

TEACHER RESOURCE FOR *HELLO, UNIVERSE* BY ERIN KELLY

This resource with its aligned lessons and texts can be used as a tool to increase student mastery of Ohio’s Learning Standards. It should be used with careful consideration of your students’ needs. The sample lessons are designed to target specific standards. These may or may not be the standards your students need to master or strengthen. This resource should not be considered mandatory.

ANCHOR TEXT

[Hello, Universe by Erin Kelly](#)

(Order Copies from CCS Book Warehouse #433-61)

SHORTER LITERARY TEXTS

Available [HERE](#)

INFORMATIONAL TEXTS

Available [HERE](#)

MEDIA/VISUAL TEXTS

Available [HERE](#)



OHIO’S LEARNING POWER STANDARDS

RESOURCE FOCUS

[RL.6.1](#), [RL.6.3](#), [RL.6.6](#), [W.6.2](#), [SL.6.1](#)

Student learning will center on analyzing text for character identity and development. Students will break down text to smaller parts (characterization, perspective, point of view) to tie to the concept of identity, focusing mostly on Reading Literature Standards 1, 3, and 6. Aspects of Social Emotional Learning will also be explored.

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Prior to Reading	Chapters 1-7	Chapters 8-16	Chapters 17-23
INTRODUCTION-WHO AM I?	CHARACTERIZING BY CHAPTER	WHAT DO YOU BELIEVE?	POINT OF VIEW
	VOCABULARY LIST	VOCABULARY LIST	VOCABULARY LIST

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7	SAMPLE LESSON 8
Chapters 24-32	Chapters 33-42	After Reading	Extension of Standard to New Material
DEATH, DREAMS, & DESTINY	BULLIES & BUDDIES	IDENTITY ANALYSIS	SELF-CONCEPT AND IDENTITY
VOCABULARY LIST	VOCABULARY LIST		

WRITING/SPEAKING PROMPTS (TASK TEMPLATES & RUBRICS: [LDC 2.0](#), [LDC 3.0](#), [ODE ARGUMENT](#), [ARGUMENT RUBRIC](#), [ODE INFORMATIONAL](#), [INFORMATIONAL RUBRIC](#), [NARRATIVE RUBRIC](#), [LDC SPEAKING & LISTENING](#), [SPEECH](#))

Argument	Informative/Explanatory	Narrative
<p>-This novel focuses often on the concepts of fate and coincidence. Some characters believe that all of the events in the novel were meant to happen, while others don’t agree. Make a claim and defend your argument about whether or not the events were dictated by fate, or was everything just coincidence?</p> <p>-This novel includes a deaf character, Valencia. In many ways, she feels that she is not “heard” by others. Look into programs and resources for the deaf community, as well as obstacles faced by deaf people, and write a paragraph arguing for more understanding of the obstacles members of the deaf community face and more resources for their use.</p> <p>-This novel embraces the diversity of its characters; their differences are integral parts of both their identities and the plot. Make and support a claim that the value of diversity is more than just “skin-deep” in children’s literature today. Use examples from <i>Hello, Universe</i> in your support.</p>	<p>-All of the characters have names that reflect some kind of meaning, whether the name makes them feel a certain way, has meaning for their family, or reflects an aspect of the character’s personality. In a well-written essay, discuss how the author uses the characters’ names to help the reader more deeply understand the characters. Use evidence from the text.</p> <p>-This book provides a good starting point for discussions about bullying. In a well-written essay, discuss how bullying has an effect on Chet, Virgil, and Valencia. Discuss the origins of the bullying and how it affects not only the characters’ feelings about themselves, but also their relationships with others.</p> <p>-Virgil is greatly influenced by his culture. Choose either Filipino culture or another culture that is unknown to you and write a well-thought out essay in which you discuss how literature, art, and music reflect the important values and beliefs of that culture.</p>	<p>-The novel ends with Virgil sending a simple “hello” message to Valencia. Write a text message conversation between the two characters that would follow that “hello.” Make sure to take into consideration not only the end of the novel, but all of the information Virgil has given about his feelings about Valencia.</p> <p>-The characters in this novel talk about their families and the influence they have on the characters’ feelings about the world and themselves. Write about one specific aspect of your life that has been greatly influenced by your family. Be sure to have an introduction, body paragraphs, and a conclusion.</p> <p>-This novel is written from many characters’ points of view. Choose one episode from the novel and write it from another character’s point of view. Use what you know about the characters to create an accurate account of what they would see, feel, think, say, and do.</p>

SAMPLE LESSON 1 (THIS LESSON IS ALIGNED WITH RL.6.10)

Prior to Reading

This lesson will ask students to build background knowledge and activate prior knowledge in order to make text-to-self, text-to-text, and text-to-world connections that deepen understanding of the text.

INTRODUCTION-WHO AM I?

ACTIVITY: Begin by using the board to have a whole group discussion regarding the idea of identity. First, come up with a definition the class can agree on, and create a list of all of the aspects of existence that determine who we are.

(Definitions used in this curriculum: "...who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you" and "a specific combination of personality characteristics, abilities, interests, physical attributes and biography that is bio-socially determined, which means that it is genetically pre-defined and socially reshaped")

After a comprehensive and varied list is compiled, have students discuss with three close neighbors how those aspects contribute to who we are. (Teacher should give specific groups a few of the items, to insure all items are discussed.) After a few minutes of discussion time, groups should report out their ideas and class should be invited to add to ideas. Students should then pick at least three of the items from the board and journal about how those aspects of life impact them personally (students should pick the three most important items for this journal).

STUDENT WORKSHOP 1: "I AM" or "WHERE I'M FROM" POEM - Give students the worksheets for these two poems ([Writing an "I Am" Poem](#) and [Writing a "Where I'm From" Poem](#)). Students may choose which poem they ultimately complete.

STEP ONE: Students complete their poem according to the guidelines on the worksheets. Encourage students to use descriptive language and their imagination to complete the poem. Students should keep their poems private for sharing later. Consider writing with them and/or making an exemplar for the "Where I'm From" Poem. (There is already an exemplar for the "I Am" poem on the instruction sheet.) Have the students work individually and not show their poems to classmates, so they are ready for Step Three below, where classmates will try to guess each poem's author.

STEP TWO: Students check their poem for attention to guidelines, spelling, and language. Type poems on computers and print out or transfer poem to computer paper/construction paper, adding drawings or color to create a presentation that reflects their identity. Students put their names on the back of the paper.

STEP THREE: Post poems on tables around the room with a Styrofoam/Solo cup above each and provide students with five sticky notes each. Students will roam around the room, reading poems and trying to determine the author of the poem. Students write the author's name on the sticky note along with one detail about the poem that revealed the author's identity to them. Place the sticky note into the cup. (Teacher should manage students so that all poems have at least four guesses.)

STEP FOUR: Students stand by their poem to reveal themselves. Students can look at the guesses and discuss with classmates. If time permits, students can volunteer to read their poem.

