and Craig Hatkoff, Paula Kahumbu, and Peter Greste)
- *Owen and Mzee: The Language of Friendship* (Isabella and Craig Hatkoff, Paula Kahumbu, and Peter Greste)
- *Tara and Bella: The Elephant and Dog Who Became Best Friends* (Carol Buckley)

Sample Activities and Assessments:

Teacher Notes: *This unit could be taught in three parts. First, start with "bridges" so that students see the bridge as both an architectural structure and a symbolic coming together. Students will then see how children are able to bridge cultural gaps through friendship. Then read the fictional works to further the theme of "Unlikely Friends." Students will think about differences in characters such as Charlotte and Wilbur and the way they become friends. Finally, writing a friendly letter to a book character will help the students to think deeply about the fictional characters.*

Informational Reading / Explanatory Writing

Introduce a chapter from *Bridges: Amazing Structures to Design, Build & Test*. This is an informational book, but it is also a "how-to" book: It will teach "how to" build bridge structures in the classroom or at home. Read the text to the children and allow them to view the way the "how to" section is set up in steps to follow. Gather the supplies and allow the students to follow the directions to experiment with building a bridge. Discuss how diagrams help to explain the directions. Have the students write an explanatory paragraph telling someone else how they made their respective bridges (SL.2.6, W.2.2, RI.2.6, RI.2.3, RI.2.7)

Informational Reading / Explanatory Writing

Begin a class discussion by asking the students, "If a real hippopotamus had no other companions, what other kind of animal could you imagine her having for a friend?" Be sure to require good reasons for their opinions as they answer. Read the book *Owen and Mzee: The True Story of a Remarkable Friendship* (Isabella Hatkoff) aloud. When you are finished reading, have the students discuss what the author (a six-year old girl) wanted to accomplish by publishing the book, using questions such as, "What did she want to explain? Describe? What questions did she want to answer? Why are there so many photographs?" Ask students to write a paragraph explaining how the two animals in the story became friends. (SL.2.6, W.2.2, RI.2.6, RI.2.3, RI.2.7)

Language Activity

After reading about bridges, have students predict the meaning of compound words that contain the word "bridge": footbridge, drawbridge, flybridge, and bridgework. Repeat the activity using another root word such as "water": waterbed, watercolor, watermelon, waterlog, watershed, waterproof, watertight, rainwater, waterway, and waterspout. Extend this lesson by discussing idioms using the word "bridge" such as, "we'll cross that bridge when we come to it," "that's water under the bridge," and "don't burn your bridges." (L.2.4d)

Class Discussion / Literature

Introduce the idea of a “bridge” as a metaphor by reading the book *Pop’s Bridge* (Eve Bunting). In this book, a group of boys experience the sacrifice involved in bridge building and the joy that comes with friendship. Discuss the literal bridge in the book and the way the bridge served as a link not only between two places but also between two people. Introduce the following Isaac Newton quotation: “We build too many walls and not enough bridges.” Discuss what Isaac Newton may have meant by his comment. (RL.2.7)

Class Discussion / Literature

Introduce a book such as *Snow in Jerusalem* by reviewing how unlikely friends become friends through finding something in common. Tell the students that they are going to read a book about two children who were not friends, but they found something in common. As the story is read, have the students focus on how the children find something in common to make a friendship. Talk about how these two characters faced a challenge and made a hard choice. (RL.2.3, RL.2.7)

Literature / Letter Writing

Read aloud the book *Charlotte’s Web* (E.B. White) aloud to the class. After you have finished the book, have the students connect the characters in the book by writing friendly letters. Students should choose one of the characters in *Charlotte’s Web* and write the character a letter. Have students let the character know why they like the character and what they like about him/her. Students should ask their character a question about something they are wondering. Require proper use of punctuation and form for the letters. Revise the letters and edit for spelling and punctuation. Then, have students trade letters and write back to their classmate as if they were the classmate’s chosen character. For example, if a child receives a letter addressed to Wilbur, she would write a letter back as if she were Wilbur and answer the question asked. (L.2.2b, RL.2.7, W.2.5)

Writing / Digital Communication

To encourage the communication among unlikely friends, arrange for your students to be pen pals, or email pals, with students from another class in a place far away. Setting parameters for what can be shared, ask students to write letters introducing themselves and asking the other student about him/herself. The purpose of this activity would be to find ways the students are similar and the ways the students are different from one another. (W.2.6, W.2.5, L.2.2b)

Class Discussion / Literature

As students read the *Henry and Mudge* books, challenge them to look closely at the characters. Before the first chapter, ask the students to be ready to describe Henry and Mudge. Using Post-Its or white boards, require each student to write down two characteristics of each character. Although one of the characters is a dog and one is a boy, they have a wonderful friendship. Have students share at least two words to describe Henry and two words to describe Mudge. Discuss what can be learned about friendship through these stories. (RL.2.7, L.2.5b)

Class Discussion / Poetry / Language

As you read from the poetry collection *If Not for the Cat* (Jack Prelutsky), explain to students the Haiku style of poetry. Point out to the students that these poems are very short, but they make you think. As you read a poem, keep the accompanying illustration hidden until students try to guess the animal being described.

