

Block 3: Drama

11/10-11/25

3 weeks (12 days)

TEKS: 5.1A, 5.5, 5.5A, 5.9A, 5.14, Fig.19A-F

Week	Time Frame	Lessons	Focus
1	11/10 - 11/14	1-5	5.5, 5.5/Fig. 19D, Fig. 19A-C Drama Genre Immersion; Structure and Elements of Drama; Plot
2	11/17 - 11/21	6-10	5.5, 5.5/Fig. 19E, 5.5/Fig. 19D, 5.3/Fig. 19D Making Inferences about Characters, Theme, and Bridging to STAAR Lesson 10-Bridging Assessment
3	11/24 - 11/25	11-12	5.5A, Fig. 19F Comparing an Original Text with the Dramatic Adaptation
No Unit Assessment			
1 Flex Day may be used anywhere within this block.			

Block 3: Drama

Lesson	TEKS & Objective/Product	Procedure
1	<p>TEKS: Fig 19A-C; 5.5 Obj: We will establish purpose, ask questions, and monitor comprehension when reading. Product: I will establish purpose, ask questions, and monitor comprehension when reading a drama.</p>	<p>Focus: Drama/Play IRA Text: <u>Lovely on the Inside</u> (included in the lesson handouts) Approach: Shared Reading Resources/Materials:</p>
2	<p>TEKS: Fig 19A-C; 5.5 Obj: We will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding. Product: I will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding by creating a list of noticings and text examples.</p>	<p>Focus: Drama/Play Genre Noticings Text: <u>Lovely on the Inside</u> (included in the lesson handouts) Approach: Minilesson Resources/Materials:</p> <ul style="list-style-type: none"> • Drama/Play Genre Anchor Chart
3	<p>TEKS: 5.5/19D Obj: We will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding. Product: I will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding by sequencing the events of the plot.</p>	<p>Focus: Understanding Plot in Plays Text: <u>Lovely on the Inside</u> (included in the lesson handouts) Approach: Minilesson Resources/Materials:</p> <ul style="list-style-type: none"> • Understanding Plot in Drama Anchor Chart
4	<p>TEKS: 5.5/Fig 19E Obj: We will summarize information in text, maintaining meaning and logical order. Product: I will summarize information in text, maintaining meaning and logical order when reading a play.</p>	<p>Focus: Summarizing Plays Text: <u>Lovely on the Inside</u> (included in the lesson handouts) Approach: Minilesson Resources/Materials:</p> <ul style="list-style-type: none"> • Summarizing Plays Anchor Chart
5	<p>TEKS: 5.5/Fig 19D Obj: We will make inferences, and draw conclusions about the structure and elements of drama. Product: I will make inferences, and draw conclusions about the structure and elements of drama by understanding the purpose of stage directions.</p>	<p>Focus: Understanding Stage Directions in Plays Text: <u>Lovely on the Inside</u> (included in the lesson handouts) Approach: Minilesson Resources/Materials:</p> <ul style="list-style-type: none"> • Stage Directions Handout

Lesson 1

Drama/Play Genre Immersion

Lesson Overview: 5.5, Fig. 19A-C

Text: Lovely on the Inside (included in Handouts)

Approach: Shared Reading/Performance Reading

BEFORE THE LESSON

- 1. Assign Parts of the Play** - There are 5 Acts in the play Lovely on the Inside. Each Act will be read by different students, so that each student has an opportunity to read a part. Preview the Play and assign parts based on which part would be most appropriate for the readers in your class.
 - Assign the 5 characters that appear in Act I (Pride, Charity, Hope, Loveli, and Fairy) to 5 students in your class.
 - For Act II, assign the 3 characters (Loveli, Pride, and Fairy) to 3 different students in your class.
 - For Act III, assign the 5 characters (Hope, Charity, Pride, Loveli, and Fairy) to 5 different students in your class.
 - For Act IV, assign the 5 characters (King, Hope, Charity, Loveli, and Pride) to 5 different students in your class.
 - For Act V, assign the 6 characters (Loveli, Pride, King, Hope, Charity, and Fairy) to 6 different students in your class.

This means that 24 students would have an opportunity to read a character part. If you have more or less students, adjust as needed!

- 2. Create Stopping Points** – **At the end of each scene, you still stop to discuss the following:**
 - **After Act I, ask:** *How is a play different from a story?*
 - **After Act I, ask:** *What do we learn about each character from this Act? (Hope and Charity desperately want to help the poor, starving children they find. Charity would give the children everything she had to help them. Pride and Loveli are disgusted by the children.) Follow up with: How are Hope and Charity different from Pride and Loveli? (Hope and Charity are the good sisters who have good hearts, and Pride and Loveli are the selfish siblings who only think of themselves.)*
 - **After Act II, ask:** *How does Act II differ Act I? Turn and talk with a partner about your thinking. (The setting is different, and there are different characters.)*
 - **After Act II, ask:** *What is the conflict in the play? (The conflict is that the Fairy tried to reward the King and Queen with 4 good children, but Pride and Loveli are “heartless,” so she turns them into “starving” urchins.) What character plays a role in setting up the conflict? (The Fairy, who turns them into poor, starving children to teach them a lesson about how to treat people.)*
 - **After Act III, ask:** *What do the stage directions in paragraph 40? Turn and talk to your partner about your thinking.*
 - **After Act IV, ask:** *What can you infer about Pride by his dialogue in paragraph 56?*
 - **After Act V, ask:** *What solves the conflict in the play?*
- 3. Make sure each student has a copy of the play (this play is located in the Handouts immediately following this lesson.)**

Shared Reading: Lovely on the Inside

1. Introduce Text. “We are beginning a new genre study of drama. A drama is a play. Because a play is a story told through characters’ dialogue, we are going to share the reading of the play. I’m going to give each of you a part, and you will read your character’s part for the Act that I

have assigned to you. Today, we are going to read a play called *Lovely on the Inside!*”

2. **Allow students to read through their lines and become familiar with their part before you read the play together. Walk around and listen in to students as they read. Assist any students who are struggling with their lines.**
 3. **After a few minutes, begin reading the play aloud.**
- **Stopping Points – At the end of each Act, you will stop to discuss the following:**
 - **After Act I, ask:** *How is a play different from a story?*
 - **After Act I, ask:** *What do we learn about each character from this Act? (Hope and Charity desperately want to help the poor, starving children they find. Charity would give the children everything she had to help them. Pride and Loveli are disgusted by the children.) Follow up with: How are Hope and Charity different from Pride and Loveli? (Hope and Charity are the good sisters who have good hearts, and Pride and Loveli are the selfish siblings who only think of themselves.)*
 - **After Act II, ask:** *How does Act II differ Act I? Turn and talk with a partner about your thinking. (The setting is different, and there are different characters.)*
 - **After Act II, ask:** *What is the conflict in the play? (The conflict is that the Fairy tried to reward the King and Queen with 4 good children, but Pride and Loveli are “heartless,” so she turns them into “starving” urchins.) What character plays a role in setting up the conflict? (The Fairy, who turns them into poor, starving children to teach them a lesson about how to treat people.)*
 - **After Act III, ask:** *What do the stage directions in paragraph 40? Turn and talk to your partner about your thinking.*
 - **After Act IV, ask:** *What can you infer about Pride by his dialogue in paragraph 56?*
 - **After Act V, ask:** *What solves the conflict in the play?*
4. **Independent Practice:** Students will read *A Surprise Reunion* (Journeys, Unit 5, Lesson 25, pg. 646). They will use this text later in the week to complete an independent practice.
 5. **Reading Workshop: (Review any Reading Workshop Minilessons, as needed.)** Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Reading Workshop Review Minilessons

Up to this point, you have taught minilessons that have established routines and procedures for an effective Reading Workshop. You will want to review the expectations, as needed, for your students, so that they have a clear picture of what to do when they are through with the Independent Practice that follows your Whole Group teaching. Review and discuss the following bullet points with your students, as needed.

- Select a “Just Right” book that you are interested in and **want to read**.
- Follow the **Guidelines for Reading Workshop** (refer to the anchor chart)
- Track your thinking each day (use sticky notes, if needed)
- Complete a Reading Response by the end of the week
- Do your best reading and thinking every day. Happy Reading!

Lovely on the Inside

by Laura Bresko

Characters

PRIDE

CHARITY

HOPE

LOVELI

FAIRY

KING

Act I

1 [A clearing in the woods.]

2 **PRIDE:** Get this little urchin away from me!

3 **CHARITY:** Oh, the poor thing. Perhaps they are hungry? They look like they could use a good meal.

4 **HOPE:** I hope I have some food left in the basket. Let's share it with them.

5 **LOVELI:** Don't do that. They'll get near me and soil my dress! Eew! Stop it, Hope. And you, too, Charity. These urchins should be able to see my loveliness and know they are not worthy to come near it.

6 **PRIDE:** That's right. What is wrong with the two of you. Come with me, Loveli. We'll get away from this awful scene. [*They exit stage left. The poor who have gathered around make gestures after Loveli and Pride to show that they don't like them and are ashamed of their behavior.*]

7 **HOPE:** Look at how sad these little ones are. Their eyes are so big and sunken. I only wish we had more food to give them.

8 **CHARITY:** So do I. Here you go, sweetheart. Yes, you are welcome. And here's some for you, and you, and you!

9 [*Fairy Godmother appears.*]

10 **FAIRY:** Did someone say "wish"?

11 **HOPE:** [*Startled.*] I did. But who are you?

12 **FAIRY:** I'm your fairy godmother, Hope. I've been watching over you since you were born. And you, too, Charity. I'm so proud of the two of you. You are both beautiful people.

- 13 **CHARITY:** We're not beautiful. Loveli and Pride are beautiful! We're kind of homely. The townspeople talk and say we have faces that only a mother could love.
- 14 **HOPE:** You're a fairy godMOTHER. Maybe that's why you think we're beautiful.
- 15 **FAIRY:** Heavens, no, children! You are both beautiful because you have good hearts. No amount of physical beauty can ever outshine the beauty that comes from within. Now, you made a wish, and I'm going to grant it. [*Piles of food appear and the poor children laugh with delight.*]
- 16 **HOPE:** Oh thank you, Fairy Godmother! Look at how happy they are.
- 17 **CHARITY:** And there's so much! They'll be able to take the food home and feed their families.
- 18 **FAIRY:** Now where are Loveli and Pride?
- 19 **HOPE:** They walked off that way. We were having a nice picnic when these poor starving children showed up hoping for a scrap or two. It upset Loveli and Pride to have them about, so they left in a hurry.
- 20 **FAIRY:** Well, I'll just have to catch up with them.
- 21 **CHARITY:** Goodbye, Fairy Godmother. And thank you so much!
- 22 [*Fairy Godmother exits. Lights go down.*]

Act II

- 23 [*Elsewhere in the woods.*]
- 24 **LOVELI:** I don't understand why Hope and Charity spend any time with the poor people. It is so-ooo disgusting to see their ragged clothes and rotten teeth.
- 25 **PRIDE:** I completely agree. It's almost like those two are from another family and are not really related to us at all. I should think that they might remember that they are royalty and behave like it, instead of fraternizing with the commoners. And I don't care what Mother and Father have to say about it. It is beneath us as the royals of this kingdom.
- 26 [*Fairy Godmother enters stage and hides behind tree.*]
- 27 **LOVELI:** Imagine not thinking enough of yourself to bathe and wear pretty clothes. Even if I were poor, I'd still dress nicely so my loveliness would show.
- 28 **PRIDE:** Ha! Poor people are too lazy to take care of themselves. That's why they're poor in the first place. They have no pride.

29 **FAIRY:** [*Addressing the audience.*] I cannot believe my ears! I have watched over all of these children since birth. I gave Loveli her beauty, and Pride his sense of worth, and Hope her positive attitude, and Charity her big heart. The king and queen have always been such caring and fair rulers that I wanted to reward them. Instead, it seems as if I have burdened them with two heartless children. Well, I can admit when I've made a mistake, and in this situation, I've surely made two! Now, how to fix it? Hmmm — I have an idea. [*She waves her wand, and Loveli and Pride are transformed into starving "urchins" like the ones they were trying to escape from.*]

30 **LOVELI:** What has happened? Look at me. I'm filthy. And my clothes are in tatters.

31 **PRIDE:** Oh my gosh, you look terrible — just like a poor person. But I'm too hungry to care. I feel as if I'm starving. Maybe we should find Hope and Charity and beg for some bread.

32 [*Loveli and Pride exit stage right.*]

Act III

33 [*A clearing in the woods.*]

34 **HOPE:** I guess it's time to head back to the castle. [*Starts packing up their picnic basket.*] I wonder where Loveli and Pride have gone.

35 **CHARITY:** Oh wait, Hope. Here are two more starvelings. [*Hands bread to the now transformed Loveli and Pride.*] Oh look, they're trying to speak, but no words are coming from their mouths. The poor little dears. Take everything that is left, little ones.

36 **HOPE:** Time to go. Maybe we can come again soon and bring more food. I hope so!

37 **CHARITY:** It would be so wonderful if we did. [*Picks up blanket they were sitting on.*] Still no sign of Loveli and Pride? I guess they must have walked home already. We best be going.

38 [*Hope and Charity exit stage left. Pride is busy eating. Loveli is hiding in shame.*]

39 **PRIDE:** I don't know why Hope and Charity can't hear us, but I'm glad they were kind enough to give us some food. [*Whining.*] I'm starving!