STUDENT WORKSHOP 2: Have students write a well thought-out paragraph regarding identity. Students may use ideas from their journal as a starting point.

Use the following prompt and guidelines for completing the paragraph which can also be found here ([INTRODUCTION-WHO AM I Writing Prompt](#)):

Prompt: Take three of the aspects of identity from the board and write a well-constructed, eight-sentence paragraph explaining why you believe those items are the most important in determining who you are. You should have a specific explanation and a real-life example for each. Follow the steps below for each sentence.

Sentence 1: Make a general statement regarding identity and state that many different aspects come together in order to create it.

Sentence 2: Use a transitional word/phrase (The first, First) and announce the first aspect that determines identity. Be sure that you use a complete sentence!

Sentence 3: Define what the aspect you chose means. Do not say, “The dictionary defines ___ as...”

Sentence 4: Give a common (or personal) life example that reflects how that aspect helps to shape a person’s identity.

Sentence 5: Same as sentence 2 (use The next, Another, The second, etc.). Use transition and announce another aspect of identity.

Sentence 6: Define the aspect as in sentence 3.

Sentence 7: Show your example for the aspect introduced in sentence 5.

Sentence 8: Same as sentence 2 (use The last, Finally, The final, etc.). Use transition and announce the final aspect of identity.

Sentence 9: Define the aspect as in sentence 3.

Sentence 10: Show your example for the aspect introduced in sentence 8.

Sentence 11: Explain why these three aspects are important (and hence, included in the paragraph) for a person’s development of identity.

Sentence 12: Make a final statement to round out your ideas. This is not a commercial – do NOT tell your reader to do something! Don’t speak to your reader!!

REFLECTION/FORMATIVE ASSESSMENT: Wrap up the activity by highlighting that each student’s individuality makes the community more diverse. Being open to and supportive of each other’s differences helps us all feel more safe and comfortable in our community. Students can swap journals and read and respond to other students’ journal entries from opening activity.

SAMPLE LESSON 2 (THIS LESSON IS ALIGNED WITH RL.6.3 & 6)

Prior to Lesson: Students Should Read Chapters 1-7

This lesson is aligned to Ohio ELA Standards RL.6.3 and RL.6.6. Students will be focusing on characterization and how/why characters respond or change, as well as how different aspects of their lives affect their identity.

CHARACTERIZING BY CHAPTER

MINI-LESSON: Use this [Characterization Page](#) (Google Doc [HERE](#)) to review the definition of characterization, types of indirect characterization, and the concepts of motivation, flat/round and static/dynamic characters with students. Using the text for the Avi short story “Scout’s Honor” found on CommonLit* (linked [BELOW](#) or in [PDF HERE](#)), illustrate the definitions of indirect characterization, types of character, and motivation. This [“Scout’s Honor” Characterization Practice Worksheet](#) (Google Doc [HERE](#)) should guide the exploration of characterization. Students should finish the mini-lesson understanding that they can attribute character traits (compassion, deceitfulness, sincerity, cruelty) based on the different aspects of indirect characterization (actions, speech, etc.) in order to learn who a character is and predict how they will act in the future. They should also understand that a character’s reasons (motivations) for doing something are an important part of their journey.

*You and your students can access CommonLit via Clever and you can assign texts digitally on the site.

STUDENT WORKSHOP: After reading chapters 1-7, students should work on characterization of Virgil, Valencia, Kaori, and Chet. They may be assigned a certain character or instructed to work on all characters. Students should be reminded that they can look back at their [Characterization Page](#) (Google Doc [HERE](#)) and/or [“Scout’s Honor” Characterization Practice Worksheet](#) (Google Doc [HERE](#)) from the mini-lesson for insight into Characterization.

Students should use their spiral or digital notebooks for this activity by giving **each character multiple pages with the following headings**. Leave enough room for each character/heading so that the pages can be added to during the reading of the novel. The bigger ideas can also have pages of their own (culture, etc.) so that a comprehensive view of those ideas can be created.

Appearance and Name - What does the character look like? How does it affect the way he/she acts or is treated? How does the character feel about his/her name, and what significance does the name have?

Speech - What kinds of words does the character use, and how does the way the character speaks to others show what kind of person he/she is?

Personal Thoughts - What kinds of thoughts does the character have? What insights do you gain about the character based on his/her thoughts?

Actions - What kinds of things does the character do? What insights do you gain about the character based on his/her actions?

What Others Think - What do other characters (or people in general) think about the character? How does this affect the character?

Culture and Family Influence - Is culture a big influence on the character’s life? If so, how does it affect the character? Give examples. What is the character’s family like? How does his/her family affect the character’s ideas about life and views about himself/herself?

Personal Beliefs and Values - What does the character believe about himself/herself, life, his/her place in the world, peers, and religion? What values are dear to the character? How do beliefs and values shape the way the character acts?

Coincidence and Fate - What role do these ideas have in the character’s life? Does the character believe in one or the other? Do these ideas affect the character, whether they believe in them or not?

Self-Esteem and Acceptance - How does the character feel or believe about himself/herself? Is he/she accepted into his/her peer group and by his/her family?

One other idea that should be discussed is the point of view of each character’s chapter (RL. 6.6). It is interesting that only Valencia’s chapters are in first person point of view. Discuss with the class why that might be (one idea that makes sense is that because Valencia is deaf, the use of first person reflects her problems with communication, leading to a more introspective nature). The class should remain aware of how this difference affects their view of the characters.

Students should understand that each entry should include a page number and that the overarching idea of the digital/spiral notebook is to build an idea of each character's **identity** and how the events in the novel change them. After each chapter or group of chapters, time should be used in class to share information and engage in class discussions so that notebooks are kept up-to-date with the readings and students are given the chance to not only increase their understanding of the text, but to add information to their notebooks they may have missed.

CHOICES:

- To encourage movement and teamwork, write the names of the main characters separately on large paper using the same headings as on the worksheet (or have the characters/headings on different electronic devices) and place them around the room. Students will move freely around the room and enter items on the large paper – they should not repeat information, but can be encouraged to add information to entries. They should then have time to enter new information into their notebooks.
- If assigning specific characters to small groups, students can create a tableau of a moment in the assigned chapters that reflects something they've learned about the character. This can also be done after all students have had a chance to write on the large paper.

REFLECTION/FORMATIVE ASSESSMENT:

Students may write a reflection in their spiral/digital notebook (after the character pages) about their impressions of Virgil, Kaori, Valencia, and Chet based on the first seven chapters.

Students may assign specific character traits to each character that they've gathered through the workshop activity and give specific text examples that connect to their ideas. They can be instructed to agree or disagree with the characters' actions and comment on their motivations.

CHOICES:

- Exit Ticket question: What are five types of indirect characterization?
- Exit Ticket question: Which characters have grabbed your attention so far? What do you like/dislike/find interesting about those characters? Make sure to include specific traits, examples from text, and motivations in your answer.