These poems are filled with words that may be new to your students. When you are finished with each poem, ask students to choose one new word to save in the word bank. (L.2.4e, L.2.5, RL.2.4)

Terminology:

- “how-to” books
- body
- capitalization
- closing
- compare
- compound word
- contrast
- editing
- explanatory writing
- figurative
- friendly letter
- greeting
- haiku
- idiom
- literal
- revision

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** Structural art (e.g., architecture and symmetry)
- **Geography:** World geography (e.g., as related to settings such as Jerusalem)
- **Science:** Animals (e.g., habitats)

This unit could be extended to teach:

- **Science:** Animals (e.g., classifications)

Grade 2 Unit 4**A Long Journey to Freedom**

In this fourth six-week unit of second grade, students read informational text and fictionalized accounts of the African-American journey to freedom.

Overview:

Building on unit three’s “building bridges” focus, students recognize the long and multi-faceted effort to break down barriers to racial equality in the United States. By reading the true stories of Henry “Box” Brown, Rosa Parks, Ruby Bridges, the Greensboro Four, and others, students see the links between historical events. Each student writes a narrative “from a box,” (i.e., in the style of *Henry’s Freedom Box*). They also write an opinion piece that is published digitally in a class presentation and possibly online.

Essential Question:

What do you need to remember when you are writing a narrative?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.2.6:** Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- **RI.2.3:** Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.
- **RI.2.9:** Compare and contrast the most important points presented by two texts on the same topic.
- **W.2.1:** Write opinion pieces in which they introduce the topic of book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and also) to connect opinion and reasons, and provide a concluding statement or section.
- **W.2.3:** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe action, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
- **W.2.6:** With guidance from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Student Objectives:

- Read informational books about the African-American journey to freedom.
- Write a narrative as if he or she is Henry in *Henry's Freedom Box*.
- Select the correct verb form, particularly of irregular verbs, to show past tense in narrative writing.
- Note links between historical events, including parallel connections and sequential connections.
- Analyze narrative poetry to understand its elements, meaning, and the use of formal and informal English.
- Compare two texts (a biography and an autobiography) on the life of Ruby Bridges.
- Write an opinion piece, citing evidence for the opinion.
- Express an opinion by creating and displaying a Power Point slide
- Record the opinion piece being read aloud to use for a class presentation or on-line web page.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Note: *The date or time period that is captured or discussed in each of these works is included in parentheses for your reference.*

Stories

- *Freedom on the Menu: The Greensboro Sit-Ins* (1960) (Carole Boston Weatherford and Jerome Lagarrigue)

Poems

- "Words Like Freedom" (Langston Hughes)

Stories (Read Aloud)

- *Dear Mr. Rosenwald* (1920) (Carole Boston Weatherford)
- *Finding Lincoln* (1951) (Ann Malaspina and Colin Bootman)
- *The Other Side* (1950s) (Jacqueline Woodson and E.B. Lewis)
- *A Sweet Smell of Roses* (1963) (Angela Johnson and Eric Velasquez)
- *Freedom Summer* (1964) (Deborah Wiles and Jerome Lagarrigue)

Poems (Read Aloud)

- "Rosa" (Rita Dove)
- "Merry-Go-Round" (Langston Hughes) (EA)
- "Harriet Tubman" (Eloise Greenfield)
- "Lincoln" (Nancy Byrd Turner)

Informational Texts

- Informational Text
- *Henry's Freedom Box: A True Story from the Underground Railroad* (1849) (Ellen Levine and Kadir Nelson)
- *Rosa Parks* (Rookie Biographies) (1955) (Wil Mara)
- *Ruby Bridges Goes to School: My True Story* (1960) (Ruby Bridges)
- *Martin Luther King and the March on Washington* (1963) (Frances E. Ruffin and Stephen Marchesi) (E)
- *Martin's Big Words: The Life of Dr. Martin Luther King, Jr.* (1963)(Doreen Rappaport and Bryan Collier) (EA)

Informational Text (Read Aloud)

- *Moses: When Harriet Tubman Led Her People to Freedom* (c.1820-1913) (Carole Boston Weatherford and Kadir Nelson)
- *Lincoln: A Photobiography* (Russell Freedman) (E)
- *A Picture Book of Jesse Owen* (1935) (David A. Adler and Robert Casilla)
- *The Story of Ruby Bridges* (1960) (Robert Coles and George Ford) (E)
- *Sit-In: How Four Friends Stood Up by Sitting Down* (1960) (Andrea D. and Brian Pinkney)
- *Birmingham, 1963* (1963) (Carole Boston Weatherford)