40 **LOVELI:** It doesn't matter because I didn't want them to see me looking like this. And I'm certain they could hear us; they're just mean-spirited. They only have love for the poor and downtrodden. But their own brother and sister —

nothing! Eew, get away from me, you little urchins! All of you, keep away or I shall harm you! [*Picks up a stick and waves it threateningly at the little children who have gathered around to stare at the strangers who have appeared among them.*]

41 [*Fairy Godmother appears.*]

42 **FAIRY:** Even though you are transformed into one of them, can you find no love in your heart, no compassion for these children?

43 **LOVELI:** Who are you to be addressing me? I am Loveli, the most beautiful princess in the realm, and this is my brother Prince Pride. We shall have you beaten for speaking such words to us!

44 **FAIRY:** It is I who will have you beaten — beaten down, that is, until you understand that physical beauty is only skin-deep. Real beauty lies within the kind way you treat your fellow human beings.

45 **PRIDE:** These are no fellows of ours. They are urchins and should be treated thus.

46 **FAIRY:** Have you looked in a mirror? You are now the very "urchins" you despise. And so you will remain until you perform a selfless act of compassion for another and mean it from deep within your heart!

47 [*Lights down.*]

Act IV

48 [*At the King's castle.*]

49 **KING:** [*Crying.*] I have lost the love of my life, my queen, my wife! Oh, whatever shall I do? How shall I live without her sweet spirit to guide me?

50 **HOPE:** There, there, Father. Maybe it was for the best? Mother's heart was broken after Loveli and Pride disappeared so long ago. She was never the same. Maybe she will rest in peace now.

51 **CHARITY:** I know her work with the poor wore her down. So, when she caught the illness, she went quickly. But you can't blame the poor. Mother received so much joy from helping them.

52 **KING:** [*Moaning.*] She was the kindest woman I've ever known. How will I carry on without her? There is a big hole where my heart used to be. It will never be filled. Never, ever again.

53 **LOVELI:** [*Stage left, dressed as a servant and peering into the throne room.*]

My heart is breaking, too, Pride. Our mother is gone. Oh how I regret not ever having communicated with her. I was too proud to reveal myself in my lowliness. And now she's gone!

54 **PRIDE:** [*Also in servant's garb.*] I, too, regret my pride. We have been so foolish. Maybe that Fairy Godmother was right. We had to learn our lesson. But at such a high cost? And look at our poor father! We must go to him, Loveli.

55 **LOVELI:** Yes, we must. But we cannot just march into the throne room without a purpose. I know! I will make him my special tea to comfort him. It is the tea that Mother taught me to make, but I never did because I never cared about easing anyone's suffering — until now. I shall offer it to him at Mother's funeral.

56 **PRIDE:** And I will gather the most beautiful flowers of the field to lay on Mother's funeral bed. Let us be swift! We have wasted so much time with our pride and vanity.

Act V

57 [*The queen is laid out in the throne room. Somber music plays. The poor people of the kingdom have come to pay their respects. They leave flowers, little trinkets, and gifts of food that they cannot spare to honor their charitable queen. Loveli and Pride are waiting their turn.*]

58 **LOVELI:** My heart is breaking over what I am about to say, Pride. But I think it is the right thing to do. We cannot go to Father. We cannot reveal ourselves to our family today. It would be too much for them to bear now. We must suffer in silence, and accept that we had a hand in this. Asking for forgiveness now would be cruel.

59 **PRIDE:** You are right, Loveli. Let us leave our gifts anonymously, kiss our Mother goodbye forever, and hide our wretched selves away, lest we bring more grief and sadness to our family.

60 [*They approach their mother's funeral bed. Loveli and Pride kiss her cheek. Pride lays flowers on her chest. Loveli then offers her soothing tea to the king.*]

61 **LOVELI:** For you, my lord, in your time of grief. My mother once taught me to make this tea to help comfort those in need. I sorely wish I had paid more attention to her teachings, but I hope I have done an adequate job and by drinking it, you will gain some peace.

62 **KING:** Thank you, my child.

63 [*Loveli and Pride bow and start to exit. Fairy Godmother appears.*]

- 64 **FAIRY:** Wait! Loveli and Pride. Come back here.
- 65 **KING:** Loveli and Pride? They were lost long ago. Your eyes deceive you, old woman.
- 66 **FAIRY:** No, they do not. [*Waves her wand. Loveli and Pride are restored to their former selves.*]
- 67 **KING:** I don't understand! What is this? Are these my lost children? I cannot believe my eyes.
- 68 **HOPE:** It is they, Father, or so I hope.
- 69 **CHARITY:** Oh Father, it is them! And this is our fairy godmother. Hope and I met her once, on the same day that Loveli and Pride disappeared. Did you have a hand ...?
- 70 **FAIRY:** [*Interrupting.*] It is true. I have had a hand in their disappearance. Their cruelty that day could not go unanswered. I rendered them poor and speechless, so that they would feel the plight of those less fortunate than themselves. Only when they acted out of pure kindness and selflessness would they be restored. Though it has taken many moons, today they have finally broken the curse.
- 71 **LOVELI:** [*Crying.*] Oh, Father, and my dear sisters! I am restored! You can hear my words now. We have been here in the castle for all these years, yet none of you could hear us speak.
- 72 **CHARITY:** You were the mute servants that worked in the kitchen, our own brother and sister?
- 73 **PRIDE:** Yes.
- 74 **HOPE:** But we can hear you now!
- 75 **FAIRY:** And that is because Loveli and Pride have finally acted out of pure kindness and selflessness. Finally understanding the error of their prideful and vain ways, they decided not to burden the family with the knowledge of their existence today. They felt that the family was already suffering enough, and that to add to your burden in your time of grief would be unkind. It was a kind and selfless act on both of their parts. Today, they became beautiful — on the inside.
- 76 **LOVELI:** We are so sorry for the grief we have caused everyone in the kingdom. We hope to make it up to everyone by being as kind and thoughtful as our sisters, Hope and Charity.
- 77 [*Loveli and Pride hug and kiss their sisters and father.*]
- 78 **KING:** It is a blessed day. Though I have lost my dearest wife, I am reunited

with my children.

- 79 **FAIRY:** Your wife is not lost to you. [*Waves her wand.*] She was only sleeping a deep, enchanted sleep that I put her in to ease her suffering. Arise, Queen, and reunite with your beautiful family. And continue your work to spread hope, charity, and love throughout the realm.
- 80 [*The family members embrace. Fairy Godmother waves her wand and vanishes.*]
- 81 **LOVELI:** [*Addressing everyone in the throne room.*] From this day forward, my name is Love. And I will love and care for all of you from deep within here. [*Points to her chest.*]
- 82 **PRIDE:** And from this day forward, I will work to make everyone in the kingdom proud that they are ruled by our family. We hope you can forgive us our past sins.
- 83 **ALL:** We already have. [*Joyful music plays. Cheering and clapping as family embraces. Lights fade.*]

The End

Lesson 2

Drama Genre Study Noticings

Lesson Overview: 5.5, Fig. 19A, Fig. 19B, Fig. 19C

Texts: Lovely on the Inside

Approach: Minilesson

BEFORE THE LESSON

1. Create the **Drama/Play Genre Study Anchor Chart** with the definition completed, but leaving both the **Noticings** and **Book Examples** columns blank. You will complete this with your students.
2. Create the **Guidelines for Reading Workshop** Anchor Chart.

Drama/Play Genre Study Noticings Minilesson

1. Display the **Drama/Play Genre Study Anchor Chart** and discuss the definition of drama/play with your students.

2. Explain that all drama/plays share certain characteristics. **You might say** “We have read the play: Lovely on the Inside. **Facilitate the discussion using the bullet points below. You may have to model your thinking about the genre noticings.**

All plays ...

- are stories that are meant to be performed
 - the playwright (author/writer of the play) wrote the play to entertain the audience with a story performed by actors with a specific purpose in mind.
 - the author created characters that will tell the story through dialogue
 - narrators are often included in the play to provide background information and details about the characters, setting, or events.
 - the playwright (author/writer of the play) includes stage directions to explain how actors should move or with what emotion certain lines should be read; or how to set up the stage for the play
 - each play has a unique plot, but all have characters who have a problem that is resolved through a series of events
 - play happens in a specific time and place
 - plays are divided into large sections called Acts. Each act is further divided into scenes. A scene is a part of the play in which the setting does not change. If the setting changes then you move to a new scene.
3. Following the discussion, complete the Genre Noticings Column of the **Drama/Play Genre Study Anchor Chart**.
 4. For each Noticing, guide students to cite an example from Lovely on the Inside. Record the example in the Book Examples column of the anchor chart. (A completed Drama/Play Genre Anchor Chart has been included at the end of this lesson.)

Drama/Play- is a story that is meant to be performed for an audience.	
<p>Noticings</p> <p>Author's Purpose: to entertain</p> <p>Character: portrayed by the actors in the play may include a narrator who provides background information and fills in details about the characters, setting, or events</p> <p>Stage Directions: notes from the playwright (author of the play) that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including props to use and what the actors might wear; stage directions usually appear in parentheses and in italic type</p> <p>Dialogue: the conversations between characters that are read aloud by actors; a play is made up almost entirely of dialogue</p> <p>Plot: the actions of the story, or what happens, as revealed through dialogue and stage directions; may be based on real events and people or made up by the writer</p> <p>Setting: can be any place, real or imaginary; usually described in stage directions</p> <p>Act: (ACTS, ACTS, ACTS, ACTS, ACTS, ACTS) can be further divided into scenes</p> <p>Scene: a part of the play in which the setting does not change</p>	<p>Book Example- <i>Lovely on the Inside</i></p> <p>Author's Purpose: to entertain (readers) with a story about a boy who has a valuable lesson about how they feel inside</p> <p>Character: Fred, Charlie, Hope, Leah, Tony, King</p> <p>Stage Directions: [Fred sits on the floor. He sees who has picked around and picks up the leaves and puts them in the bag. He looks at the camera and smiles.]</p> <p>Dialogue: Fred: Get the little water away from me. Leah: ... Fred: Leah, a beautiful girl, and Fred, an average person, do not meet people well. He has a sister, Charlie, and Hope, a boy. Godmother comes from the "Glorious unknown." Charlie: After they finish their lesson, both Leah and Fred finally get out of their lessons and ... Fred: Leah is the boy, Godmother and Leah are the same as Leah, and Leah, who comes to school, and Fred, who wants to be the family friend, are ... Leah: Leah is the family friend.</p> <p>Setting: from the stage directions</p> <ul style="list-style-type: none"> - Act 1: Fred's [Adapted in the world] - Act 2: Fred's [Adapted in the world] - Act 3: Fred's [Adapted in the world] - Act 4: Fred's [Adapted in the world] - Act 5: Fred's [Adapted in the world] <p>Act: There are 4 Acts</p> <p>Scene: There are no scenes in the play.</p>

5. Students will paste the completed **Drama/Play Genre Chart** in the **Whole Group Section** of their **Reading Notebook**. ***** (You may give them a completed copy or take a picture of the completed anchor chart and push it out to their LearnPad.) *****

6. **Reading Workshop:** (Review any **Reading Workshop Minilessons**, as needed.) Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Drama/Play- is a story that is meant to be performed for an audience.

Noticings

Author's Purpose: to entertain

Characters: portrayed by the actors in the play; may include a narrator who provides background information and fills in details about the characters, setting, or events

Stage Directions: notes from the **playwright** (author of the play) that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including props to use and what the actors might wear; stage directions usually appear in parentheses and in *italic* type.

Dialogue: the conversations between characters that are read aloud by actors; a play is made up almost entirely of dialogue.

Plot: the actions of the story, or what happens, as revealed through dialogue and stage directions; may be based on real events and people or made up by the writer.

Setting: can be any place, real or imaginary; usually described in stage directions

Acts: large sections of a play between breaks; can be further divided into scenes

Scene: a part of the play in which the setting does not change

Book Examples

Author's Purpose:

Characters:

Stage Directions:

Dialogue:

Plot:

Setting:

Acts:

Scene:

Drama/Play- is a story that is meant to be performed for an audience.

Noticings

Author's Purpose: to entertain

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Acts: large sections of a play between breaks; can be further divided into scenes

Scene: a part of the play in which the setting does not change

Book Examples- Lovely on the Inside

Author's Purpose: to entertain the reader with a drama about sisters who learn a valuable lesson about how they treat others

Characters: Pride, Charity, Hope, Loveli, Fairy, King

Stage Directions:

[They exit stage left. The poor who have gathered around make gestures after Loveli and Pride to show that they don't like them and are ashamed of their behavior.]

Dialogue:

Pride: Get this little urchin away from me!

Plot:

Conflict – Loveli, a beautiful girl, and Pride, an arrogant prince, do not treat people well, like their sisters, Charity and Hope. A Fairy Godmother turns them into “starving urchins.”

Climax – After they think their mother has died, both Loveli and Pride finally act out of pure kindness and selflessness.

Resolution – The Fairy Godmother awakes their mother from a deep sleep, and Loveli, who vows to love all, and Pride, who wants to make his family proud, are accepted back into their family.

Setting: from the stage directions:

- **Act I- Setting:** *[A clearing in the woods.]*
- **Act II- Setting:** *[Elsewhere in the woods.]*
- **Act III- Setting:** *[A clearing in the woods.]*
- **Act IV-Setting:** *[At the King's castle.]*
- **Act V-Setting:** *[The queen is laid out in the throne room. Somber music plays.]*

Acts: there are 4 Acts

Scene: there are no scenes in this play:

Drama/Play- is a story that is meant to be performed for an audience.

Noticings

Author's Purpose: to entertain

Characters: portrayed by the actors in the play; may include a narrator who provides background information and fills in details about the characters, setting, or events

Stage Directions: notes from the **playwright** (author/writer of the play) that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including props to use and what the actors might wear; stage directions usually appear in parentheses and in *italic* type.