SAMPLE LESSON 3 (THIS LESSON IS ALIGNED WITH RL.6.1 & 3)

Prior to Lesson: Students Should Read Chapters 8-16

This lesson is aligned to Ohio ELA Standards RL.6. 1 and RL.6.3. Students will be focusing on personal beliefs and values, specifically how those are built and influenced and how they affect the characters' actions in these chapters.

WHAT DO YOU BELIEVE?

MINI-LESSON: Define the idea of personal values to students. A good definition is “a strongly held belief about what is valuable, important, or acceptable; a moral compass.” Values are important because they act as a set of rules and guidelines for the events you encounter in life. To introduce the topic of values, begin a brief discussion by asking: What in life is important to you? How do you know when something is important to you - that you value it? When you say one thing, but do another, what does that tell people about your values?

STEP ONE: Give students a set of five colored dots, or have students use a colored pencil, marker, or crayon. They will mark five statements that they find to be most important values. (See **LIST OF POSSIBLE VALUE STATEMENTS** below.)

STEP TWO: Introduce value statements to the class. To encourage movement, place statements around the room and give students the chance to mark which value statements are the most important to them.

STEP THREE: Engage in a discussion about the value statements. Determine which has the most student marks, the least, and so on. Discussion should move toward how those values shape who we are, where those values come from (family, culture, environment), and how they influence our actions in our everyday life.

STEP FOUR: Students journal about one of the value statements with regard to the discussion items from step three.

LIST OF POSSIBLE VALUE STATEMENTS:

1. Being happy with who I am	2. Having a family of my own	3. Having lots of money
4. Having freedom to do what I want to do	5. Being good at school	6. Having at least one close friend
7. Choosing a career that interests me	8. Becoming famous	9. Going to college
10. Being a leader	11. Having lots of friends	12. Being happy with my job or career
13. Knowing others believe in me	14. Being good at sports	15. Being known as trustworthy
16. Being able to make a difference	17. Choosing a career that pays well	18. Choosing a career that serves others
19. Being recognized for what I know	20. Being a role model for others	21. Being religious or spiritual
22. Getting good grades	23. Having good health	24. Believing in myself
25. Serving in the military	26. Being popular and well liked	27. Being able to reach goals I have set
28. Being able to continue despite difficulties	29. Being good at my job	30. Having a good reputation

STUDENT WORKSHOP:

Give students time to read different short texts and watch videos pertaining to fate and coincidence, astrology, folklore, and Saint Rene. All of these are directly related to the beliefs of the characters in the novel. (All of these are listed in [Pairings Section](#).)

[Traditional Literature: Folktales, Fairytales, and Fables](#) (video) - general information on these genres

[Aesop's "The One-Eyed Doe"](#) (short text) - fate

["Yeshi's Luck"](#) (CommonLit text [PDF](#) and [video](#)) - pertains to coincidence/fate

[The Zodiac Constellations: Crash Course Kids #37.1](#) (video) - astrology

[An Introduction to Phillippine Folklore](#) (website) - Virgil's Lola may know these stories!

[Saint Rene](#) (website) - Valencia's patron saint

[Paulo Coelho on Luck, Coincidence, and Faith](#) (video) - relates to Kaori's belief in the role of universe in our lives

[Is it Luck, a Coincidence or Fate?](#) (video) - interesting video showing how seemingly unrelated things are connected

In Chapters 8-16, many different episodes take place in the main characters' lives. Through it all, readers can see where characters' personal beliefs and values lie, as well as the origins of those beliefs. Readers see interactions (and close calls) that shine a light on the ideas that shape actions. Readers also see the role of the universe and fate (as the characters see it) in the characters' lives as they intertwine with each other.

-Using the images from this [Charting Images](#) page, either enlarge images to display digitally or glue to large chart paper for the class to use together, or shrink images to make copies/share digitally for individual students to glue into/add to their spiral/digital notebook and write information. (Doing both would allow for a larger amount of information gathering and sharing.) The images include three shopping carts (Virgil, Valencia, and Chet at the grocery store), two cereal bowls (Virgil at breakfast and Valencia feeding Sacred), a snake (Chet), a constellation chart (Kaori), and a pamphlet (Valencia).

The specific episodes referred to above for each image offer a wonderful insight into the characters' beliefs and values. Instruct students to look back at the pertinent chapters and find text examples of values, beliefs, and fate. Students should also make note of the origin the values, beliefs, and ideas about fate. After writing the text example on the page with the appropriate image, have students write a 2-3 sentence summary of what the reader learns about the character and what influences him/her from the example.

This workshop can be completed in small groups or individually. If it is completed as a jigsaw, for example, students can share information and participate in discussion, and after each student peer teaches their part, students can individually write their sentences.

REFLECTION/FORMATIVE ASSESSMENT: Students submit an Exit Ticket for one of the four characters which details a text example and summary. This will show whether the student understands how to utilize text evidence to support analysis of a character and can recognize their development through the plot.

SAMPLE LESSON 4 (THIS LESSON IS ALIGNED WITH RL.6.1, 3, & 6)

Prior to Lesson: Students Should Read Chapters 17-23

This lesson is aligned to Ohio ELA Standards RL.6.1, RL.6.3 and RL.6.6. Students will be continuing to analyze the characters and will analyze how the point of view used in the chapters further develops the characters' perspectives.

POINT OF VIEW

MINI-LESSON: Using this [Point of View Notes](#) sheet (Google Doc [HERE](#)), explore the different types of points of view used by authors with the students. Working in table groups, have students go through the [Point of View Worksheet](#) (Google Doc [HERE](#)), determining type of point of view, marking information in the text that helped determine point of view, and explaining how they came to the conclusion. Tables may work on all or some of the problems, with tables sharing out answers to the class. More worksheets can be found here if students need extra practice: <https://www.ereadingworksheets.com/point-of-view/point-of-view-worksheets/>.

STUDENT WORKSHOP: Explain that perspective is the position from which something is considered or evaluated. The purpose of this workshop is to think about what the author has the characters saying, doing, thinking, feeling, and wondering, and how those things develop the perspective of the characters. Students should think about how those aspects of the point of view help them to understand the characters more fully.

Using the [Character Point of View Worksheet](#) (Google Doc [HERE](#)), have students fill in the appropriate text examples in the boxes. After going through each character's chapters, students should answer the questions below the charts using specific information from the text examples.

Virgil - chapters 17 and 20, and 22

Chet - chapter 18

Valencia - chapters 19 and 21

Kaori - chapter 23

Students can do this as table groups for a jigsaw workshop. Since two characters have only one chapter, one group can complete a character with multiple chapters and one character with one chapter and another group does the other two. Teacher could also use large chart paper for each character and have students use sticky notes to add text examples, then have small groups come together to write out a response to the questions. Allow for class discussion using notes added to the charts.