Art, Music, and Media

Art

- Norman Rockwell, *The Problem We All Live With* (1963)
- Photographs of Ruby Bridges (1963)
- Film
- Disney, "Disney's Ruby Bridges" (1998)

Sample Activities and Assessments:

Teacher Notes: *The books in this unit can be taught in chronological order, beginning in the middle 1800s with the Underground Railroad, Tubman, and Lincoln; moving to Jesse Owen, and then Rosenwald (1920), Rosa Parks (1955), Ruby Bridges and the Greensboro Sit-In (1960), and, finally, Martin Luther King, Jr.. The connections between historical events (RI.2.3) will be seen as a long journey if each book is linked to the other as related stories.*

Language

As you have the students read the literature of this unit, look for words that might lend themselves to a discussion of affixes and roots. Teach the students that by knowing the root word, you can approximate the meaning of another word that they may not know. For example, if the children have learned the meaning of "prejudice" and then come across the word "prejudicial," they may have an idea of its meaning, especially if they see "prejudicial" in context as they read. Encourage students to use dictionaries to determine accurate meanings and to check spelling while writing. (L.2.4b, L.2.4c)

Class Discussion / Literature / Informational

A focus question for this unit is “What would you do to be free?” Ask students to write down their answer to that question. *Henry’s Freedom Box* (Ellen Levine) is a true story of a slave’s journey to freedom. Henry was willing to face danger in order to experience freedom. As you discuss the book, be sure to discuss the characters, setting, plot, and message of the book. Students may enjoy listening to the author read the story, noting the way she changes her voice with the different characters. (RL.2.6, RI.2.3, SL.2.2)

Narrative Writing

After reading about Henry’s journey to freedom (in *Henry’s Freedom Box*), introduce this narrative prompt: “Write a story as if you are in the box headed for freedom. Begin your story as you get into the box and end the story as the box is opened at your destination. Be sure to describe the action in the story, your thoughts, and feelings. Use words to show time order and end with a strong wrap-up.” To help the students with thoughts and feelings, you may want to have them journal after spending several minutes in a well-ventilated, open box. (W.2.3)

Language Activity

Revise the “stories from inside a box” (see Narrative Writing activity) by focusing on action words. Discuss the present tense and past tense of verbs, focusing particularly on irregular verbs such as “I hide, I hid” and “I sit, I sat.” (L.2.1d)

Class Discussion / Poetry

The poems about Harriet Tubman (“Harriet Tubman,” Eloise Greenfield) and Abraham Lincoln (“Lincoln,” Nancy Byrd Turner) are narrative poems that tell a story. Use these questions to discuss the poems:

- How are the poems similar and how are they different?
- What poetic elements do you hear/see in the poetry (e.g., alliteration, repetition, regular beats, and rhyme)?
- What is the message of each poem? Are they similar or different?
- Which of the poems uses formal English and which one uses more informal English? (L.2.3a, RL.2.4)

Class Discussion / Informational Text

Read aloud the two supplied texts about Ruby Bridges (*Ruby Bridges Goes to School* and *The Story of Ruby Bridges*). Before reading, explain that one of the books is an autobiography (*Ruby Bridges Goes to School: A True Story*) that Bridges wrote about her own experiences. Explain that the other book, *The Story of Ruby Bridges*, is biographical, which means that an author wrote the book about Bridges’s life. When you finish reading each book aloud, have the students choose the most important parts of the story. Then, have them compare how the books are similar and how they are different. (There are several other opportunities to do this compare/contrast activity, or assessment, with the Greensboro Sit-In and Martin Luther King, Jr. texts.) (RI.2.3, RI.2.9, SL.2.3)

Class Discussion / Art Appreciation

While the class is focused on Ruby Bridges, show the students some photographs of Bridges and the Norman Rockwell painting, “The Problem We All Live With,” which was painted after a photograph of her. Use these questions to discuss the title and the painting:

- Do you think it is a good name for the painting? Why or why not?