Dialogue: the conversations between characters that are read aloud by actors; a play is made up almost entirely of dialogue.

Plot: the actions of the story, or what happens, as revealed through dialogue and stage directions; may be based on real events and people or made up by the writer.

Setting: can be any place, real or imaginary; usually described in stage directions

Acts: large sections of a play between breaks; can be further divided into scenes

Scene: a part of the play in which the setting does not change; if the setting needs to change, then you move to a new scene.

Book Examples-A Surprise Reunion

Author's Purpose:

Characters:

Stage Directions:

Dialogue:

Plot:

Setting:

Acts:

Scene

Lesson 3

Understanding Plot in Plays

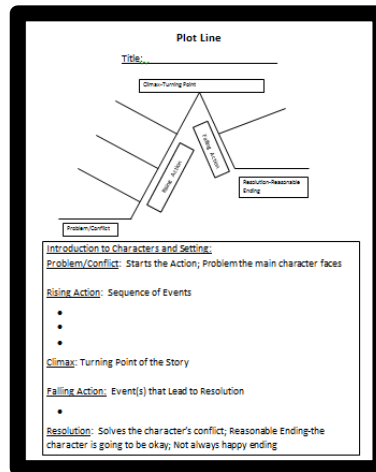
Lesson Overview: 5.5/Fig. 19D

Texts: Lovely on the Inside

Approach: Minilesson

Understanding Plot Minilesson

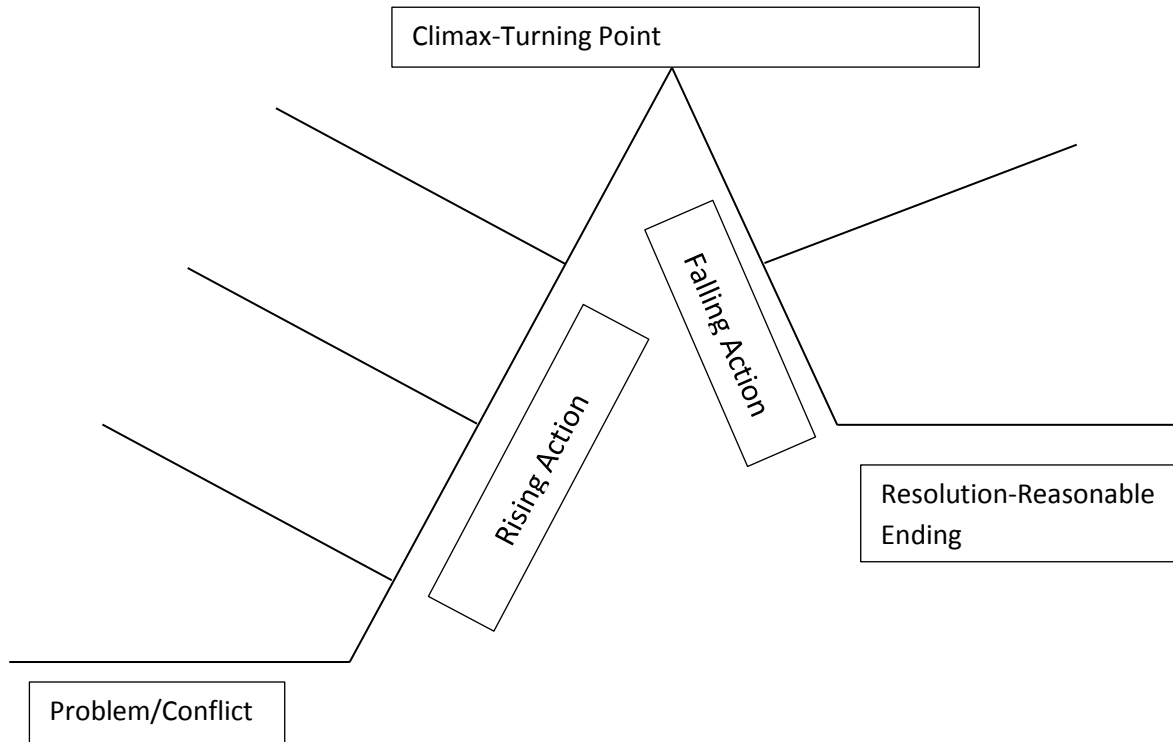
1. Display the **Plot Line Anchor Chart** and discuss the definition of each component of the plot.
2. Explain that all plays have a unique plot that the playwright uses to convey his message to the reader by using characters who have a problem and how they resolve their conflict in the story.



3. Fill in the **Plot Line Anchor Chart** with your students using **Lovely on the Inside**. A completed Plot Line is included following the lesson. You may want to write the events of the plot on sticky notes to add to the Plot Line Anchor Chart.
4. **Independent Practice:** Students will use **A Surprise Reunion** to complete a Plot Line in their Reading Notebook using the handout provided. *****The events for the plot line have been included on a separate page if you want to use them.*****
5. **Reading Workshop:** Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Plot Line

Title: _____



Introduction to Characters and Setting:

Problem/Conflict: Starts the Action; Problem the main character faces

Rising Action: Sequence of Events

-
-
-

Climax: Turning Point of the Story

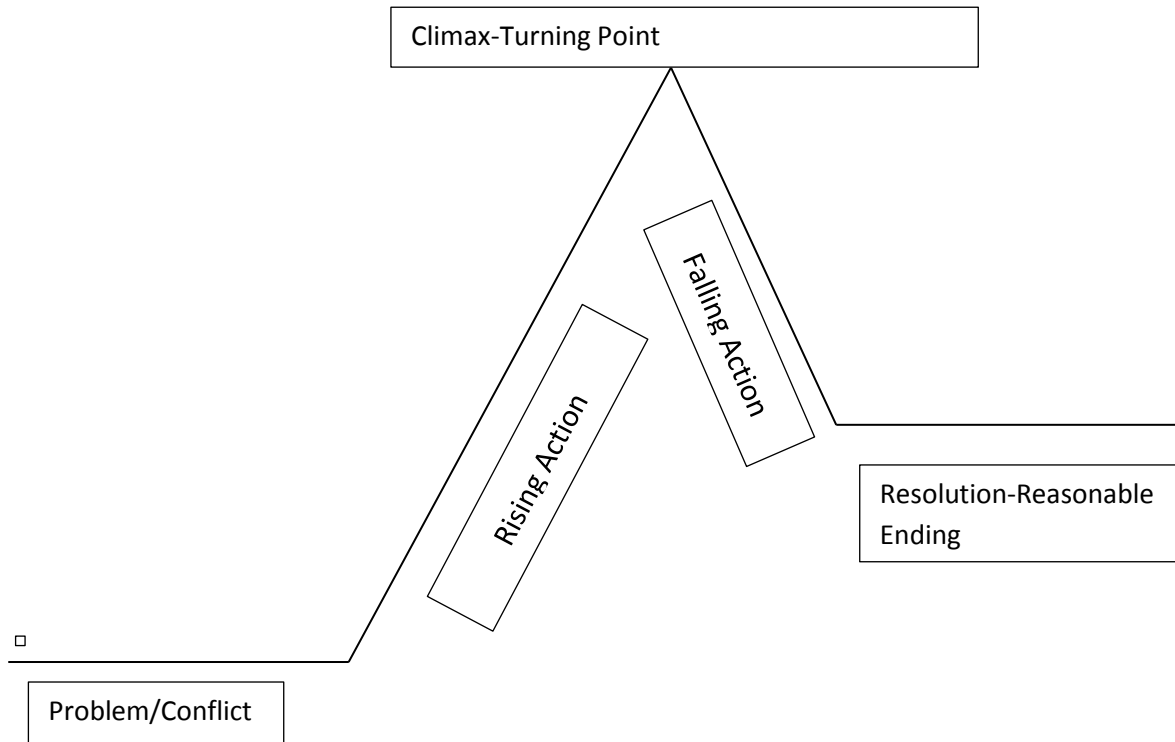
Falling Action: Event(s) that Lead to Resolution

-

Resolution: Solves the character's conflict; Reasonable Ending-the character is going to be okay; Not always happy ending

Plot Line

Title: _____



Introduction to Characters and Setting: Four royal siblings are surrounded by a group of poor, starving children in a clearing in the woods. Hope and Charity are both feeding and trying to help the children in any way they can. Pride and Loveli are absolutely disgusted by the children and want to get away from them, so they leave.

Problem/Conflict: Starts the Action; Problem the main character faces

When Pride and Loveli leave, the Fairy Godmother follows them and turns them into poor, starving children who cannot speak. She tells them they must change their hearts before they will be restored to a true prince and princess.

Rising Action: Sequence of Events

- Hope and Charity give Pride something to eat, but Loveli hides in shame from them. She is still angry because she is now the very thing she dislikes, and is also angry at her sisters because she thinks they only like the poor.

Climax: Turning Point of the Story After the Fairy Godmother turns Pride and Loveli into poor children, they are still acting selfishly. She tells them they will remain mute and poor until they become kind and have good hearts.

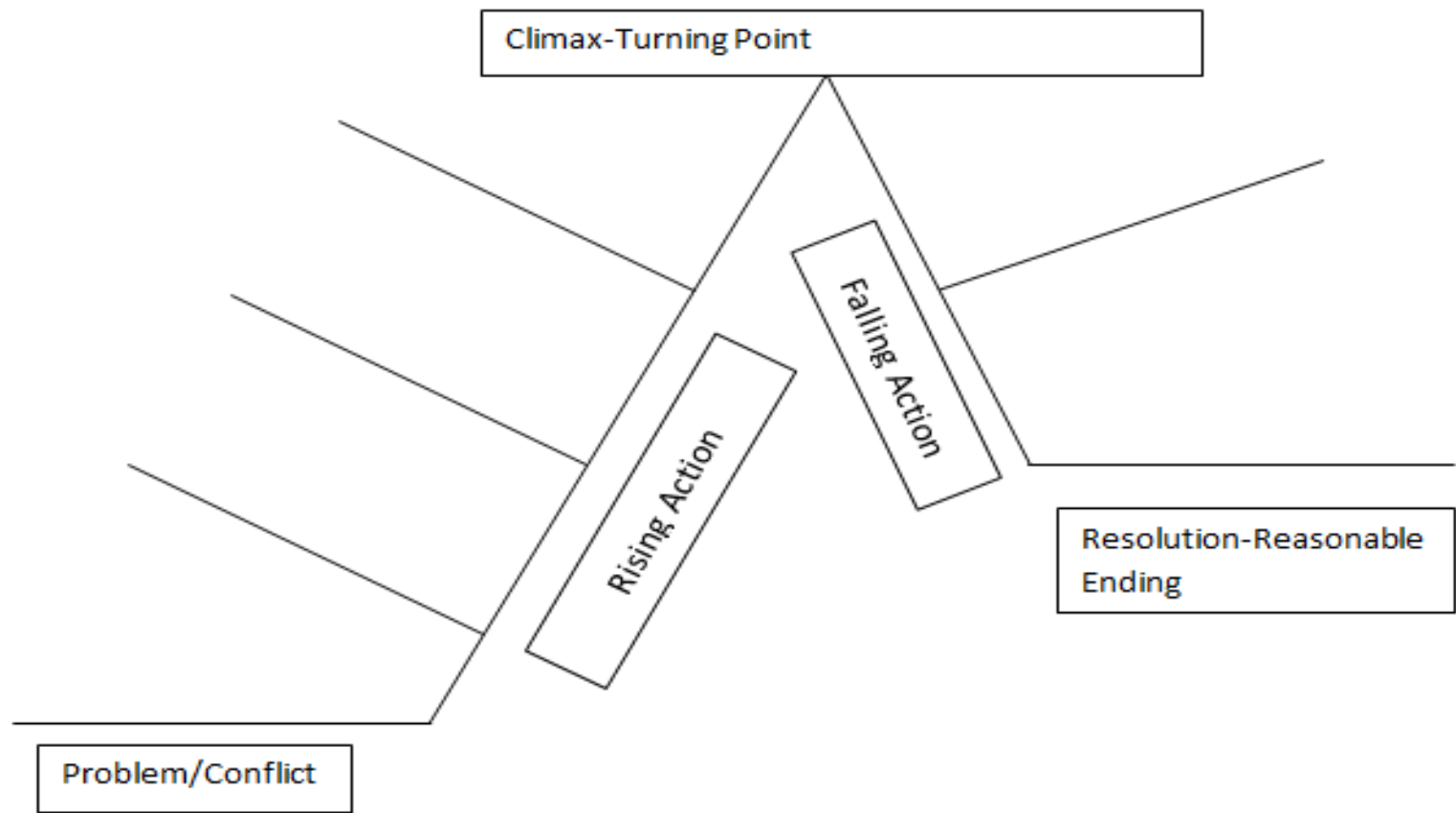
Falling Action: Event(s) that Lead to Resolution The King thinks his wife as died, and Charity and Hope are mourning with their father. Pride and Loveli, who are working as servants in the castle, see what has happened and go and comfort their family.

Resolution: Solves the character's conflict; Reasonable Ending-the character is going to be okay; Not always happy ending

- The Fairy Godmother sees what selfless things Pride and Loveli have done, and made them a Prince and Princess again. She also awakened their mother, who was really just in a deep sleep while she was sick. The family is reunited.

Plot Line

Title: _____



Events from “A Surprise Reunion”

Directions: cut out the events below and paste them on the plot line in the correct place.

Lewis goes to Chief Cameahwait to ask for horses to help his party cross the mountains.

The Chief promises Lewis and Clark horses and a guide to help them cross the mountains safely.