REFLECTION/FORMATIVE ASSESSMENT: Students can give examples of how the perspectives of the characters are different from or influenced by the way other characters see them (this can include family members as well as the other main characters). This can be recorded in the digital/spiral notebooks and shared at tables then shared out to the class.

SAMPLE LESSON 5 (THIS LESSON IS ALIGNED WITH RL.6.1 & 3)

Prior to Lesson: Students Should Read Chapters 24-32

This lesson is aligned to Ohio ELA Standards RL.6.1 and RL.6.3. Students will be analyzing new information and ways of thinking or feeling as the characters continue to grow and change. Students will use specific text examples to complete analysis of character response to plot.

DEATH, DREAMS, & DESTINY

MINI-LESSON: Using this [Subordinate Conjunction Sheet](#), help students understand the concept of the subordinate conjunction. Students should understand the way the concept works and practice out loud with the examples, listening for pauses and trying sentences without correct punctuation to begin to recognize when punctuation is needed. Teacher can write sentence starters on the board (see below) and have students generate endings as a class or at their tables. Students should write a few examples of sentences with subordinate conjunctions in their notebooks. The sentence starters may be used in other locations of sentences to practice placing the main clause at the beginning, middle, end of sentences.

Sentence starters:

When I was little,... Even though I really hate ____,... Whenever my cousin Julie comes to visit,... Since kindergarten,... Even though the sun is shining,...

STUDENT WORKSHOP: Using the [Character Sheets-Subordinate Conjunctions](#) (Google Doc [HERE](#)), have students complete the worksheets. There are many ways to complete this activity:

1. Have students write only two sentences per character. Students can then share sentences with other students to get five.
2. Assign tables or small groups just one character to work together on the five sentences. Shuffle groups to share information for characters they did not complete.
3. The class as a whole comes up with two sentences for each character and has table discussions about what they learn or think about characters.

Write the four characters' names on large sheets of chart paper (one character per page) or display one digital page for each to add sentences to for the class to see. Choose between five and ten sentences per character from the collection of sentences generated by students (it may be easier to have tables choose the best two sentences at their table for each character) that are not too similar in plot or idea. Take time to walk through the structure of each sentence, perhaps brainstorming ways to improve or change the sentences as a finish to the mini-lesson and workshop. As a class (with students writing notes in their notebooks), discuss character development as the reader is getting nearer to the end of the novel. Encourage students to continue to look at their character notes to enhance their ideas on the characters' identities.

REFLECTION/FORMATIVE ASSESSMENT: Students can pick one character's chapter and write a journal entry that reflects a connection to their lives with a character in the novel.

1. If students choose Valencia, they can write about a dream they had with as much detail as possible, then try to interpret what it means to them. They can also have another student read the dream and write an interpretation of the dream for the student. If permitted, students can look at this not-too-serious resource that includes a few standard symbols in dreams: <https://www.kidzworld.com/article/4289-the-meaning-of-dreams>.
2. If students choose Virgil, they can write about having a problem and how they were able to work through it. They could also write about something negative that happened to them in the past and what they would do to fix it or change the event if they had the chance.
3. If students choose Chet, they can write about a time when they were determined to do something and it turned out to be a big mistake.
4. If students choose Kaori, they can write about a time they knew something was wrong and took action to fix it.

SAMPLE LESSON 6 (THIS LESSON IS ALIGNED WITH RL.6.1 & 3)

Prior to Lesson: Students Should Finish Reading the Novel.

This lesson is aligned to Ohio ELA Standards RL.6. 1 and RL.6.3. Students will be continuing to use text information to characterize Kaori, Virgil, Valencia, and Chet.

BULLIES & BUDDIES

MINI-LESSON: Students write a journal entry listing the traits of a good friend, of friendship as a general idea, and of a bully (or why someone becomes a bully). As a class, have a discussion about friendship and bullying (students can read their lists, tables can compare lists, or traits for each can be written on large chart paper/displayed digitally).

These videos can aid in the discussion. They will help the class develop their lists of traits while using specific examples to explain their contribution. Students should add traits to their lists as discussion progresses.

[LEAN ON ME BY BILL WITHERS WITH LYRICS](#)

[ANTI-BULLYING TIPS FOR KIDS WITH, "FIVE WAYS TO STOP BULLYING!" \(EDUCATIONAL VIDEOS FOR STUDENTS\)](#)

[INSIDE OUT - EMOTIONAL INTELLIGENCE](#)

[WONDER \(2017\) - MY FIRST FRIEND SCENE \(3/9\) | MOVIECLIPS](#)

[FORREST GUMP \(1/9\) MOVIE CLIP - PEAS AND CARROTS \(1994\) HD](#)

These texts can also be used as discussion aids, with students completing the CommonLit Assessment Questions for each and using text examples to further examine and create lists of traits of bullies, friends, and friendship:

["FUNERAL" BY RALPH FLETCHER \(PDF\)](#)

["TUESDAY OF THE OTHER JUNE" BY NORMA FOX MAZER \(PDF\)](#)

Here is another short activity regarding bullying specifically. Have students write "Bullying" very large in the center of a piece of paper. Students write "Verbal," "Physical," "Social," and "Cyber" in the four corners of the paper. Students ball the paper up as much as possible, without ripping it. Next, have students smooth out the paper as much as they can. Initiate a discussion with this paper as a visual aid about the fact that bullying causes scars (the wrinkles in the paper) that never go away.

STUDENT WORKSHOP: Now that students have finished reading the novel, they will look at the relationships between the characters. Students should use their list of traits of friends, friendship, and bullies to complete the activity. This activity can be done in pairs, in small groups, or individually.

Give each student receives this [Bullies & Buddies Handout](#). Pockets, instructions, and slips for main activity and extension activities are included.

1. Cut out the pockets along the outer edge only. Fold the four rectangles under and glue them to a page in their spiral notebook or on sheets of paper if you have been using digital notebooks for the unit.
2. Look through the text to find examples of being a friend and friendship. It is okay to include text examples from previous sections of the novel.
3. Assign a specific trait of being a friend or friendship from your list to the text example. You are stating that the character showed this particular trait in the example.
4. Write the trait and the text example on the slips provided and place the strips in the appropriate pockets.
5. For Chet, find examples of bullying and traits of being a bully. Write text examples (from anywhere in the novel) and traits on slips and place them in his pocket.

Extension Activity 1: Add in the aspects of “fate” and “coincidence” to the pockets. There are many instances specifically in chapters 33-42 when Kaori, Valencia, and Virgil mention those ideas, whether they believe in them or not. This is a reminder that these ideas are prevalent in the novel.

Extension Activity 2: Choose a strip at random. On the back side of the strip, write the effect this example had on another character. For example, if the trait is “Generosity” and the text example is “Karen shares her babysitting money with Susan when they go to the ice cream shop,” then the effect may be that “Susan is not embarrassed in front of the other kids for the first time since arriving in town.”

Extension Activity 3: In this section of the novel, what text examples highlight the friendship between Kaori, Valencia, and Virgil? Without focusing on traits of being a friend or friendship, jot down text examples that show the reader that these characters have become friends.