- Knowing the story of Ruby Bridges, what details from her character can you see in the painting? (Note: You should look for adjectives and character vocabulary in the conversation.) (L.2.5b, L.2.6, SL.2.3)

Opinion Writing

Give the students this prompt: "Choose one of the people studied in this unit who you think is the greatest hero in this long journey to freedom. Draw a detailed picture of the person. Write an opinion piece introducing the person and giving strong reasons why you chose her or him. Give two or three reasons why the person was chosen, using words like "because" and "also." Use as many details as you can and close your piece with a strong statement." (W.2.3)

Writing / Media

Students can publish their opinion pieces by scanning the drawing and putting it into a Power Point slide. Opinion pieces should be recorded and played as the drawing is projected. These slides and recordings could be posted on a web page to be viewed by friends and relatives. Arrange the Power Point slides chronologically to reinforce the linking of ideas in this long journey to freedom. (W.2.6, SL.2.5)

Terminology:

- action
- autobiography
- biography
- conclusion
- feelings
- linking words
- narrative
- opinion piece
- reasons
- record
- scan
- thoughts
- time order words

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** Photography, Norman Rockwell
- **Geography:** Southern states and Canada
- **History:** Slavery (e.g., Lincoln and Tubman), Civil Rights Movement (e.g. Ruby Bridges and Martin Luther King, Jr.)

This unit could be extended to teach:

- **History:** Civil War (e.g., slavery, states' rights), Civil Rights (e.g., Susan B. Anthony)

Grade 2 Unit 5**Hand-Me-Down Tales From Around the World**

In this fifth six-week unit of second grade, students use the poetry of Robert Louis Stevenson to examine a wide variety of folktales and informational books about the world.

Overview:

Building on previous units, students write opinions and narratives related to the folktale/world theme of this unit. Students discuss text features as a part of reading of informational text. Although students have compared *versions* of tales in unit two, they will now compare the narrative to the poetry version, using the story of the Pied Piper. Students develop independent reading skills as they read texts on grade level (and beyond) throughout this unit.

Essential Question: *Why do we hand down stories?*

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.2.2:** Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- **RI.2.7:** Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.
- **W.2.3:** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe action, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
- **SL.2.4:** Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- **SL.2.3:** Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

Student Objectives:

- Read poetry, informational text, and literature on grade and stretch levels.
- Retell folktales from diverse cultures, determining their central message or lesson.
- Write imaginary narratives in which they tell a well-elaborated story based on the study of various countries.
- Ask and answer questions of a speaker who reads a folktale from her home country.
- Use text features in non-fiction to aid comprehension of the text.

- Compare a variety of versions of *Stone Soup*, contrasting the differences in story elements and key details.
- Compare a poetry version and a prose version of the same *Pied Piper* legend.
- Learn the irregular forms of plural nouns.
- Write an opinion piece on why folktales were handed down.
- Memorize a Robert Louis Stevenson poem and record it.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *The Treasure* (Uri Shulevitz) (E)
- *Itching and Twitching: A Nigerian Folktale* (Patricia C. and Robert L. McKissack, and Laura Freeman)
- *The Girl Who Wore Too Much: A Folktale from Thailand* (Margaret Read McDonald and Yvonne Lebrun Davis)
- *Caps for Sale: A Tale of a Peddler* (Esphyr Slobodkina)
- *The Enormous Turnip* (Alexei Tolstoy and Scott Goto)
- *Liang and the Magic Paintbrush* (Demi)
- *Stone Soup* (Ann McGovern and Winslow Pinney Pels)
- *Cuckoo/Cucú: A Mexican Folktale* (Lois Ehlert and Gloria de Aragon Andujar)
- *Moon Rope/Un lazo a la luna: A Peruvian Folktale* (Lois Ehlert and Amy Prince)

Poems

- “The Land of Counterpane” (Robert Louis Stevenson)
- “Foreign Lands” (Robert Louis Stevenson)
- “The Land of Story Books” (Robert Louis Stevenson)
- “At the Seaside” (Robert Louis Stevenson)
- “Where Go the Boats” (Robert Louis Stevenson)
- “My Bed is a Boat” (Robert Louis Stevenson)

Stories (Read Aloud)

- *The 13 Clocks* (James Thurber and Marc Simont) (E)
- *Martina the Beautiful Cochroach, A Cuban Folktale* (Carmen Agra Deedy and Michael Austin) (EA)
- “How the Camel Got His Hump” in *Just So Stories* (Rudyard Kipling) (E)
- *The Village of Round and Square Houses* (Ann Grifalconi)
- *The Lost Horse: A Chinese Folktale* (Ed Young and Tracey Adams) (EA)
- *The Five Chinese Brothers* (Claire Huchet Bishop and Kurt Wiese)
- *Not One Damsel In Distress: World Folktales for Strong Girls* (Jane Yolen and Susan Guevara)
- *The Pied Piper* (Steven Kellogg)
- *Stone Soup* (Marcia Brown)
- *Stone Soup* (Jon. J. Muth)

- *The Real Story of Stone Soup* (Ying Chang Compestine)
- *Stone Soup* (Tony Ross)
- *Some Friends to Feed: The Story of Stone Soup* (Pete Seeger, Paul Dubois, and Michael Hays)
- *Stone Soup* (Heather Forest)
- *Bone Button Borscht* (Aubrey Davis and Dušan Petričić)