Chief Cameahwait does not trust Lewis because his sister went missing during the war years ago and says no.

Lewis and Clark’s main expedition group is unable to cross the Rocky Mountains on their way back to camp.

A Shoshone scout enters the meeting with Clark and Sacagawea.

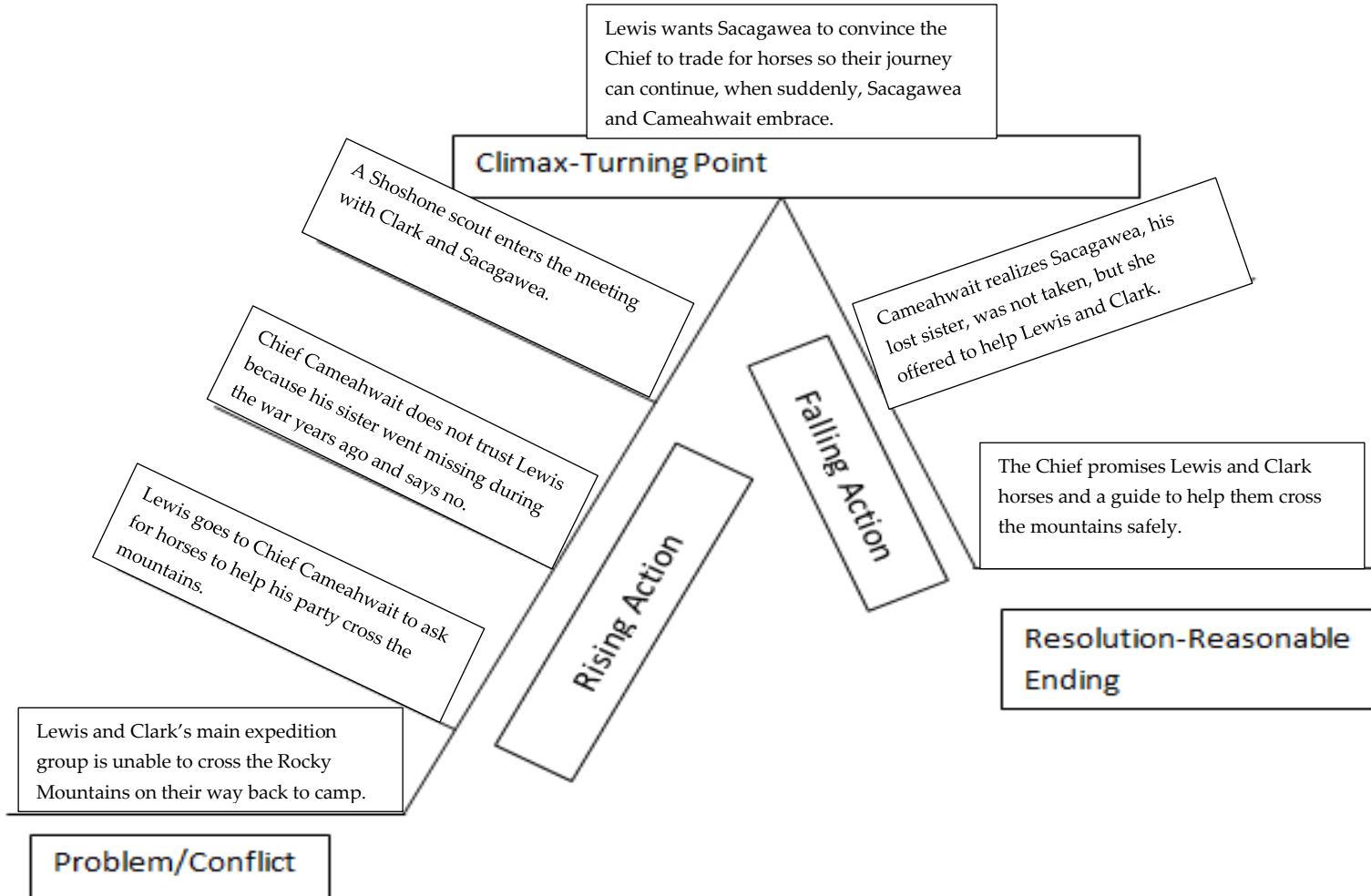
Lewis wants Sacagawea to convince the Chief to trade for horses so their journey can continue, when suddenly, Sacagawea and Cameahwait embrace.

Cameahwait realizes Sacagawea, his lost sister, was not taken, but she offered to help Lewis and Clark.

Plot Line

ANSWER KEY

Title: _____



Lesson 4

Summarizing Plays

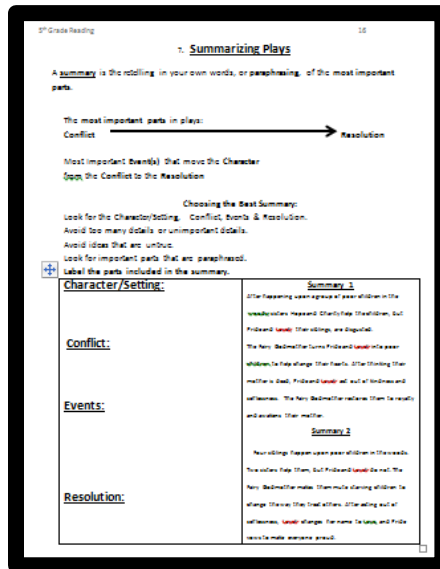
Lesson Overview: 5.5/ Fig. 19E

Texts: Lovely on the Inside

Approach: Minilesson

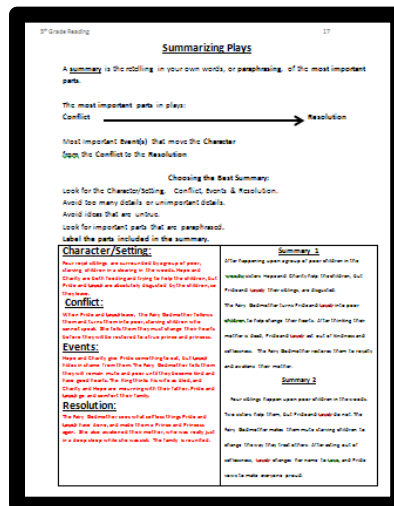
BEFORE THE LESSON

1. Create the **Summarizing Plays Anchor Chart** with the Character/setting, conflict, events, resolution sections left blank.



Summarizing Minilesson

1. Display the **Summarizing Plays Anchor Chart** and discuss the elements of a good summary that are included on the anchor chart.
2. Talk through the bullet points under **Choosing the Best Summary**.
3. Use the **Plot Anchor Chart** from **Lesson 4** to complete the Character/Setting, Conflict, Events & Resolution –with your students.



4. Guide students in analyzing **Summary 1** & **Summary 2** by labeling the parts included in the two summary examples. Remind students that *good summaries often combine paraphrased events in a concise way*. Discuss with students why **Summary 1** is better than **Summary 2**. Make sure students understand that **Summary 1** is better because it contains the key elements of a good summary **NOT** because it is longer. **Summary 2** contains **some** of the key elements of a good summary, but it does **NOT** contain the **resolution** and contains an **unimportant detail** from the end of the play. A completed Anchor Chart is included.

Summarizing Plays

A **summary** is the retelling in your own words, or paraphrasing, of the most important parts.

The most important parts in plays:

Conflict → Resolution

Most Important Event(s) that move the Character
(from the Conflict to the Resolution)

Choosing the Best Summary:

Look for the Character/Setting, Conflict, Events & Resolution.
Avoid too many details or unimportant details.
Avoid ideas that are untrue.
Look for important parts that are paraphrased.
Label the parts included in the summary.

<p>Character/Setting: Four royal siblings are orphaned by a group of poor, starving children in a clearing in the woods. Hope and Charity are both kind and trying to help the children, but Pride and Uggly are absolutely disgusted by the children, so they leave.</p> <p>Conflict: When Pride and Uggly leave, the Fairy Godmother follows them and turns them into poor, starving children who cannot speak. She tells them they must change their hearts before they will be restored to a true prince and princess.</p> <p>Events: Hope and Charity give Pride something to eat, but Uggly hides in shame. Sometimes, the Fairy Godmother tells them they will remain magic and poor until they become kind and have good hearts. The King thinks his wife is dead, and Charity and Hope are mourning with their father. Pride and Uggly go and comfort their family.</p> <p>Resolution: The Fairy Godmother sees what selfish things Pride and Uggly have done, and made them a Prince and Princess again. She also awakened their mother, who was really just in a deep sleep with the warlock. The family is reunited.</p>	<p>Summary 1 is a better summary After becoming lost in a group of poor children in the woods, Hope and Charity help the children, but Pride and Uggly, their siblings, are disgusted. The Fairy Godmother turns Pride and Uggly into poor children to help change their hearts. After thinking their mother is dead, Pride and Uggly get out of loneliness and selfishness.</p> <p style="text-align: center;">Summary 2</p> <p>Four siblings happen upon poor children in the woods. Two sisters help them, but Pride and Uggly do not. The Fairy Godmother makes them into starving children to change the way they look. After acting out of selfishness, Uggly changes her name to Upp, and Pride vows to make someone proud.</p> <p style="text-align: right; font-size: small;"><i>Detail from the end of the story</i></p>
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5. **Independent Practice:** Students will work independently, with a partner, or group to select the better summary on the handout provided for **A Surprise Reunion** using the process modeled in the Whole Group Lesson.
6. **Reading Workshop:** Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Summarizing Plays

A **summary** is the retelling in your own words, or **paraphrasing**, of the **most important parts**.

The **most important parts** in plays:

Conflict
→
 Resolution

Most Important **Event(s)** that move the **Character** from the **Conflict** to the **Resolution**

Choosing the Best Summary:

Look for the Character/Setting, Conflict, Events & Resolution.

Avoid too many details or unimportant details.

Avoid ideas that are untrue.

Look for important parts that are paraphrased.

Label the parts included in the summary.

<p><u>Character/Setting:</u></p> <p><u>Conflict:</u></p> <p><u>Events:</u></p> <p><u>Resolution:</u></p>	<p style="text-align: center;"><u>Summary 1</u></p> <p>After happening upon a group of poor children in the woods, sisters Hope and Charity help the children, but Pride and Loveli, their siblings, are disgusted.</p> <p>The Fairy Godmother turns Pride and Loveli into poor children to help change their hearts. After thinking their mother is dead, Pride and Loveli act out of kindness and selflessness. The Fairy Godmother restores them to royalty and awakens their mother.</p> <p style="text-align: center;"><u>Summary 2</u></p> <p>Four siblings happen upon poor children in the woods. Two sisters help them, but Pride and Loveli do not. The Fairy Godmother makes them mute starving children to change the way they treat others. After acting out of selflessness, Loveli changes her name to Love, and Pride vows to make everyone proud.</p>
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Summarizing Plays

A **summary** is the retelling in your own words, or **paraphrasing**, of the **most important parts**.

The **most important parts** in plays:

Conflict  **Resolution**

Most Important **Event(s)** that move the **Character** from the **Conflict** to the **Resolution**

Choosing the Best Summary:

Look for the Character/Setting, Conflict, Events & Resolution.

Avoid too many details or unimportant details.

Avoid ideas that are untrue.

Look for important parts that are paraphrased.

Label the parts included in the summary.

Character/Setting:

Four royal siblings are surrounded by a group of poor, starving children in a clearing in the woods. Hope and Charity are both feeding and trying to help the children, but Pride and Loveli are absolutely disgusted by the children, so they leave.

Conflict:

When Pride and Loveli leave, the Fairy Godmother follows them and turns them into poor, starving children who cannot speak. She tells them they must change their hearts before they will be restored to a true prince and princess.

Events:

Hope and Charity give Pride something to eat, but Loveli hides in shame from them. The Fairy Godmother tells them they will remain mute and poor until they become kind and have good hearts. The King thinks his wife as died, and Charity and Hope are mourning with their father. Pride and Loveli go and comfort their family.

Resolution:

The Fairy Godmother sees what selfless things Pride and Loveli have done, and made them a Prince and Princess again. She also awakened their mother, who was really just in a deep sleep while she was sick. The family is reunited.

Summary 1

After happening upon a group of poor children in the woods, sisters Hope and Charity help the children, but Pride and Loveli, their siblings, are disgusted. The Fairy Godmother turns Pride and Loveli into poor children to help change their hearts. After thinking their mother is dead, Pride and Loveli act out of kindness and selflessness. The Fairy Godmother restores them to royalty and awakens their mother.

Summary 2

Four siblings happen upon poor children in the woods. Two sisters help them, but Pride and Loveli do not. The Fairy Godmother makes them mute starving children to change the way they treat others. After acting out of selflessness, Loveli changes her name to Love, and Pride vows to make everyone proud.

Summarizing Plays

A **summary** is the retelling in your own words, or **paraphrasing**, of the **most important parts**.

The **most important parts** in plays:

Conflict  **Resolution**

Most Important **Event(s)** that move the **Character** from the **Conflict** to the **Resolution**

Choosing the Best Summary:

Look for the Character/Setting, Conflict, Events & Resolution.

Avoid too many details or unimportant details.

Avoid ideas that are untrue.

Look for important parts that are paraphrased.

Label the parts included in the summary.

Character/Setting:

Four royal siblings are surrounded by a group of poor, starving children in a clearing in the woods. Hope and Charity are both feeding and trying to help the children, but Pride and Loveli are absolutely disgusted by the children, so they leave.

Conflict:

When Pride and Loveli leave, the Fairy Godmother follows them and turns them into poor, starving children who cannot speak. She tells them they must change their hearts before they will be restored to a true prince and princess.