REFLECTION/FORMATIVE ASSESSMENT: Have students pick out two of their slips with trait and example to turn in so that you can see that they are able to use textual evidence that supports their claim of which trait is written on the slip. Students may also write a journal entry regarding which three traits of friendship are most important to them and why. They may also discuss which of the traits reflects them as a friend. Students conclude the journal by writing about how having friends benefits them.

SAMPLE LESSON 7 (THIS LESSON IS ALIGNED WITH RL.6.1 & 3)

Prior to Lesson: Students Should Read Full Text.

This lesson is aligned to Ohio ELA Standards RL.6. 1 and RL.6.3. Students will be creating a culminating project for *Hello, Universe* that focuses on the concept of **identity**.

IDENTITY ANALYSIS

REVIEW: Return to Sample Lesson 1, which called for students to write an 8-sentence paragraph regarding identity. Have students read over their paragraph and think about whether their ideas have changed at all or remained the same after reading the novel. Have students talk at tables, share paragraphs, and encourage class discussion by taking a poll.

Next, focus students on specific aspects of identity they have been tracking throughout the reading of the novel (Sample Lesson 2). Have them look back through their notes in the spiral/digital notebook. Here are the aspects given:

Appearance and Name - What does the character look like? How does it affect the way he/she acts or is treated? How does the character feel about his/her name, and what significance does the name have?

Speech - What kinds of words does the character use, and how does the way the character speaks to others show what kind of person he/she is?

Personal Thoughts - What kinds of thoughts does the character have? What insights do you gain about the character based on his/her thoughts?

Actions - What kinds of things does the character do? What insights do you gain about the character based on his/her actions?

What Others Think - What do other characters (or people in general) think about the character? How does this affect the character?

Culture and Family Influence - Is culture a big influence on the character's life? If so, how does it affect the character? Give examples. What is the character's family like? How does his/her family affect the character's ideas about life and views about himself/herself?

Personal Beliefs and Values - What does the character believe about himself/herself, life, his/her place in the world, peers, and religion? What values are dear to the character? How do beliefs and values shape the way the character acts?

Coincidence and Fate - What role do these ideas have in the character's life? Does the character believe in one or the other? Do these ideas affect the character, whether they believe in them or not?

Self-Esteem and Acceptance - How does the character feel or believe about himself/herself? Is he/she accepted into his/her peer group and in his/her family?

Finally, have the students review the work they did in Lessons 3-6, looking over worksheets and notebook entries.

STUDENT WORKSHOP: This workshop will take more than one day, but don't spend longer than four days. Students will be selecting one character from the novel and producing three items for that character. The teacher can make the project individual or allow groups. See the [Identity Analysis Instructions](#) sheet (Google Doc [HERE](#)) for all of the details. This sheet should be given out or shared digitally with the students.

Part One of the **Identity Analysis** is to create an "I Am" poem or "Where I'm From" poem ([Writing an "I Am" Poem](#) and [Writing a "Where I'm From" Poem](#)) specific to their chosen character. Be sure students have access to the parameters for each from Lesson 1 or links above.

In Part Two of the **Identity Analysis**, students will create a three-paragraph composition based on this prompt: Using the notes you took throughout your reading of the novel on the aspects of characterization and identity listed below, compose a well-written essay stating what your character was like at the beginning of the novel based on one or more of the aspects of characterization and identity, how they changed by the end of the novel based on one or more of the aspects of characterization and identity, and detail what events occurred to cause their change. Be sure to use evidence from the text to support each of your paragraphs. (Note: You may want to make an exemplar for this writing using a known character such as Simba in *The Lion King*.)

Part Three of the **Identity Analysis** asks students to focus on the ideas of **Coincidence and Fate** from their spiral/digital notebook and the novel to write a paragraph that states their chosen character's perspective on the ideas (which do they believe in/how are they affected by them) and explains how his/her point of view narration reveals or develops his/her perspective.

Encourage students to check in with you as they progress. Feel free to establish a routine that will allow you to conference with each student and do any mini-lessons on tasks asked for by the **Identity Analysis**, if necessary.

REFLECTION/FORMATIVE ASSESSMENT: You can use this [Rubric for Identity Analysis](#) (Google Doc [HERE](#)) to evaluate student's progress toward mastery on the Identity Analysis completed during the Student Workshop.

Additionally, you can engage students in a discussion about the other concepts listed in Sample Lesson 2: character motivation, flat/static, and round/dynamic. Class should come to a consensus with each of the four characters (Virgil, Kaori, Valencia, and Chet), using textual evidence to back up their ideas.

SAMPLE LESSON 8 (THIS LESSON IS ALIGNED WITH RL.6.1 AND 3)

Prior to Lesson: Students Should Have Finished Reading *Hello, Universe*.

This lesson is aligned to Ohio ELA Standards RL.6.1 and RL.3. Students will be using multiple texts, both literary and informational, to analyze the connection between external influences and identity.

SELF-CONCEPT AND IDENTITY

MINI-LESSON: Assign this CommonLit article in hard copy or electronically: [“Self-Concept” by Saul McLeod \(PDF\)](#). This can be read and assessment questions completed as a class, as the focus is on understanding the concept as opposed to formative assessment. The purpose is for students to understand the components of self-concept and how it relates to the idea of identity as used in this unit.

Students should understand that Self-Concept and Identity as used in this unit are closely related. The article defines **self-concept** as “a general term used to refer to how someone thinks about, evaluates or perceives themselves” and breaks that idea down into components. **Identity** is defined as “who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you” and “a specific combination of personality characteristics, abilities, interests, physical attributes and biography that is bio-socially determined, which means that it is genetically pre-defined and socially reshaped.” Both Identity and Self-Concept are based in the idea of who a person thinks they are as well as the external influences that surround them.

Using the components of Self-Concept (Self-Image, Self-Esteem and Self-Worth, Ideal Self), students journal about their own self-concept (encourage students to use the information in the text to formulate responses). Think about how this journal relates to earlier responses about identity and the “I Am” or “Where I’m From” poem. Do the ideas tend to be similar? Have they changed over time?

STUDENT WORKSHOP: Students will read the literary texts in order to analyze how the author develops the reader’s understanding of the character’s identity. Fill in the [Self-Concept and Identity Chart/Paragraph](#) (Google Doc [HERE](#)) with examples that reflect the different components of self-concept and identity. After filling out the chart, students will construct a paragraph that analyzes character identity/self-concept that follows similar guidelines as the Sample 1 Lesson.