Poems (Read Aloud)

- “The Pied Piper of Hamelin” (Robert Browning) (E)

Informational Texts

Informational Text

- *Art Around the World* (Discovery World) (Heather Leonard) (E)
- *Shoes, Shoes, Shoes* (Around the World Series) (Ann Morris)
- *Weddings* (Around the World Series) (Ann Morris)
- *On the Go* (Around the World Series) (Ann Morris and Ken Heyman)
- *Loving* (Around the World Series) (Ann Morris and Ken Heyman)
- *Bread, Bread, Bread* (Around the World Series) (Ann Morris and Ken Heyman)
- *Houses and Homes* (Around the World Series) (Ann Morris and Ken Heyman)

Informational Text (Read Aloud)

- *If the World Were a Village: A Book about the World’s People* (David Smith and Shelagh Armstrong) (E)
- *Hungry Planet: What the World Eats* (Peter Menzel and Faith D’Aluisio)
- *How I Learned Geography* (Uri Shulevitz) (EA)

Art, Music, and Media

Music

- Sergei Prokofiev, “Peter and the Wolf” (1936)

Film

- “Peter and the Wolf,” Suzie Templeton, dir. (2006)

Sample Activities and Assessments:

Class Discussion / Poetry

Introduce the unit by asking students about using their imaginations to go places. Introduce a poet who lived over 100 years ago and also loved to go places in his imagination: Robert Louis Stevenson. As a child, he was sometimes sick. While confined to his bed, he created imaginary lands in his head, such as, “The Land of Counterpane.” He also loved the sea. As students read his poems, have them think about his imagination and how he loved to wonder about the world. (You may want to read and reread his poetry

throughout this unit, encouraging the students to look for poetic elements. Most of all, direct children to enjoy the idea of going places in their minds as you read folktales from around the world. Having a large world map to mark the place from which the story comes will make this unit have a stronger geography focus.) (RL.2.4)

Class Discussion / Poetry

Introduce the poem "The Pied Piper of Hamelin" by Robert Browning. This poem is a narrative based on a legend that is thought to have happened in Hamelin, Germany. Remind students that a legend is a story in which some things really happened and other things have been exaggerated over time as the story was passed down through generations. Read the poem to the children. Give the children an opportunity to retell the story, confirming that they understood the main events of the story. (The language in this poem is quite sophisticated. Reading the Kellogg book first will scaffold student comprehension of the poem. It will also provide another opportunity to compare versions.)

Ask questions such as:

- How many of you think this story could have really happened?
- What was the story teaching? (RL.2.2, SL.2.4, L.2.4a)

Language Activity

After reading "The Pied Piper of Hamelin," do a word activity based on the poem. Collect some plural nouns from the poem. Talk about the singular for each word and how it is made plural (e.g., rats, babies, vats, children, tongues, shoes, and mice). Extend this activity by especially collecting the plurals of irregular nouns. (L.2.1b)

Class Discussion / Literature

Invite speakers to read folktales from home countries. For example, invite someone from Cuba or the Caribbean to read *Martina the Beautiful Cochroach: A Cuban Folktale* (Carmen Agra Deedy). As the visitor reads the story, have students consider what message the folktale might teach. When the story is over, the speaker could share some information about the country from which the folktale comes. Give an opportunity for students to ask questions about the folktale and the country. (SL.2.3, RL.2.2)

Class Discussion / Literature

Read the book, *Stone Soup* (Marcia Brown), aloud to the students. Introduce other versions of the book (e.g. Muth, Seeger, Davis). Compare and contrast the versions of the story, using a teacher-created graphic organizer that addresses "who, what, where, why, when, how" questions or a graphic organizer that addresses "character, setting, plot, conclusion" categories. Encourage student participation by handing each child three Post-Its to use to post information on the graphic organizers. (RL.2.2, RL.2.9)

Literary Response

Have students select a folktale to read. Provide each student with a piece of plain white paper. Then, give these instructions to the children:

"Read a folktale with a partner (a stronger reader could read to a weaker reader, or they could take turns, or read chorally). When you are finished reading the folktale, follow these directions:

- Fold your paper into fourths.
- Draw a picture of the main characters in one square.

- Draw the setting in another square.
- Draw your favorite part of the plot in another square.
- In the last part, write a few sentences describing what you think the folktale is teaching.