Events:

Hope and Charity give Pride something to eat, but Loveli hides in shame from them. The Fairy Godmother tells them they will remain mute and poor until they become kind and have good hearts. The King thinks his wife as died, and Charity and Hope are mourning with their father. Pride and Loveli go and comfort their family.

Resolution:

The Fairy Godmother sees what selfless things Pride and Loveli have done, and made them a Prince and Princess again. She also awakened their mother, who was really just in a deep sleep while she was sick. The family is reunited.

Summary 1 is a better summary

After happening upon a group of poor children in the woods, sisters Hope and Charity help the children, but

Characters/Setting

Pride and Loveli, their siblings, are disgusted.

The Fairy Godmother turns Pride and Loveli into poor

Conflict & Events

children to help change their hearts.

After thinking their mother is dead, Pride and Loveli act out of kindness and selflessness.

Resolution

The Fairy Godmother restores them to royalty and awakens their mother.

Summary 2

Four siblings happen upon poor children in the woods.

Two sisters help them, but Pride and Loveli do not.

Characters/Setting

The Fairy Godmother makes them mute starving children

Conflict

to change the way they treat others. After acting out of selflessness, Loveli changes her name to Love, and Pride vows to make everyone proud.

Detail from the End of the Story

Name: _____

Summarizing Plays

Choosing the Best Summary:

- Look for the Character/Setting, Conflict, Events & Resolution.
- Avoid too many details or unimportant details.
- Avoid ideas that are untrue.
- Look for important parts that are paraphrased.
- **Label the parts included in the summary.**

Character/Setting:

Conflict:

Events:

Resolution:

Summary 1

When trying to reach camp, Lewis and Clark's expedition group reach the barrier of the Rocky Mountains. Lewis goes to Chief Cameahwait to ask for horses, but he does not trust the men because he believes they took his sister during the war. Clark and Sacagawea arrive at the meeting, and the Chief embraces his long-lost sister. She tells him he is an uncle and that she has been willing helping the men. The Chief then promises that distrust will not be a barrier between the groups any longer.

Summary 2

Lewis, Clark, and their expedition group are trying to safely cross the Rocky Mountains, but they need horses. Lewis asks Chief Cameahwait to give them some horses to use, but the Chief does not trust them because he lost his sister to the war years before. When Clark arrives with Sacagawea, Chief Cameahwait, her brother, realizes she has been willingly helping the group. He gives Lewis and Clark horses, and they completed the trek through the mountains.

Lesson 5

Understanding Stage Directions

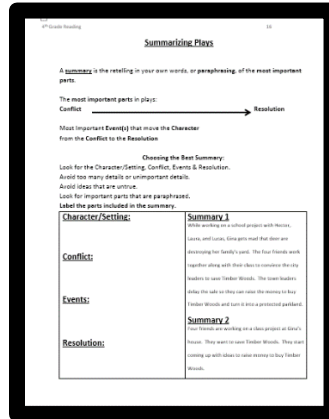
Lesson Overview: 5.5/Fig 19D

Texts: Lovely on the Inside

Approach: Minilesson

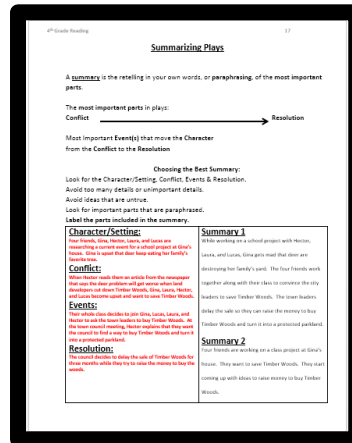
BEFORE THE LESSON

1. Create the **Stage Directions Anchor Chart** with the left blank.



Stage Directions Minilesson

1. Display the **Understanding Stage Directions Anchor Chart** and discuss why playwrights include stage directions and how they help the reader.
2. Read each example of stage directions and ask students to locate them in the play. Use the stem provided in the Purpose column to determine the purpose of each example.
3. Record the answer on the Anchor Chart with your students. A completed Stage Directions Anchor Chart with answers has been included.



4. **Independent Practice:** Students will work with a partner or group to complete an Understanding Stage Directions Anchor Chart for the Acts 3-5 from Lovely on the Inside.

Reading Workshop: Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Understanding Stage Directions

Lovely on the Inside

Stage Directions = notes from the playwright that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including what props to use and what actors might wear.

Paragraph #	Stage Direction	Purpose
1	<i>[A clearing in the woods.]</i>	The stage directions at the beginning of Act 1 help the reader by- identifying the setting to help the reader begin visualizing the events in the play.
6	<i>[They exit stage left. The poor who have gathered around make gestures after Loveli and Pride to show that they don't like them and are ashamed of their behavior.]</i>	What can the reader infer about Loveli and Pride from this excerpt? The reader can infer that Pride and Loveli do not treat people well and that they are selfish and have ugly hearts.
29	<i>[Addressing the audience.]</i>	The playwright included these stage directions most likely to- tell the reader that the Fairy Godmother isn't talking to a character in the play, she is explaining how the King's children came to be the way they are.
29	<i>[She waves her wand, and Loveli and Pride are transformed into starving "urchins" like the ones they were trying to escape from.]</i>	What prop used in the play is needed to set up the conflict? The Fairy Godmother's wand is a prop that is needed because the playwright included it in the stage directions.

Understanding Stage Directions

Lovely on the Inside

Stage Directions = notes from the playwright that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including what props to use and what actors might wear.

Paragraph #	Stage Direction	Purpose
1	<i>[A clearing in the woods.]</i>	The stage directions at the beginning of Act 1 help the reader by-
6	<i>[They exit stage left. The poor who have gathered around make gestures after Loveli and Pride to show that they don't like them and are ashamed of their behavior.]</i>	What can the reader infer about Loveli and Pride from this excerpt?
29	<i>[Addressing the audience.]</i>	The playwright included these stage directions most likely to-
29	<i>[She waves her wand, and Loveli and Pride are transformed into starving "urchins" like the ones they were trying to escape from.]</i>	What prop used in the play is needed to set up the conflict?

Understanding Stage Directions

Lovely on the Inside: Acts III-V

Stage Directions = notes from the playwright that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including what props to use and what actors might wear.

Paragraph #	Stage Direction	Purpose
35	CHARITY: Oh wait, Hope. Here are two more starvings. <i>[Hands bread to the now transformed Loveli and Pride.]</i>	What can the reader infer about Charity from this excerpt?
49	KING: <i>[Crying.]</i> I have lost the love of my life, my queen, my wife! Oh, whatever shall I do? How shall I live without her sweet spirit to guide me?	The playwright included these stage directions most likely to-
60	<i>[They approach their mother's funeral bed. Loveli and Pride kiss her cheek. Pride lays flowers on her chest. Loveli then offers her soothing tea to the king.]</i>	What can the reader infer about Pride and Loveli from this excerpt?
66	<i>[Waves her wand. Loveli and Pride are restored to their former selves.]</i>	What prop used in the play is needed for the resolution of the conflict?

Block 3: Drama

Lesson	TEKS & Objective/Product	Procedure
6	<p>TEKS: Fig 19A-C; 5.5</p> <p>Obj: We will establish purpose, ask questions, and monitor comprehension when reading.</p> <p>Product: I will establish purpose, ask questions, and monitor comprehension when reading a drama.</p>	<p>Focus: Drama/Play IRA</p> <p>Text: <u>The Luckiest of Days</u> (included in the lesson handouts)</p> <p>Approach: Shared Reading</p> <p>Resources/Materials:</p>
7	<p>TEKS: 5.5/Fig. 19D</p> <p>Obj: We will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.</p> <p>Product: I will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.</p>	<p>Focus: Inferring in Drama</p> <p>Text: <u>The Luckiest of Days</u></p> <p>Approach: Minilesson</p> <p>Resources/Materials:</p> <ul style="list-style-type: none"> • Inferring Anchor Chart
8	<p>TEKS: 5.3/Fig. 19D</p> <p>Obj: We will analyze, make inferences and draw conclusions about theme and genre, provide evidence from the text to support our understanding.</p> <p>Product: I will analyze, make inferences and draw conclusions about theme and genre, provide evidence from the text to support my understanding.</p>	<p>Focus: Theme in Drama</p> <p>Text: <u>Lovely on the Inside, The Luckiest of Days</u></p> <p>Approach: Minilesson</p> <p>Resources/Materials:</p> <ul style="list-style-type: none"> • Theme in Drama Anchor Chart
9	<p>TEKS: 5.5 – Drama</p> <p>Obj: We will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding.</p> <p>Product: I will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding.</p>	<p>Focus: Bridging to the Testing Genre</p> <p>Text: <u>The Luckiest of Days</u></p> <p>Approach: Minilesson</p> <p>Resources/Materials:</p> <ul style="list-style-type: none"> • Bridging Stems Handout • Sentence Strips or Colored Paper
10	<p>TEKS: 5.5 – Drama</p> <p>Obj: We will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding.</p> <p>Product: I will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support our understanding.</p>	<p>Focus: Bridging to the Testing Genre</p> <p>Text: <u>I Don't Want To!</u></p> <p>Approach:</p> <p>Resources/Materials:</p> <ul style="list-style-type: none"> • Bridging Assessment

Lesson 6

Drama/Play Genre Immersion

Lesson Overview: 5.5, Fig. 19A-C

Text: The Luckiest of Days (included in Handouts)

Approach: Shared Reading/Performance Reading

BEFORE THE LESSON

1. **Assign Parts of the Play** - There are 3 Scenes in the play The Luckiest of Days. Each Scene will be read by different students, so that each student has an opportunity to read a part. Preview the Play and assign parts based on which part would be most appropriate for the readers in your class.
 - Assign the 2 characters that appear in Scene I (Grandmother, Lakshmi) to 2 students in your class.
 - For Scene II, assign the 5 characters (Lakshmi, Grandmother, Vendor 1, Vendor 2, Vendor 3) to 5 different students in your class.
 - For Scene III, assign the 3 characters (Grandmother, Lakshmi, and Father) to 3 different students in your class.
 - **This means that 10 students would have an opportunity to read a character part. If you have time, you might want to read the play twice, each time with different students so that more students would have an opportunity to read. If not, choose 10 students to perform the reading.**

2. **Create Stopping Points** – **Record the following on sticky notes and place in the correct place in the play:**

- **Before Scene 1 read the stage directions, and ask:** *What can we predict about this play and the characters by reading these stage directions?*
- **After Scene I, ask:** *What do we learn about the plot and conflict of this play from this scene? (Grandmother and Lakshmi are very poor and running out of money. Lakshmi is confused because her father left her with a chest of coins, but she offers to go to work because her Grandmother is unable.)*
- **Before Scene II, ask:** *What is a vendor? (A vendor is someone who is selling something.)*
- **After Scene II, ask:** *What can you infer about Lakshmi from the events in the scene? (She is very clever and smart.) What part of the plot does this scene contain?*
- **After Act III, ask:** *What resolves the conflict from Scene I? (Father returns home with a chest of coins and promises to take care of Grandmother and Lakshmi because he is home for good.)*

3. **Make sure each student has a copy of the play (this play is located in the Handouts immediately following this lesson.)**

Shared Reading: The Luckiest of Days

1. **Introduce Text.** *“We are continuing our study of drama/plays Because a play is a story told through characters’ dialogue, we are going to share the reading of the play. I’m going to give each of you a part, and you will read your character’s part for the Act that I have assigned to you. Today, we are going to read a play called The Luckiest of Days!”*
2. **Allow students to read through their lines and become familiar with their part before you read the play together. Walk around and listen in to students as they read. Assist any students who are struggling with their lines.**
3. **After a few minutes, begin reading the play aloud.**

- **Stopping Points – At the end of each Act, you will stop to discuss the following:**
 - **Before Scene 1 read the stage directions, and ask:** *What can we predict about this play and the characters by reading these stage directions?*
 - **After Scene I, ask:** *What do we learn about the plot and conflict of this play from this scene? (Grandmother and Lakshmi are very poor and running out of money. Lakshmi is confused because her father left her with a chest of coins, but she offers to go to work because her Grandmother is unable.)*
 - **Before Scene II, ask:** *What is a vendor? (A vendor is someone who is selling something.)*
 - **After Scene II, ask:** *What can you infer about Lakshmi from the events in the scene? (She is very clever and smart.) What part of the plot does this scene contain?*
 - **After Act III, ask:** *What resolves the conflict from Scene I? (Father returns home with a chest of coins and promises to take care of Grandmother and Lakshmi because he is home for good.)*
 - Make sure each student has a copy of the play (this play is located in the Handouts)
- 4. **Independent Practice:** Using the play, **The Luckiest of Days**, students will cite a book example and record it in the Book Examples column of the **Drama/Play Genre Study Anchor Chart**. Students will complete the chart for **The Luckiest of Days** independently, with a partner, or with a small group.
- 5. **Reading Workshop: (Review any Reading Workshop Minilessons, as needed.)** Each day as students complete the **Independent Practice**, they should read their Independent Book, record their thinking on sticky notes and paste them in their Reading Notebook in the Reading Response section, and continue to keep a record of their reading.

Reading Workshop Review Minilessons

Up to this point, you have taught minilessons that have established routines and procedures for an effective Reading Workshop. You will want to review the expectations, as needed, for your students, so that they have a clear picture of what to do when they are through with the Independent Practice that follows your Whole Group teaching. Review and discuss the following bullet points with your students, as needed.

- Select a “Just Right” book that you are interested in and **want to read**.
- Follow the **Guidelines for Reading Workshop** (refer to the anchor chart)
- Track your thinking each day (use sticky notes, if needed)
- Complete a Reading Response by the end of the week
- Do your best reading and thinking every day. Happy Reading!