[Excerpt from “Black Boy”](#)

[“Jabari Unmasked” by Nikki Grimes \(PDF\)](#)

[“David’s Old Soul” by Nikki Grimes \(PDF\)](#)

[“Thank You, Ma’am” by Langston Hughes \(PDF\)](#)

The charting part of the assignment can be done as a full class using the [Google Doc version](#) of the [Self-Concept and Identity Chart/Paragraph](#) worksheet with the teacher filling in the columns of the chart with suggestions from the class, or it can be done in a carousel where students move to four different tables and fill in the columns themselves. Each table would have one of the four readings, an electronic device with the [Google Doc version](#) of the [Self-Concept and Identity Chart/Paragraph](#) worksheet, and some hard-copy handouts of the [Self-Concept and Identity Chart/Paragraph](#) worksheet. Groups at the table would fill in the hard-copy sheets individually, then collectively select their best examples to add to the electronic version. Whichever method you choose, encourage class discussion to determine how the author develops the characters’ identities through text.

The essay part should be completed by each student using the parameters given for each sentence of the paragraph. This paragraph can be completed in class or assigned for homework.

REFLECTION/FORMATIVE ASSESSMENT: Have students use a Google Doc to write their paragraph during the student workshop. This makes it easy share with the teacher and allows for “comments” during the production phase and easy feedback when finished. Check student’s work for understanding of characterization.

SHORTER LITERARY TEXTS FOR PAIRING

[“Scout’s Honor” by Avi](#) - characterization

[“Funeral” by Ralph Fletcher](#) - friendship

[“Tuesday of the Other June” by Norma Fox Mazer](#) - self-esteem and bullying

[“Yeshi’s Luck” by Naomi C. Rose](#) - fate and coincidence

[“Jabari Unmasked” by Nikki Grimes](#)

[“David’s Old Soul” by Nikki Grimes](#)

[“Thank You, Ma’am” by Langston Hughes](#)

Æsop. (Sixth century B.C.) Fables. The Harvard Classics. 1909–14.

The One-Eyed Doe by Æsop

A DOE had had the misfortune to lose one of her eyes, and could not see anyone approaching her on that side. So to avoid any danger she always used to feed on a high cliff near the sea, with her sound eye looking towards the land. By this means she could see whenever the hunters approached her on land, and often escaped by this means. But the hunters found out that she was blind of one eye, and hiring a boat rowed under the cliff where she used to feed and shot her from the sea.

“Ah,” cried she with her dying voice,

“YOU CANNOT ESCAPE YOUR FATE.”

INFORMATIONAL TEXTS FOR PAIRING

[TRADITIONAL LITERATURE: FOLKTALES, FAIRYTALES, AND FABLE](#)

[AN INTRODUCTION TO PHILIPPINE FOLKLORE](#)

[SELF-CONCEPT](#)

[SAINT RENE GOUPIL](#)

Excerpt from *Black Boy* by Richard Wright

Hunger stole upon me so slowly that at first I was not aware of what hunger really meant. Hunger had always been more or less at my elbow when I played, but now I began to wake up at night to find hunger standing at my bedside, staring at me gauntly. The hunger I had known before this had been no grim, hostile stranger; it had been a normal hunger that had made me beg constantly for bread, and when I ate a crust or two I was satisfied. But this new hunger baffled me, scared me, made me angry and insistent. Whenever I begged for food now my mother would pour me a cup of tea which would still the clamor in my stomach for a moment or two; but a little later I would feel hunger nudging my ribs, twisting my empty guts until they ached. I would grow dizzy and my vision would dim. I became less active in my play, and for the first time in my life I had to pause and think of what was happening to me.

“Mama, I’m hungry,” I complained one afternoon.

“Jump up and catch a kungry,” she said, trying to make me laugh and forget.

“What’s a kungry?”

“It’s what little boys eat when they get hungry,” she said.

“What does it taste like?”

“I don’t know.”

“Then why do you tell me to catch one?”

“Because you said that you were hungry,” she said, smiling.

I sensed that she was teasing me and it made me angry.

“But I’m hungry. I want to eat.”

“You’ll have to wait.”

“But I want to eat now.”

“But there’s nothing to eat,” she told me.

“Why?”

“Just because there’s none,” she explained.

MEDIA/VISUAL TEXTS FOR PAIRING

[LEAN ON ME BY BILL WITHERS WITH LYRICS](#)

[ANTI-BULLYING TIPS FOR KIDS WITH, "FIVE WAYS TO STOP BULLYING!" \(EDUCATIONAL VIDEOS FOR STUDENTS\)](#)

[YESHI'S LUCK - A TIBETAN TALE](#)

[THE ZODIAC CONSTELLATIONS: CRASH COURSE KIDS #37.1](#)

[PAULO COELHO ON LUCK, COINCIDENCE, AND FAITH
IS IT LUCK, A COINCIDENCE OR FATE?](#)

[INSIDE OUT - EMOTIONAL INTELLIGENCE](#)

[WONDER \(2017\) - MY FIRST FRIEND SCENE \(3/9\) | MOVIECLIPS](#)

[FORREST GUMP \(1/9\) MOVIE CLIP - PEAS AND CARROTS \(1994\) HD](#)

“But I want to eat,” I said, beginning to cry.

“You’ll just have to wait,” she said again.

“But why?”

“For God to send some food.”

“When is He going to send it?”

“I don’t know.”

“But I’m hungry!”

She was ironing and she paused and looked at me with tears in her eyes. “Where’s your father?” she asked me.

I stared in bewilderment. Yes, it was true that my father had not come home to sleep for many days now and I could make as much noise as I wanted. Though I had not known why he was absent, I had been glad that he was not there to shout his restrictions at me. But it had never occurred to me that his absence would mean that there would be no food.

“I don’t know,” I said.

“Who brings food into the house?” my mother asked me.

“Papa,” I said. “He always brought food.”

“Well, your father isn’t here now,” she said.

“Where is he?”

“I don’t know,” she said. “You’ll have to wait until I get a job and buy food,” she said.

“But I’m hungry,” I whimpered, stomping my feet.

As the days slid past, the image of my father became associated with my pangs of hunger, and whenever I felt hunger I thought of him with a deep biological bitterness.

My mother finally went to work as a cook and left me and my brother alone in the flat each day with a loaf of bread and a pot of tea. When she returned at evening she would be tired and dispirited and would cry a lot. Sometimes, when she was in despair, she would call us to her and talk to us for hours, telling us that we now had no father, that our lives would be different from those of other children, that we must learn as soon as possible to take care of ourselves, to dress

ourselves, to prepare our own food; that we must take upon ourselves the responsibility of the flat while she worked. Half frightened, we would promise solemnly. We did not understand what had happened between our father and our mother and the most that these long talks did to us was to make us feel a vague dread. Whenever we asked why father had left, she would tell us that we were too young to know.

One evening my mother told me that thereafter I would have to do the shopping for food. She took me to the corner store to show me the way. I was proud; I felt like a grownup. The next afternoon I looped the basket over my arm and went down the pavement toward the store. When I reached the corner, a gang of boys grabbed me, knocked me down, snatched the basket, took the money, and sent me running home in panic. That evening I told my mother what had happened, but she made no comment; she sat down at once, wrote another note, gave me more money, and sent me out to the grocery again. I crept down the steps and saw the same gang of boys playing down the street. I ran back into the house.