Each time the students do this activity, substitute one more square with writing instead of drawing. As a student reads the last book independently, have them use the four-square outline to write a retelling of the folktale. (RL.2.2, RL.2.5, RL.2.7, RL.2.10, W.2.7, SL.2.2)

Class Discussion / Informational Text

The informational books in this unit are based on a theme like “shoes” or “bread.” For example, the author of these books, Ann Morris, studied, interesting shoes from all around the world, had photographs taken of them, and then published them in a book, *Shoes, Shoes, Shoes*. As students read the books, ask them to look at the way the book is organized and locate the information about each photograph by using the index. As they study the book, challenge them to find the location on a world map from where those shoes came. To link to geography, give each pair of students a world map to mark as the text moves from one place to another. (After the students have had an opportunity to study multiple books in this series, ask them why they think the author wrote these books for children.) (RI.2.5, RI.2.10, RI.2.6)

Class Discussion / Informational Text

If the World Were a Village: A Book about the World’s People (David Smith) is an informational book packed with rich facts about the world. One of the interesting things about this book is that it shows the world as if it were a village of just 100 people. Although you may have time for just a few pages, focus on how much information can be learned from the illustrations and text. Keep a list of the information that the students glean from the pages as you read. (RI.2.3, RI.2.6, RI.2.7)

Narrative Writing

Give the students this prompt: “Write an imaginary narrative telling about a time you passed through a mysterious door and ended up in a different country. The country may be from our folktale unit, from a book you have read, or just a place you want to visit. Be sure to say where you find the door, the country where the door leads, and how you arrive back where you began. Include details to describe action, thoughts, and feelings. Be sure to end your story well, thinking about how authors wrap up stories.” (W.2.3, L.2.2a)

Art Appreciation

Explain to the students that Sergei Prokofiev is a Russian musical composer who wrote a musical rendition of the folktale called “Peter and the Wolf.” Explain that he used different musical instruments to represent the characters in the story. Compare and contrast different productions of this piece (e.g., animated version, music-only CD, video of the ballet). (RL.2.2, RL.2.6, RL.2.9, SL.2.2)

Dramatization / Fluency

Revisit the Robert Louis Stevenson poetry, reminding students how they have used their imaginations to visualize the folktale being read and the places being read about (see the first “Class Discussion / Poetry” activity). Discuss how repeated readings may deepen a poem’s meaning, and challenge the students to memorize one of the poems to share in front of the class. Record the students’ poetry performances with a video camera. (RL.2.4, SL.2.5)

Literature / Opinion-Writing

Give the students this prompt: "All of the stories we read in this unit were folktales of some kind. Why do you think stories are handed down from one group of people to another? Be sure to support your opinion with strong reasons." (W.2.1)

Terminology:

- character
- conclusion
- folktale
- index
- irregular
- legend
- narrative poem
- noun
- plot
- plural
- setting

Making Interdisciplinary Connections:

This unit teaches:

- **Music:** Prokofiev
- **History & Geography:** World geography (e.g., places of origin for folk tales: Nigeria, Thailand, Mexico, Peru, etc.; cultural comparisons)

This unit could be extended to teach:

- **History & Geography:** (e.g., E Pluribus Unum, Ellis Island, etc.)

Grade 2 Unit 6**Taking Care of Ourselves**

In this sixth six-week unit of second grade, students will use Joanna Cole’s field trip into the human body (The Magic School Bus Inside the Human Body) as a jump-off point to study the four body systems: skeletal, muscular, digestive, and nervous.

Overview:

Examining “still life” paintings of food for detail, students describe what they see, and arrange and paint a “still life” of healthy snacks. Building on the painting experience in this unit and the bridge writing in unit three, students write explanatory pieces. They read informational texts on body systems in the grades 2-3 reading range with fluency. Threaded together by food-related titles, students independently read fiction and poetry, looking for an underlying message.

Essential Question:

Why should we support our opinions with reasons?

Focus Standards:

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **RL.2.4:** Describe how words and phrases (e.g., regular beats, alliteration, rhymes, [and] repeated lines) supply rhythm and meaning in a story, poem, or song.
- **SL.2.5:** Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
- **RI.2.10:** By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- **RL.2.10:** By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- **RI.2.8:** Describe how reasons support specific points the author makes in a text.
- **W.2.1:** Write opinion pieces in which they introduce the topic of book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and also) to connect opinion and reasons, and provide a concluding statement or section.

Student Objectives:

- Write an explanatory piece describing the experience of painting a still life.
- Use descriptive words (adjectives) to describe food they taste.
- Consult a dictionary on the spelling of descriptive words.
- Read to discover the systems of the body in a narrative informational text, *Magic School Bus Inside the Human Body*.
- Read texts independently and fluently in both literary and informative genres, on grade level and into the stretch 2-3 level of text.
- Read books with the common theme of “food,” to find the message or theme of the literature.
- Sing songs about nutrition and the human body, noting the rhythm and rhyme of the music and lyrics.
- Use reference books to research the scientific names of bones in the human body.
- Write an opinion piece about an important thing to do to stay healthy.
- Use reflexive pronouns (e.g., myself, yourself, and ourselves) correctly.