The Luckiest of Days

by L. Lee Smith

Characters

GRANDMOTHER: an elderly Indian woman

LAKSHMI: a young girl around the age of 12

FATHER: a tall Indian man

SERVANTS OF FATHER

Scene I

1 [The interior room of a tiny hut with a small yard and a skinny cow.]

2 **GRANDMOTHER:** Child, I have but one coin left. Nothing more. That's all there is between us and starvation.

3 **LAKSHMI:** How can that be true, Grandmother? When my father left me with you, he gave us a chest of coins so that there would be enough to sustain the two of us until he returned.

4 **GRANDMOTHER:** That is correct, my little one. He promised to return before the coins ran out. But he has not, and I fear now that he never will. I tried to make the coins last until you were old enough to work, but my efforts have failed. And I am far too old to work. My sight is almost gone, I have no strength, and I cannot hope to provide for us through the fruits of my labors, for there are none.

5 **LAKSHMI:** I know I am still young, Grandmother, and not very big in stature. But I am strong, and I can work!

6 **GRANDMOTHER:** That is very honorable of you, but no one will hire a child. There is barely enough work for the adults, nowadays. That is why your father left. We must think of something else.

7 **LAKSHMI:** We will go to the market, then, and see what we can buy for one coin. What else can we do?

8 **GRANDMOTHER:** You will have to go on your own, for I am too tired and old to move much. All this worry has made my condition worse. Be smart, my precious girl. Bring us something to eat and drink, food for our cow, and seeds for the garden. We will need all of it if we are to survive!

9 **LAKSHMI:** All for one coin? Even as young and foolish as I am, I know that is all but impossible. But I shall try my best, Grandmother.

- 10 **GRANDMOTHER:** You are a clever girl, Lakshmi — very smart and a quick learner. I am confident that you will figure it out. Here's a kiss for luck. Now, off with you!
[*Granddaughter exits.*]

Scene II

- 11 [*At the outdoor market where vendors are hawking their goods loudly.*]
- 12 **LAKSHMI:** There is so much noise and chaos, I can hardly think! Our last coin is clenched tightly in my fist, and my fist is in my pocket. Yet still I worry that I will lose it in this crowd.
- 13 **VENDOR 1:** Melons for sale! All kinds. Going cheap! Make a special deal just for you!
- 14 **VENDOR 2:** Mangos for sale! Big, juicy mangos! Best in market!
- 15 **VENDOR 3:** Eggplants for sale! Hot peppers! Squash!
- 16 **VENDOR 3:** Juicy oranges and tangerines, lemons and limes!
- 17 **LAKSHMI:** What can I buy that will give us food and drink, feed our cow, and provide us with seeds? Mangos would feed Grandmother and me, but not the cow. And mangos have one seed that takes too long to grow. Hot peppers would just make us thirsty. Citrus fruits make good drinks, but that's all.
- 18 **VENDOR 1:** Get your melons here! Good price. Going fast!
- 19 **LAKSHMI:** Melons are just what we need! We can eat them; they have lots of liquid for drinking; the cow likes the rinds, and there are lots of seeds that grow quickly in the garden. But I don't know how much they cost. I will hide near the melon stand and listen for awhile.
[*Hides behind the melon stand.*]
- 20 **VENDOR 1:** Eight melons? That will be two coins, please.
- 21 **WOMAN 1:** You said you have good prices! Two coins for eight melons is highway robbery! You cannot treat me with such disrespect and get away with it!
- 22 **VENDOR 1:** Okay, okay, lady. But keep it down. For you, just for you, just this once — one coin.
- 23 **WOMAN 1:** That's much better. Thank you and good day to you!
- 24 **LAKSHMI:** What a lucky day! Eight melons for one coin? I will ask for ten, and he will have to give them to me!
- 25 **VENDOR 1:** Hi there, little girl, what can I do for you?

- 26 **LAKSHMI:** I would like ten of your best melons, please!
- 27 **VENDOR 1:** Here you go! That will be three coins.
- 28 **LAKSHMI:** Three coins! You just gave that lady eight melons for one coin. I heard it. And if you want me to keep it quiet, you better give me ten!
- 29 **VENDOR 1:** Are you trying to blackmail me? Get out of my booth!
- 30 **LAKSHMI:** [*Shouting.*] Melons, eight for a coin! Get your juicy melons right —
- 31 [*People around the market take notice.*]
- 32 **VENDOR 1:** Okay, okay! Shhhh. You win! Here's your ten melons. Now get lost!
- 33 **LAKSHMI:** Do you want my coin?
- 34 **VENDOR 1:** What I want is for you to vanish, NOW! Look at the trouble you have caused me! Sorry, ladies and gentlemen. Just a little child playing a joke. Ha, ha, ha. I can't sell eight melons for one coin. I'd go broke! But how about six melons? I can do six.
- 35 [*People murmur. Some take him up on it. Lakshmi puts her melons into her wagon and quickly leaves.*]

Scene III

- 36 **LAKSHMI:** This cantaloupe juice is delicious, Grandmother.
- 37 **GRANDMOTHER:** It is very sweet and refreshing. And look at our garden, Lakshmi! So many melons!
- 38 **LAKSHMI:** We have plenty to eat and extras that I will take to the market to sell. We are going to be fine, Grandmother.
- 39 **GRANDMOTHER:** Lakshmi, look! My eyes must be playing tricks on me. What do I see coming down the road?
- 40 **LAKSHMI:** Just a band of pilgrims, Grandmother. Long beards, ragged clothes, and heavy loads.
- 41 **GRANDMOTHER:** Yet there is something so familiar about the tall man's movements. He moves like your father used to, so sure-footed and certain of where he was going. How I miss my son!
- 42 **FATHER:** You need miss him no more! I am returned, Mother!
- 43 **GRANDMOTHER:** It cannot be! This is the luckiest of days! [*Hugs and kisses her kneeling son.*] Lakshmi, come and kiss your father.

- 44 **FATHER:** Is this my little baby, all grown up? What have I sacrificed to make a fortune on the other side of the mountains? I have missed seeing this beautiful child grow. But I am home now, with coins enough to live for the rest of our days! Come here, Girl. Do not be shy. [*Lakshmi goes to him.*] So small and beautiful, just like her mother, the gods rest her soul.
- 45 **GRANDMOTHER:** Though she is small for her age, she is wise beyond her years. The coins you left ran out some time ago, and Lakshmi saved us from certain starvation. Now she grows melons and sells them at market. She provides all we need, and she is not even twelve years old! Look around you and see the enormity of her work.
- 46 **FATHER:** Such a clever girl! And with good business sense, just like her father. At least in this way you take after me. [*He winks at Lakshmi, then motions for a servant to bring a chest of coins, which he hands to his daughter.*] We will rely on you, Lakshmi, to keep our coins safe for us.
- 47 **LAKSHMI:** Not only will I keep them safe, I will make them grow, too, Father! I promise!
- 48 **FATHER:** You are right, Mother! This is the luckiest of days. Servants, unpack, for we have found our way home and are glad of it.

The End

Name: _____

Drama/Play- is a story that is meant to be performed for an audience

Noticings

Author's Purpose: to entertain

Characters: portrayed by the actors in the play; may include a narrator who provides background information and fills in details about the characters, setting, or events

Stage Directions: notes from the **playwright** (author/writer of the play) that tell actors how to move or with what emotion certain lines should be read; give information about how to set up the stage for the play, including props to use and what the actors might wear; stage directions usually appear in parentheses and in *italic* type.

Dialogue: the conversations between characters that are read aloud by actors; a play is made up almost entirely of dialogue.

Plot: the action of the story, or what happens, as revealed through dialogue and stage directions; may be based on real events and people or made up by the writer.

Setting: can be any place, real or imaginary; usually described in stage directions

Acts: large sections of a play between breaks; can be further divided into scenes

Scene: a part of the play in which the setting does not change; if the setting needs to change, then you move to a new scene.

Book Examples-The Luckiest of Days

Author's Purpose:

Characters:

Stage Directions:

Dialogue:

Plot:

Setting:

Acts:

Scene

Lesson 7

Inferring in Drama

Lesson Overview: 5.5/Fig. 19D

Text: The Luckiest of Days (included in handouts)

Approach: Minilesson

BEFORE THE LESSON

1. Create the Inference Anchor Chart with the definition and column headings completed. You will complete the rest with your students.

See completed **Inferring in Drama Anchor Chart**.

Inferring Minilesson

1. Display **Inferring in Drama Anchor Chart** and review the definition of each inferring.

Inferring in Drama The Luckiest of Days	
Text Evidence	Inference
<p>TEXT EVIDENCE: (COPY OR PASTE YOUR COPY/PASTE/TYPE out text to go with. But I am strong, and I am proud.)</p> <p>Paragraph 2</p> <p>What text evidence supports your inference?</p>	<p>THE READER CAN INFER THAT LAKSHMI:</p> <p>The reader can conclude that the play is divided into three scenes because . . .</p>
<p>What text evidence supports your inference?</p>	<p>Which of the plays used in this play is needed for the resolution of the conflict?</p>
<p>What text evidence supports your inference?</p> <p>FATHER: Is this my little baby, at grown up? Other one is sacrificed to make fortune on the other side of the mountains? Have missed seeing this beautiful young girl.</p>	<p>What can the reader infer about Lakshmi from this passage?</p>

2. “Sometimes you need to make an inference using text evidence and background knowledge. Today we are going to make inferences in Plays.” **Read the Text Evidence in the first row. You might want to open your copy of the text to that page.**
3. **Think aloud about how readers use text evidence and their schema to infer ideas about the text.** “Even though we are not going to record our schema/background knowledge on this chart, we can still use it in making our inference. In the text, I know that Grandmother and Lakshmi have almost run out of coins. Lakshmi is offering to go to work to make money because her grandmother is not able to work. If I were in Lakshmi’s shoes, I’m not sure I would have had said the same thing she did. I probably would’ve cried and been upset and felt sorry for myself. But not Lakshmi. She is ready and willing to try and get a job, even though she is just a kid! What words could we use to describe her? (*driven, perseverant, determined*) Let’s use those thoughts to write a inference about Lakshmi as a character.” **Model composing the inference then record it on the Anchor Chart in the first row.**
4. “Sometimes we need to find text evidence to support an inference.” **Read the inference from the second row. Think aloud about how readers use an inference to locate supporting text evidence.** “So, I need to infer WHY the playwright divided the play into 3 Scenes. Do playwrights just decide where to end a scene and begin another? What is the purpose of having scenes in a play? (*the scenes change when the setting changes to allow the stage crew to change the background and props.*) So, let’s go back and find the text evidence to support that inference. Where would we look to find out what the

setting is for each Scene? (*Stage directions for the scene*) What if there are not stage directions that explain the Scene, like in Scene 3? We have to infer the setting based on the character's dialogue! I can infer the setting of Scene 3 is back at Grandmother's hut because Lakshmi just bought the melons and was returning from the market."

Model locating the text evidence, then record it on the Anchor Chart.

5. Repeat the same process for the remaining row. (You could have students work in pairs or groups to make inferences for the remaining row and share their thinking with the class.)

Inferring in Drama "WITH ANSWERS"	
The Luckiest of Days	
Text Evidence	Inference
<p>LAKSHMI: I know I am not young, Grandmother, and not very big in nature. But I am strong, and I can work!</p> <p>Paragraph 5</p>	<p>The reader can infer that Lakshmi is -</p> <p>Lakshmi is very determined to help her family, no matter what she has to do. Even though she is still a child, she wants to get a job to help make money since Grandmother is unable to work.</p>
<p>What text evidence supports your inference?</p> <p>Scene I: (The interior room of a tiny hut with a small yard and a skinny cow.)</p> <p>Scene II: (At the outdoor market where vendors are hawking their goods loudly.)</p> <p>Scene III: The reader can infer Lakshmi is back at the hut she shares with Grandmother.</p>	<p>The reader can conclude that the play is divided into three scenes because -</p> <p>the setting of each Scene is different.</p>
<p>What text evidence supports your inference?</p> <p>(He winks at Lakshmi, the motions for a servant to bring a chest of coins, which he hands to his daughter.)</p>	<p>What of the props used in this play is needed for the resolution of the conflict?</p> <p>A chest of coins is a prop needed for the resolution of the conflict: they were poor and only had one coin left.)</p>
<p>Read this excerpt from the play:</p> <p>FATHER: Is this my little baby, all grown up? (What have I sacrificed to make fortune on the other side of the mountains? I have missed seeing this beautiful child grow.)</p>	<p>What can the reader infer about Father from this excerpt?</p> <p>He has been gone for years because he says he missed seeing his little baby grow up.</p>

7. **Independent Practice:** Students will use the **Inferring Handout** and the text **I Don't Want To!** (included in the handouts) to make inferences and locate text evidence to support inferences in their **Reading Notebook**.
8. **Reading Workshop:** Each day as students complete the independent practice, they **SHOULD** read their independent book, record thinking on sticky notes, paste them in their **Reading Notebook** in the **Reading Response** section, and continue to keep a **Record of their Reading**.