“What’s the matter?” my mother asked.

“It’s those same boys,” I said. “They’ll beat me.”

“You’ve got to get over that,” she said. “Now, go on.”

“I’m scared,” I said.

“Go on and don’t pay any attention to them,” she said.

I went out of the door and walked briskly down the sidewalk, praying that the gang would not molest me. But when I came abreast of them someone shouted, “There he is!” They came toward me and I broke into a wild run toward home. They overtook me and flung me to the pavement. I yelled, pleaded, kicked, but they wrenched the money out of my hand. They yanked me to my feet, gave me a few slaps, and sent me home sobbing. My mother met me at the door.

“They b-beat m-me,” I gasped. “They t-t-took the m-money.” I started up the steps, seeking the shelter of the house.

“Don’t you come in here,” my mother warned me.

I froze in my tracks and stared at her. “But they’re coming after me,” I said.

“You just stay right where you are,” she said in a deadly tone. “I’m going to teach you this night to stand up and fight for yourself.” She went into the house and I waited, terrified, wondering what she was about. Presently she returned with more money and another note; she also had a long heavy stick. “Take this money, this note, and this stick,” she said. “Go to the store and buy those groceries. If those boys bother you, then fight.”

I was baffled. My mother was telling me to fight, a thing that she had never done before.

“But I’m scared,” I said.

“Don’t you come into this house until you’ve gotten those groceries,” she said.

“They’ll beat me; they’ll beat me,” I said.

“Then stay in the streets; don’t come back here!”

I ran up the steps and tried to force my way past her into the house. A stinging slap came on my jaw. I stood on the sidewalk, crying.

“Please, let me wait until tomorrow,” I begged.

“No,” she said. “Go now! If you come back into this house without those groceries, I’ll whip you!”

She slammed the door and I heard the key turn in the lock. I shook with fright. I was alone upon the dark, hostile streets and gangs were after me. I had the choice of being beaten at home or away from home. I clutched the stick, crying, trying to reason. If I were beaten at home, there was absolutely nothing that I could do about it; but if I were beaten in the streets, I had a chance to fight and defend myself. I walked slowly down the sidewalk, coming closer to the gang of boys, holding the stick tightly. I was so full of fear that I could scarcely breathe. I was almost upon them now.

“There he is again!” the cry went up. They surrounded me quickly and began to grab for my hand.

“I’ll kill you!” I threatened.

They closed in. In blind fear I let the stick fly, feeling it crack against a boy’s skull. I swung again, lamming another skull, then another. Realizing that they would retaliate if I let up for but a second, I fought to lay them low, to knock them cold, to kill them so that they could not strike back at me. I flayed with tears in my eyes, teeth clenched, stark fear making me throw every ounce of my strength behind each blow. I hit again and again, dropping the money and the grocery list. The boys scattered, yelling, nursing their heads, staring at me in utter disbelief. They had never seen such frenzy. I stood panting, egging them on, taunting them to come on and fight. When they refused, I ran after them and they tore out for their homes, screaming. The parents of the boys rushed into the streets and threatened me, and for the first time in my life I shouted at grownups, telling them that I would give them the same if they bothered me. I finally found my grocery list and the money and went to the store. On my way back I kept my stick poised for instant use, but there was not a single boy in sight. That night I won the right to the streets of Memphis.

RL. 6.1

CITE TEXTUAL EVIDENCE TO SUPPORT ANALYSIS OF WHAT THE TEXT SAYS EXPLICITLY AS WELL AS INFERENCES

DRAWN FROM THE TEXT.

CCR ANCHOR: READ CLOSELY TO DETERMINE WHAT THE TEXT SAYS EXPLICITLY AND TO MAKE LOGICAL INFERENCES FROM IT, CITE SPECIFIC TEXTUAL EVIDENCE WHEN WRITING OR SPEAKING TO SUPPORT CONCLUSIONS DRAWN FROM THE TEXT.

Essential Understanding

- Reading comprehension
- Draw inferences
- Cite specific textual examples and details to support inferences and text meaning
- Analyze the text

*Extended Understanding

- MLA Formatting for in-text citations and works cited pages

Academic

Vocabulary/Language

- analyze/analysis
- cite
- drawn
- explicit
- inference
- textual evidence

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGET:

The student can cite textual evidence from the text to support an analysis of what the text says and inferences it makes.

Underpinning Knowledge Learning Targets:

The student can recognize textual evidence.

The student can recognize inferences.

Underpinning Reasoning Learning Targets:

The student can analyze text to cite textual evidence that is explicitly stated.

The student can analyze text to cite textual evidence that is inferred.

Underpinning Product Learning Targets:

***The student can use correct format for in-text citations.**

***The student can use correct format for works cited pages.**

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<https://www.ccssoh.us/English6-12>

RL. 6. 3

DESCRIBE HOW A PARTICULAR STORY'S OR DRAMA'S PLOT UNFOLDS IN A SERIES OF EPISODES AS WELL AS HOW CHARACTERS RESPOND OR CHANGE AS THE PLOT MOVES TOWARD A RESOLUTION.

Essential Understanding

- Describe a plot line
- Describe how characters respond and change as the plot moves forward
- Sequence a series of episodes in a story or drama
- Identify plot elements
- Describe characterization

***Extended Understanding**

- Types of plots and characters
- Literary terms for plot elements and characterization

Academic

Vocabulary/Language

- catastrophe
- characters/characterization
- climax
- conflict
- denouement
- dialogue
- episodes
- exposition
- falling action
- plot
- rising action
- resolution

CCR ANCHOR: ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND INTERACT OVER THE COURSE OF A TEXT.

ULTIMATE LEARNING TARGET TYPE: REASONING

BROAD LEARNING TARGETS:

- The student can describe how a particular story's or drama's plot unfolds in a series of episodes.**
- The student can explain how the characters respond or change as the plot moves toward a resolution.**

Underpinning Knowledge Learning Targets:

- The student can identify a series of episodes (exposition, rising action, etc.) within a specific story or drama.**
- The student can identify character types and traits.**

<p>RL. 6. 6</p>	<p>EXPLAIN HOW AN AUTHOR USES THE POINT OF VIEW TO DEVELOP THE PERSPECTIVE OF THE NARRATOR OR SPEAKER IN THE TEXT.</p>	<p>Essential Understanding -Identify the point of view -Identify the perspective -Understand and explain how the point of view develops the perspective of the narrator or speaker -Types of points of view</p>	<p>Academic Vocabulary/Language e -analyze -develop -narrator -perspective (A position from which something is considered or evaluated) -point of view (first, second, third, objective, subjective, omniscient, limited omniscient, etc.) -speaker -style</p>
<p>CCR ANCHOR: ASSESS HOW POINT OF VIEW OR PURPOSE SHAPES THE CONTENT AND STYLE OF A TEXT.</p>	<p></p>	<p>*Extended Understanding -Close reading -Dramatic situation (who is speaking? to whom? about what? when/where? why/purpose? tone?) -Analyze author's use of point of view to contrast perspectives of characters</p>	<p></p>