Suggested Works: (E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars

Literary Texts

Stories

- *Yoko* (Rosemary Wells)
- *Tar Beach* (Faith Ringgold)
- *In the Night Kitchen* (Maurice Sendak) (EA)
- *Gregory the Terrible Eater* (Mitchell Sharmat, Jose Aruego, and Ariane Dewey)
- *Cloudy with a Chance of Meatballs* (Judith and Ron Barrett)
- *Dim Sum for Everyone* (Grace Lin)
- *Thunder Cake* (Patricia Polacco)
- *How My Parents Learned to Eat* (Ina R. Friedman and Allen Say)

Poems

- “Sick” (Shel Silverstein)
- “The Pizza” (Ogden Nash)
- “Bananas and Cream” (David McCord)
- *Chicken Soup with Rice: A Book of Months* (Maurice Sendak)

Stories (Read Aloud)

- *The Magic School Bus Inside the Human Body* (Joanna Cole and Bruce Degan)
- *Something’s Happening on Calabash Street* (Judith Ross)
- *Strega Nona* (Tomie de Paola)
- *Chato’s Kitchen* (Gary Soto)

- *Too Many Tamales* (Gary Soto and Susan Guevara)
- *Everybody Cooks Rice* (Norah Dooley and Peter J. Thornton)
- *Everybody Bakes Bread* (Norah Dooley and Peter J. Thornton)
- *Everybody Serves Soup* (Norah Dooley and Peter J. Thornton)
- *Everybody Brings Noodles* (Norah Dooley and Peter J. Thornton)
- *My Mom Loves Me More Than Sushi* (Filomena Gomes and Ashley Spires)
- *The Sweetest Fig* (Chris Van Allsburg)

Poems (Read Aloud)

- “Turtle Soup” (Lewis Carroll)
- *Eats: Poems* (Arnold Adoff and Susan Russo)
- “Boa Constrictor” (Shel Silverstein)

Songs

- “Dry Bones” (Traditional)
- “I’m Being Swallowed by a Boa Constrictor” (Traditional)
- “Food Glorious Food” (from *Oliver*, Lionel Bart)

Informational Texts

Informational Text

- *What Happens to a Hamburger?* (Paul Showers and Edward Miller)
- *The Digestive System* (Rebecca L. Johnson)
- *Good Enough to Eat: A Kid’s Guide to Food and Nutrition* (Lizzy Rockwell)
- *The Nervous System* (Joelle Riley)
- *The Skeleton Inside You* (Philip Balestrino and True Kelley)

Informational Text (Read Aloud)

- *Muscles: Our Muscular System* (Seymour Simon)
- “Muscles” (*Kids Discover Magazine*)
- *The Mighty Muscular and Skeletal Systems: How Do My Muscles and Bones Work?* (John Burstein)
- *Bones: Our Skeletal System* (Seymour Simon)
- “Bones” (*Kids Discover Magazine*)
- “Nutrition” (*Kids Discover Magazine*)
- *Healthy Eating* series (Susan Martineau and Hel James)
- *Eat Your Vegetables! Drink Your Milk!* (Alvin and Virginia B. Silverstein, and Laura Silverstein Nunn)
- *The Food Pyramid* (Christine Taylor-Butler)
- *Showdown at the Food Pyramid* (Rex Barron)
- *Guts: Our Digestive System* (Seymour Simon)
- *Break It Down: The Digestive System* (Steve Parker)
- *Digestive System* (Cheryl Jakab)
- *The Digestive System* (Christine Taylor-Butler)
- *The Digestive System* (Kristin Petrie)

- “Brain” (*Kids Discover Magazine*)
- *The Astounding Nervous System* (John Burstein)
- *The Nervous System* (Christine Taylor-Butler)

Art, Music, and Media

Art

- Annibale Caracci, *The Beaneater* (1584-85)
- Caravaggio, *Basket of Fruit* (c.1599)
- Willem Claesz Heda, *Still Life on a Table* (1938)
- Pieter Claesz, *Still Life with Two Lemons* (1629)
- William Bailey, *Still Life with Rose Wall and Compote* (1973)
- Wayne Thiebaud, *Cakes* (1963)
- Claes Oldenburg, *Two Cheeseburgers, with Everything* (1962)

Sample Activities and Assessments:

Class Discussion

Why do our brains need “good food”? To begin this unit, students will need to think about the relationship between good food and brain function--how to nurture a healthy body. Encourage the students to look at the figurative meaning of the term “good food.” (SL.2.1)