Inferring in Drama *WITH ANSWERS*

The Luckiest of Days

Text Evidence	Inference
<p>LAKSHMI: I know I am still young, Grandmother, and not very big in stature. But I am strong, and I can work!</p> <p>Paragraph 5</p>	<p>The reader can infer that Lakshmi is –</p> <p>Lakshmi is very determined to help her family, no matter what she has to do. Even though she is still a child, she wants to get a job to help make money since Grandmother is unable to work.</p>
<p>What text evidence supports your inference?</p> <p>Scene I: [The interior room of a tiny hut with a small yard and a skinny cow.]</p> <p>Scene II: [At the outdoor market where vendors are hawking their goods loudly.]</p> <p>Scene III: The reader can infer Lakshmi is back at the hut she shares with Grandmother.</p>	<p>The reader can conclude that the play is divided into three scenes because –</p> <p>the setting of each Scene is different.</p>
<p>What text evidence supports your inference?</p> <p>[He winks at Lakshmi, the motions for a servant to bring a chest of coins, which he hands to his daughter.]</p>	<p>Which of the props used in this play is needed for the resolution of the conflict?</p> <p>A chest of coins is a prop needed for the resolution of the conflict (they were poor and only had one coin left.)</p>
<p>Read this excerpt from the play.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p>FATHER: Is this my little baby, all grown up? What have I sacrificed to make fortune on the other side of the mountains? I have missed seeing this beautiful child grow.</p> </div>	<p>What can the reader infer about Father from this excerpt?</p> <p>He has been gone for years because he says he missed seeing his little baby grow up.</p>

Inferring in Drama

The Luckiest of Days

Text Evidence	Inference
<p>LAKSHMI: I know I am still young, Grandmother, and not very big in stature. But I am strong, and I can work!</p> <p>Paragraph 5</p>	<p>The reader can infer that Lakshmi is –</p>
<p>What text evidence supports your inference?</p>	<p>The reader can conclude that the play is divided into three scenes because -</p>
<p>What text evidence supports your inference?</p>	<p>Which of the props used in this play is needed for the resolution of the conflict?</p>
<p>Read this excerpt from the play.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p>FATHER: Is this my little baby, all grown up? What have I sacrificed to make fortune on the other side of the mountains? I have missed seeing this beautiful child grow.</p> </div>	<p>What can the reader infer about Father from this excerpt?</p>

Name: _____

Inferring in Drama

The Luckiest of Days

Text Evidence	Inference
<p>What text evidence supports your inference?</p>	<p>What event helps Cara solve Cody's problem?</p>
<p>Read the excerpt from the play.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>MOM: <i>[From outside the bedroom door.]</i> That's right, Cody! Moms do!</p> <p><i>[Both Cody's and Cara's eyes fly wide open! Then they start to work feverishly.]</i></p> </div>	<p>The reader can conclude that Mom --</p>
	<p>How is Cara different from Cody?</p>
<p>Read this excerpt from the play.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>CARA: I think I dropped it under here. <i>[Looks under bed and sees Cody's mess.]</i> Oh, well. Not here. I must have taken it downstairs.</p> </div>	<p>What can the reader infer about Cara from this excerpt?</p>

I Don't Want To!

by Laura Bresko

Characters

CODY: a young boy, age 10

CARA: his older sister, age 11

MOM: the children's mother

1 *[An upstairs bedroom in the Noall family home.]*

2 **CODY:** *[Sitting on the floor playing catch with himself.]* I don't want to make my bed. I want to go outside!

3 **CARA:** *[Sitting on Cody's messy bed, reading a book.]* So do I, but Mom and Dad said we can't go anywhere until you've done it. So hurry up or we'll never get to have a game of catch today.

4 **CODY:** *[Whining.]* I don't want to. In order to make my bed, I have to unearth it first! All of my action figures have to be put away. And my clothes have to go into the hamper or be hung up in the closet. And I have to...Hey, do you see that? *[Looking under his bed.]*

5 **CARA:** See what? *[Bending down.]* I don't see anything but shadows under here.

6 **CODY:** There're my missing army men! *[Slides under the bed.]* Tat-a-tat-tat- tat. Oh no, I think I've been shot. Ba-ba-ba-ba-ba. Pop! Run for cover, men!

7 **CARA:** *[Stands up.]* Cody, stop delaying and get out from under there.

8 **CODY:** *[Grabs Cara's leg.]* We have a prisoner, sir! What should we do with her? *[In a fake voice.]* Take her to a holding cell. *[Normal voice.]* Yes, sir! *[Grabs both of Cara's legs and makes her fall down with a big thud, then drags her under the bed, where she drops her book.]*

9 **CARA:** *[Giggling while struggling to get away.]* You won't take me alive!

10 **MOM:** *[From downstairs.]* Cody, what's that noise I hear? Are you finished making your bed yet?

11 **CODY:** *[Yelling.]* I'm working on it!

12 **CARA:** *[Standing up and brushing herself off.]* You are not. I'm going downstairs to tell Mom that you're just fooling around up here, as usual. *[Heads for door.]*

13 **CODY:** Oh no you're not! *[In a fake voice.]* Detain the prisoner now, soldier! *[Crawls out from under the bed and grabs Cara, pushing her into his closet.]*

- 14 **CARA:** [*Beating on the closet door.*] Let me out, you ding-a-ling! You're going to get into so much trouble.
- 15 **MOM:** [*Opens door to bedroom; in a fake voice.*] That's right, soldier! We have you cornered now. Back away from the door and put your hands where I can see them!
- 16 **CODY:** [*Backing away from closet.*] Aw, Mom!
- 17 **CARA:** [*Emerges from closet, upset.*] He doesn't want to make his bed, so he started playing with his army men, and then he put me in the closet!
- 18 **MOM:** At ease, soldier. We will force our prisoner to make his bed or he will get no lunch. [*In a normal voice.*] Now go downstairs and eat your pizza, Cara. And you, young man, will be released from prison as soon as your bed is made!
- 19 **CODY:** Pizza for lunch? You didn't tell me that!
- 20 **MOM:** There won't be any pizza for lunch unless that bed is made! I will be back to inspect in five minutes. [*Exits.*]
- 21 **CODY:** [*Starting to put things away.*] I don't want to do any of this. But I better hurry up or Cara will eat all of my pizza. Pizza is my favorite food in the whole, wide world! [*Pauses.*] Hmmm. Putting everything away will take too long. Let's see — I'll just shove the clothes under here and put all the action figures into this box and — voila! No one will ever know! [*Makes his bed.*]
- 22 **MOM:** [*Calling from downstairs.*] Soldier, are you ready for an inspection?
- 23 **CODY:** Yes, Ma'am!
- 24 **MOM:** [*Entering room.*] What a transformation! Where once there was clutter and dirty laundry, there is now cleanliness and a made bed, and all in record time. You've done a fine job, soldier. You are free to go.
- 25 **CARA:** [*Entering room.*] Did you see my book? I know I had it in my hands before you imprisoned me. It must have — [*Bends down to look under the bed.*]
- 26 **CODY:** Cara, no! Your book is not — [*Looks guilty; Mom notices his expression.*].
- 27 **CARA:** I think I dropped it under here. [*Looks under bed and sees Cody's mess.*] Oh, well. Not here. I must have taken it downstairs.
- 28 **MOM:** Hurry up, you two. The pizza is going to be cold! [*Exits.*]
- 29 **CODY:** Cara, that was very cool of you to not rat me out to Mom.

30 **CARA:** Yes, it was. I don't know why I'm being so nice to someone who threw me into a closet!

31 **CODY:** Aw, c'mon, Cara. I was just playing with you.

32 **CARA:** Yeah, well, Mom is NOT going to be playing with us if she sees this mess. Now I'm in it, too. So let's get started.

33 **CODY:** But...I thought we were going to eat pizza and then go outside. I don't want to hang up my clothes!

34 **CARA:** And I don't want to be exposed as a co-conspirator when Mom finds out what you've done. So let's get to work!

35 **CODY:** How will she ever know?

36 **CARA:** Moms know everything.

37 **MOM:** [*From outside the bedroom door.*] That's right, Cody. Moms do!

38 [*Both Cody's and Cara's eyes fly wide open! Then they start to work feverishly.*]

The End

Lesson 8

Understanding Theme in Plays

Lesson Overview: 5.5, 5.3/Fig. 19D

Text: Lovely on the Inside, The Luckiest of Days

Approach: Minilesson

BEFORE THE LESSON

1. Display the **Common Themes Anchor Chart** from Block 1 - picture included.
2. Create the **Understanding Theme Anchor Chart** with the definitions completed, but leaving the table blank.

Theme Minilesson

1. Display **Common Themes Anchor Chart** and discuss it with your students.
- Theme is an abstract concept for students. This anchor chart explains many common themes that appear in literature. Students need to be able to connect texts they read to the ideas on the chart in order to infer a specific them.



2. Display **Understanding Theme in Plays Anchor Chart** and discuss it with your students.
- Complete the first two rows of the chart with your students using the **Common Themes Anchor Chart** and the text. Model your thinking as you complete each section. ***A completed sample is included in the handouts.***
 - For the last row, allow students to complete the Lesson Learned column and the Theme column

Understanding THEME		
Theme = the implied message, moral, or lesson in the story.		
The author uses the character's lesson to teach the reader something about life.		
Text	Lesson Character Learned	THEME
"Lovely on the Inside"		
"The Luckiest of Days"		
"I Don't Want To!"		

3. **Independent Practice:** Students will fill in the Personal Connection and explain the Theme of "I Don't Want To!" using their **Reading Notebook**.
4. **Reading Workshop:** Students engage in Reading Workshop when they complete the Independent Practice.

Respect

These characters are general to others in the story.

Honesty

These characters learn to tell the truth even when it may be difficult.

These characters learn how to show respect to others in the story.

Kindness

Acceptance

These characters learn to accept others for their differences.

Courage

These characters learn to face their fears.

Be Responsible

These characters learn to do the right thing.

Compassion

These characters find ways to show concern for other characters that were hurt or suffering.

Never Give Up!

These characters face challenges and obstacles but they do not give up.

Friendship

These characters know what it means to be a good trustworthy friend.

THEME

The message
moral, or lesson.

Sometimes it's

Stated

The author tells what the THEME is. Fables give the THEME at the end.

Sometimes it's

Implied

You have to use the setting and events to find the THEME. Most stories are like this.

Common Themes

Elizabeth Ridgeway

Understanding THEME

ANSWERS

Theme = the implied message, moral, or lesson in the story.

- ~ The author uses the character's lesson to teach the reader something about *life*.

Text	Lesson Character Learned	THEME
<p>“Lovely on the Inside”</p>	<p>Loveli learned that the way she looks doesn't make her better than anyone else.</p> <p>Pride learned that his status as “Prince” doesn't make him better than anyone else.</p> <p>Loveli and Pride both learned that loving their family is more important than anything else after they think their mother has died.</p>	<ul style="list-style-type: none"> • Acceptance, Kindness, Compassion <p>True beauty comes from your heart.</p> <p>Treat others as you would like to be treated.</p> <p>The most rewarding feeling is giving of yourself to those in need.</p>
<p>“The Luckiest of Days”</p>	<p>Lakshmi found a way to cleverly meet all of her needs for survival, even though she only had one coin.</p>	<ul style="list-style-type: none"> • Courage, Never Give Up <p>Persistence pays off.</p> <p>Smart choices can often get better results.</p>
<p>“I Don't Want To!”</p>		

Understanding THEME

Theme = the implied message, moral, or lesson in the story.

- ~ The author uses the character's lesson to teach the reader something about *life*.

Text	Lesson Character Learned	THEME
"Lovely on the Inside"		
"The Luckiest of Days"		
"I Don't Want To!"		

Lesson 9

Bridging: Genre-Drama/Plays

Lesson Overview: 5.5, 5.3/Fig. 19D

Text: The Luckiest of Days

Approach: Minilesson

BEFORE THE LESSON

1. Read the selection that is included as a handout at the end of this lesson **The Luckiest of Days**. You will be using this selection to read aloud and THINK aloud with your students, either under the document camera or on the SmartBoard. During the lesson, you will want to track your thinking about what you are reading, according to the genre noticings and minilessons you taught. (For example, you will want to record inferences, make inferences, identify any themes you notice, and record the purpose of any media that may be included.) Identify and plan these Think Aloud stopping points using sticky notes and **The Luckiest of Days**. Be familiar with the text and what you want to record on the passage before you teach the lesson.
2. Cut apart the questions that follow **The Luckiest of Days** so that you can attach them to the appropriate anchor chart.

Bridging: Drama/Plays Minilesson

1. Read **The Luckiest of Days** with the Think Aloud stopping points you created before the lesson.
2. Make sure the **Plot in Drama Anchor Chart, Stage Directions Anchor Chart, Summarizing Drama Anchor Chart, Inferring in Drama, and Understanding Theme Anchor Chart** are visible and accessible in your classroom. Explain that test makers have certain language that they use when they write test questions.
 - You must *explicitly* make the connection between the skills they have learned in class and what the test question is asking the reader to do.
3. Using the questions from **The Luckiest of Days**, read the first question and explain what the question is asking the reader to do. Then model using the appropriate Anchor Chart and the evidence from the text to support your thinking in crafting your answer.

For example, you might say:

*“What lesson does Lakshmi learn in the market?”- This stem tells me that I need to infer the **THEME** of Scene II, where Lakshmi is actually at the market. So, I’m going to go back to Scene II and remind myself of what lesson she learned there. I know Lakshmi only had one coin, but she needed to get all these things for her family. She watched a woman make a deal on the melons and used that situation to trick the vendor into giving her melons for free! So, I can infer that she learned that her smart thinking can help her in difficult situations. I need to read the answer choices and find the answer choice that I have text evidence to support from the passage. Now, let’s read the answer choices.” Read each answer choice and think through what makes it a possibility or not. Refer to the text **EACH** time for every answer choice to model going back to passage to locate text evidence for your students. You might want to mark the answer that you think is correct with a maybe dot or question mark until you read and think through all the answer choices. Then mark the correct answer, **(J)**.*

4. Cut out this question and add it to the appropriate anchor chart (in this case you will add this

question to the THEME anchor chart).