<p>ULTIMATE LEARNING TARGET TYPE: REASONING</p>	<p><u>BROAD LEARNING TARGETS:</u> The student can explain how an author uses the point of view to develop the perspective of the narrator or speaker.</p> <p><u>Underpinning Knowledge Learning Targets:</u> The student can recognize and understand strategies authors use to develop point of view (characterization, dialogue, etc.). The student can identify varied points of view in a text. The student can identify details in a text that develop point of view. The student can identify a narrator's or speaker's perspective.</p>
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W. 6. 2

WRITE INFORMATIVE/
EXPLANATORY TEXTS TO
EXAMINE A TOPIC AND CONVEY
IDEAS, CONCEPTS, AND

INFORMATION THROUGH THE SELECTION,
ORGANIZATION, AND ANALYSIS OF RELEVANT
CONTENT.

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO EXAMINE
AND CONVEY COMPLEX IDEAS AND INFORMATION CLEARLY AND
ACCURATELY THROUGH THE EFFECTIVE SELECTION, ORGANIZATION, AND
ANALYSIS OF CONTENT.

Essential Components W.6.2.a-g

- a. Establish a thesis statement to present information.
- b. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia to aid comprehension, if needed.
- c. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- d. Use appropriate transitions to clarify the relationships among ideas and concepts.
- e. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- f. Establish and maintain a formal style.
- g. Provide a concluding statement or section that follows from the information or explanation presented.

***Extended Understanding**

-MLA Formatting for in-text citations and works cited pages

Academic Vocabulary/Language

-[ABTATO, PETs, TOO](#) (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
 -analyze/analysis -cite
 -clarify -concepts
 -concrete -content
 -convey -credible
 -demonstrate -develop
 -domain-specific/tier three vocab
 -establish -examine
 -informative/explanatory text
 -maintain
 -organizational strategies (definition, classification, comparison/contrast, cause/effect)
 -precise -relevant
 -thesis statement -topic
 -transitions

**ULTIMATE
LEARNING
TARGET
TYPE:
PRODUCT**

BROAD LEARNING TARGET:

The student can write informative/explanatory texts that examine topics and convey ideas, concepts, and information by selecting, organizing, and analyzing relevant content.

Underpinning Knowledge/Reasoning Learning Targets:

The student can define, identify, and use thesis statements, relational transitions, precise language, and domain-specific vocabulary.

The student can recognize and use strategies and techniques for introducing, organizing (definition, classification, comparison/contrast, and cause/effect), and concluding informative/explanatory texts that examine topics and convey ideas, concepts, and information on that topic.

Underpinning Reasoning Learning Targets:

The student can analyze the credibility of sources and relevant content for informative/explanatory topics.

The student can distinguish between formal & informal writing styles and use formal style in informative/explanatory writing.

The student can demonstrate an understanding of a topic through development of the topic with relevant facts, definitions, concrete details, quotations, or other information and examples in informative/explanatory writing.

Underpinning Product Learning Targets:

The student can craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.

The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.

*The student can use correct format for in-text citations and works cited pages.

SL. 6.1

ENGAGE EFFECTIVELY IN A RANGE OF COLLABORATIVE DISCUSSIONS (ONE-ON-ONE, IN GROUPS, AND TEACHER-LED) WITH DIVERSE PARTNERS ON

GRADE 6 TOPICS, TEXTS, AND ISSUES, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY.

CCR ANCHOR: PREPARE FOR AND PARTICIPATE EFFECTIVELY IN A RANGE OF CONVERSATIONS AND COLLABORATIONS WITH DIVERSE PARTNERS, BUILDING ON OTHERS' IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

Essential Components SL.6.1.a-d

a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

*Extended Understanding

-Modify others' views during discussion

Academic Vocabulary/Language

- cite
- collaborate/collaborative
- collegial
- comment
- contribute
- detail
- discussion
- diverse
- draw
- elaborate
- engage
- explicit
- express
- evidence
- issue
- multiple
- perspective
- probe
- respond
- specific
- textual evidence
- paraphrase
- pose
- reflect
- role
- texts
- topics

ULTIMATE LEARNING TARGET TYPE: SKILL

BROAD LEARNING TARGET:

The student can engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues.

The student can express his/her own ideas clearly and build on the ideas of others.

Underpinning Knowledge Learning Targets:

The student can identify and use key evidence from required readings and from other speakers in collaborative discussions.

The student can recognize, define, and follow rules, roles, and goals for collegial discussions.

Underpinning Reasoning Learning Targets:

The student can refer to relevant, prepared textual material in a collaborative discussion to probe, connect, or reflect on the ideas under discussion.

The student can distinguish between formal and informal speaking styles and use formal style in collegial discussions.

Underpinning Skill Learning Targets:

The student can pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

The student can demonstrate understanding of and review key ideas and multiple perspectives through reflection and paraphrasing in a collaborative discussion.

CCS ELA 6-12 PAGE:
<https://www.ccs oh.us/English6-12>

ACKNOWLEDGEMENTS

This Teacher Resource was created during the summer of 2019 as part of an initiative to increase textual choice for teaching Ohio’s Learning Standards. It is part of a series of Teacher Resources for the following newly adopted supplemental literature. Note: Please adhere to the grade level chosen for each title to avoid textual overlap for our students.

Grade Six

A Midsummer Night’s Dream by William Shakespeare

(No Fear Shakespeare Edition)

Hello, Universe by Erin Kelly

Grade Seven

The Crossover by Kwame Alexander

The Haunted House by Plautus

Grade Eight

The Taming of the Shrew by William Shakespeare

(No Fear Shakespeare Edition)

Chains by Laurie Halse Anderson

Grade Nine

Brown Girl Dreaming by Jacqueline Woodson

The Book Thief by Markus Zusak

Grade Ten

Othello by William Shakespeare (No Fear Shakespeare Edition)

Long Way Down by Jason Reynolds

Grade Eleven

The Help by Kathryn Stockett

Zeitoun by Dave Eggers

The Underground Railroad by Colson Whitehead

Grade Twelve

Twelfth Night by William Shakespeare

(No Fear Shakespeare Edition)

The Mayor of Casterbridge by Thomas Hardy

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Supplemental Resources for *Hello, Universe*

NOTE: The lessons included in these supplemental resources may not be aligned to Ohio’s Learning Standards or the Common Core. Please make choices about using any of the lessons and ideas included here based upon how they can help students meet and exceed learning targets.

[Carol Hurst’s Children’s Literature Site - *Hello, Universe*](#)

[The Classroom Bookshelf](#)

[Erin Entrada Kelly Educator’s Guide](#)

[Novel Study](#)

[Reader’s Theater Script](#)

[Book Trailer](#)