Class Discussion / Art Appreciation

Introduce the genre of “still life” to the students: “One genre of art is called ‘still life’. A long time ago, painters felt they should paint religious scenes or famous people. In the 1500s, someone named Annibale Caracci decided to paint a regular person eating beans. Later, artists began to paint objects that may have been gathered into a bowl for the purpose of painting them, and with as many interesting details as possible.” As students view the paintings, talk about what they see in the paintings such as, details, objects, and positions of objects. Extend this discussion by creating a still life in class and then having students paint it. Begin by creating a collection of healthy snacks on a table. Encourage the students to help with the arrangement of objects, thinking about spaces between objects on the table. Talk about how the details make the painting interesting. Give students time to paint. (SL.2.1, SL.2.2)

Explanatory Writing

After students have painted the “still life” (see Class Discussion / Art Appreciation activity), extend the activity by writing. Give the students this prompt: “Write an explanatory ‘how-to’ piece, focused on how you created your painting. Be sure to begin with setting up the display as a class and go through each step of your work. Also, be sure to describe a still life in your introduction and write a strong conclusion.” (W.2.2)

Word Activity

Have the students “taste test” healthy snacks, fruits, and vegetables. Encourage them to use adjectives by challenging the students to come up with at least three descriptive words between each new taste. For example, “This apple is tangy, sweet, and crunchy!” Encourage students to use a dictionary to check the spelling of the words as needed. (L.2.2e, L.2.5a)

Class Discussion / Literature

Introduce the book *The Magic School Bus Inside the Human Body* (Joanna Cole). Remind the students that this book is a fantasy but contains information that is true. Use this book to introduce the body systems for the informational side of this unit: skeletal, muscular, digestive, and nervous systems. Begin a chart for each of the body systems to add content learning from other read-aloud and student-read books. Students can post information from their own reading on a chart by using index cards or Post-Its. (RI.2.4)

Student Reading / Informational

Have students independently read informational books to learn about each body system. Students should record new learning about each of the body systems in a notebook. They should look for how the author supports the main idea. For example, if reading a book about nutrition, ask students to find reasons in the text for why a person should eat healthy foods. (RI.2.10, RI.2.8)

Teacher Read Aloud / Class Discussion

Introduce the book *Everybody Cooks Rice* (Norah Dooley and Peter J. Thornton), which is about a girl who lives in a diverse neighborhood. She makes a very interesting discovery about her neighbors when she sees what each one is cooking. Read the book aloud. When you are finished, ask the children questions such as:

- What do you think the author wanted you to learn in this book?
- What are the clues from the text that helped you come to that conclusion? (RL.2.2)

Student Reading / Fiction

In order to stretch students' reading skills and test for comprehension and fluency, have students read a variety of fictional texts independently. Although the books share the common theme of food, they have very different messages. For example, *Tar Beach* (Faith Ringgold), which includes a picnic scene, is literally about rising above prejudice. *Gregory the Terrible Eater* (Mitchell Sharmat, Jose Aruego, and Ariane Dewey) is a funny book about a goat, but carries a message about healthy eating. These books offer a range of reading in the 2-3 band of grade level and stretch texts. (RL.2.10, RL 2.2)

Language Activity

The title of this unit is "Taking Care of Ourselves." Ask students what other words they know that end with -self or -selves? (Possible answers: myself, himself, herself, themselves, yourself, and yourselves) Practice using these special kinds of pronouns in sentences: "I can do it _____." "She climbed the monkey bars by _____." "They went to the playground by _____." (L.2.1c, SL.2.6)

Song and Word Activity

Explore text, rhythm, and rhyme in the song "Dry Bones." Discuss how bones are connected in the song. It's fun, though not necessarily accurate (e.g., the "toe bone" is not connected directly to the "heel bone"). Then have the students research the scientific names of the bones. Assign each pair of students one of the bones in the song to research online or in an encyclopedia. They should be sure to find out how the bones are actually attached and note the real names for each of the bones mentioned. For example, the twenty-six bones in the foot and the toe are actually called "phalanges." Extend this activity to the stretch level by having the students sing the song with the scientific names. (RL.2.4, RI.2.7)

Opinion Writing

Give the students this prompt: "Choose one thing you think is most important to do to stay healthy. Be sure to back up your opinion with reasons, use appropriate linking words between your ideas, and provide a strong conclusion." (W.2.1)

Terminology:

- adjectives
- dictionary
- explanatory writing
- fantasy
- opinion writing
- reflexive pronouns

Making Interdisciplinary Connections:

This unit teaches:

- **Art:** The "still life" genre
- **Science:** Body systems (e.g., digestive, nervous, muscular, and skeletal)
- **Nutrition** (e.g., foods to eat and healthy living)

This unit could be extended to teach:

- **Science:** Healthy living (e.g., teeth, safety, and environmental hazards)