5. Continue using this same process until you have bridged all 10 questions.

Question 2=Plot Anchor Chart **Answer: D**

Question 3= Inferring Anchor Chart **Answer: G**

Question 4=Inferring Anchor Chart **Answer: D**

Question 5=Stage Directions Anchor Chart **Answer: F**

Question 6=Stage Directions Anchor Chart **Answer: A**

Question 7=Summary Anchor Chart **Answer: J**

Question 8=Inferring Anchor Chart **Answer: B**

6. **Reading Workshop:** Each day as students complete the independent practice, they **SHOULD** read their independent book, record thinking on sticky notes, paste them in their **Reading Notebook** in the **Reading Response** section, and continue to keep a **Record of their Reading**.

The Luckiest of Days

by L. Lee Smith

BRIDGING READ ALOUD AND MODELING

Characters

GRANDMOTHER: an elderly Indian woman

LAKSHMI: a young girl around the age of 12

FATHER: a tall Indian man

SERVANTS OF FATHER

Scene I

1 [The interior room of a tiny hut with a small yard and a skinny cow.]

2 **GRANDMOTHER:** Child, I have but one coin left. Nothing more. That's all there is between us and starvation.

3 **LAKSHMI:** How can that be true, Grandmother? When my father left me with you, he gave us a chest of coins so that there would be enough to sustain the two of us until he returned.

4 **GRANDMOTHER:** That is correct, my little one. He promised to return before the coins ran out. But he has not, and I fear now that he never will. I tried to make the coins last until you were old enough to work, but my efforts have failed. And I am far too old to work. My sight is almost gone, I have no strength, and I cannot hope to provide for us through the fruits of my labors, for there are none.

5 **LAKSHMI:** I know I am still young, Grandmother, and not very big in stature. But I am strong, and I can work!

6 **GRANDMOTHER:** That is very honorable of you, but no one will hire a child. There is barely enough work for the adults, nowadays. That is why your father left. We must think of something else.

7 **LAKSHMI:** We will go to the market, then, and see what we can buy for one coin. What else can we do?

- 8 **GRANDMOTHER:** You will have to go on your own, for I am too tired and old to move much. All this worry has made my condition worse. Be smart, my precious girl. Bring us something to eat and drink, food for our cow, and seeds for the garden. We will need all of it if we are to survive!
- 9 **LAKSHMI:** All for one coin? Even as young and foolish as I am, I know that is all but impossible. But I shall try my best, Grandmother.
- 10 **GRANDMOTHER:** You are a clever girl, Lakshmi — very smart and a quick learner. I am confident that you will figure it out. Here's a kiss for luck. Now, off with you! [*Granddaughter exits.*]

Scene II

- 11 [*At the outdoor market where vendors are hawking their goods loudly.*]
- 12 **LAKSHMI:** There is so much noise and chaos, I can hardly think! Our last coin is clenched tightly in my fist, and my fist is in my pocket. Yet still I worry that I will lose it in this crowd.
- 13 **VENDOR 1:** Melons for sale! All kinds. Going cheap! Make a special deal just for you!
- 14 **VENDOR 2:** Mangos for sale! Big, juicy mangos! Best in market!
- 15 **VENDOR 3:** Eggplants for sale! Hot peppers! Squash!
- 16 **VENDOR 3:** Juicy oranges and tangerines, lemons and limes!
- 17 **LAKSHMI:** What can I buy that will give us food and drink, feed our cow, and provide us with seeds? Mangos would feed Grandmother and me, but not the cow. And mangos have one seed that takes too long to grow. Hot peppers would just make us thirsty. Citrus fruits make good drinks, but that's all.
- 18 **VENDOR 1:** Get your melons here! Good price. Going fast!
- 19 **LAKSHMI:** Melons are just what we need! We can eat them; they have lots of liquid for drinking; the cow likes the rinds, and there are lots of seeds that grow quickly in the garden. But I don't know how much they cost. I will hide near the melon stand and listen for awhile. [*Hides behind the melon stand.*]
- 20 **VENDOR 1:** Eight melons? That will be two coins, please.
- 21 **WOMAN 1:** You said you have good prices! Two coins for eight melons is highway robbery! You cannot treat me with such disrespect and get away with it!
- 22 **VENDOR 1:** Okay, okay, lady. But keep it down. For you, just for you, just this once — one coin.

- 23 **WOMAN 1:** That's much better. Thank you and good day to you!
- 24 **LAKSHMI:** What a lucky day! Eight melons for one coin? I will ask for ten, and he will have to give them to me!
- 25 **VENDOR 1:** Hi there, little girl, what can I do for you?
- 26 **LAKSHMI:** I would like ten of your best melons, please!
- 27 **VENDOR 1:** Here you go! That will be three coins.
- 28 **LAKSHMI:** Three coins! You just gave that lady eight melons for one coin. I heard it. And if you want me to keep it quiet, you better give me ten!
- 29 **VENDOR 1:** Are you trying to blackmail me? Get out of my booth!
- 30 **LAKSHMI:** [*Shouting.*] Melons, eight for a coin! Get your juicy melons right —
- 31 [*People around the market take notice.*]
- 32 **VENDOR 1:** Okay, okay! Shhhh. You win! Here's your ten melons. Now get lost!
- 33 **LAKSHMI:** Do you want my coin?
- 34 **VENDOR 1:** What I want is for you to vanish, NOW! Look at the trouble you have caused me! Sorry, ladies and gentlemen. Just a little child playing a joke. Ha, ha, ha. I can't sell eight melons for one coin. I'd go broke! But how about six melons? I can do six.
- 35 [*People murmur. Some take him up on it. Lakshmi puts her melons into her wagon and quickly leaves.*]

Scene III

- 36 **LAKSHMI:** This cantaloupe juice is delicious, Grandmother.
- 37 **GRANDMOTHER:** It is very sweet and refreshing. And look at our garden, Lakshmi! So many melons!
- 38 **LAKSHMI:** We have plenty to eat and extras that I will take to the market to sell. We are going to be fine, Grandmother.
- 39 **GRANDMOTHER:** Lakshmi, look! My eyes must be playing tricks on me. What do I see coming down the road?
- 40 **LAKSHMI:** Just a band of pilgrims, Grandmother. Long beards, ragged clothes, and heavy loads.
- 41 **GRANDMOTHER:** Yet there is something so familiar about the tall man's movements. He moves like your father used to, so sure-footed and certain of where he was going. How I miss my son!
- 42 **FATHER:** You need miss him no more! I am returned, Mother!

- 43 **GRANDMOTHER:** It cannot be! This is the luckiest of days! [*Hugs and kisses her kneeling son.*] Lakshmi, come and kiss your father.
- 44 **FATHER:** Is this my little baby, all grown up? What have I sacrificed to make a fortune on the other side of the mountains? I have missed seeing this beautiful child grow. But I am home now, with coins enough to live for the rest of our days! Come here, Girl. Do not be shy. [*Lakshmi goes to him.*] So small and beautiful, just like her mother, the gods rest her soul.
- 45 **GRANDMOTHER:** Though she is small for her age, she is wise beyond her years. The coins you left ran out some time ago, and Lakshmi saved us from certain starvation. Now she grows melons and sells them at market. She provides all we need, and she is not even twelve years old! Look around you and see the enormity of her work.
- 46 **FATHER:** Such a clever girl! And with good business sense, just like her father. At least in this way you take after me. [*He winks at Lakshmi, then motions for a servant to bring a chest of coins, which he hands to his daughter.*] We will rely on you, Lakshmi, to keep our coins safe for us.
- 47 **LAKSHMI:** Not only will I keep them safe, I will make them grow, too, Father! I promise!
- 48 **FATHER:** You are right, Mother! This is the luckiest of days. Servants, unpack, for we have found our way home and are glad of it.

The End

- 1** What lesson does Lakshmi learn in the market?
- F** She has a way to make people listen.
 - G** She wants to grow melons to make money.
 - H** She is good at tricking people.
 - J** She can use her mind to help her family.
- 2** Which of these events resolves Lakshmi's main conflict in the play?
- A** She decides to buy melons at the market.
 - B** She gets to keep her one coin.
 - C** Her grandmother finds a job.
 - D** Her father returns home with a chest full of coins.
- 3** Why does the melon vendor want Lakshmi to be quiet?
- F** She wants to play a joke.
 - G** She is trying to trick him.
 - H** He wants to steal from her.
 - J** She is lying about his prices.

- 4** How does Scene I differ from Scene II?
- A** Scene I contains more action.
 - B** Scene II takes place in a hut..
 - C** Scene II includes less stage directions..
 - D** Scene II presents different characters.
- 5** What is the purpose of the stage direction in paragraph 11?
- F** To describe the environment of the market
 - G** To explain why Lakshmi went to the market
 - H** To explain what is for sale in the market
 - J** To describe how Lakshmi feels in the market
- 6** What is the purpose of the stage direction "*Shouting*" in paragraph 30?
- A** To tell the actor playing Lakshmi how to speak
 - B** To describe what the actor playing Lakshmi looks like
 - C** To explain to the audience how Lakshmi sounds
 - D** To show the audience why Lakshmi acts awkwardly

7 Which of the following is the best summary of Scene III?

- F** Lakshmi tricks the melon vendor at the market. Her grandmother says that it is the luckiest of days and they will eat melons for weeks.
- G** Lakshmi's father leaves coins for her and her grandmother to use. The coins run out and Lakshmi must make more money.
- H** Lakshmi uses the last coin to buy melons at the market. Her grandmother makes cantaloupe soup from the melons.
- J** Lakshmi has grown melons, and she and her grandmother are no longer starving. Lakshmi's father comes home and is proud of his daughter.

8 Read this sentence from paragraph 47.

LAKSHMI: Not only will I keep them safe, I will make them grow, too, Father! I promise!

Based on this sentence, what will Lakshmi do?

- A** Work with her father
- B** Make more money
- C** Eat cantaloupe soup
- D** Plant more melons

Lesson 10

Bridging: Genre-Drama/Plays

Lesson Overview: 5.5, 5.3/Fig. 19D

Text: The Bird with the Broken Wing

Approach: Minilesson

1. **Independent Practice:** Student will complete the bridging assessment, included in the handouts: **The Bird with the Broken Wing.**
 - Use the data from this assessment to make informed decisions about individual student's needs.

Read the selection. Then choose the best answer to each question.

The Bird with the Broken Wing

An Adaption

Characters

LITTLE BIRD

THE OAK

THE MAPLE

THE WILLOW

THE SPRUCE

THE PINE

THE JUNIPER

JACK FROST

FOREST FAIRY

Scene 1

- 1 **THE WILLOW:** I think you should have gone on with the other birds. I cannot take you in. I do not know your name or anything about you.
- 2 **LITTLE BIRD:** My dear bird friends, how I wish you were here! The Oak, the Maple, and the Willow have all turned me away. I am as lonely as a single star in the night sky.
- 3 **THE SPRUCE:** Little bird with the broken wing, come to me! Can you hop up into my branches if I hold them down to you? I am not as handsome as the Maple, but my leaves grow thick and strong and can hold you.
- 4 [*Spruce leans over slowly, and Little Bird hops onto one of the branches.*]
- 5 **LITTLE BIRD:** I could never thank you enough for your goodness.

- 6 **THE SPRUCE:** Do not speak of that, dear little bird. I am saddened that my fellow trees would not shelter you. We should all be helpful to one another.
- 7 **THE PINE:** Well said, Spruce. And while I am not as strong as the Oak, Little Bird, I can block out the cold north wind. Rest warm in Spruce's branches.
- 8 **THE JUNIPER:** Little Bird, because you are hungry, you should eat my berries. Perhaps then you can rest.
- 9 **LITTLE BIRD:** Thank you, dear Juniper. Your berries are good, and I am hungry no longer. I'll go to sleep now. Good night, dear trees.

Scene 2

- 10 *[It is midnight in the forest. It is dark onstage except for a spotlight shining on Jack Frost and Forest Fairy, standing center stage.]*
- 11 **JACK FROST:** Do you know why I have come?
- 12 **FOREST FAIRY:** Yes, Mr. Frost. I know you must touch all the leaves, changing them to gold and crimson and brown hues. I dislike having the leaves fall, and yet you and I must obey the orders of King Winter. But—
- 13 **JACK FROST:** But what, dear Fairy? You speak as if you have some wish to make.
- 14 **FOREST FAIRY:** I must tell you of an unhappy event. Such a dear little bird came to the forest earlier this evening. He had a broken wing, and he was tired and cold and hungry. He asked for shelter from the great Oak, the proud Maple, and the graceful Willow, and all refused. I was angered and ashamed of my trees!
- 15 **JACK FROST:** All the trees in this forest refused to help a tired little bird?

- 16 **FOREST FAIRY:** No. Just as I was about to chide the three trees, I heard the Spruce invite him to come to her branches for shelter. Then the Pine offered to keep the north wind from him, and the Juniper gave him berries to eat. Considering this, could you—
- 17 **JACK FROST:** Yes, yes, I know exactly what you wish to ask, Forest Fairy. The leaves of the proud Oak, the Maple, and the Willow shall fall to the ground when the cold of winter comes. But the Spruce, the Pine, the Juniper, and all their family shall keep their leaves, and all through the year, they shall be green. They shall be called the Evergreen Trees.

1 In paragraph 26, the word chide means to —

- A greet
 - B scold
 - C observe
 - D interrupt
-

2 What is the theme of the play?

- A Friendships take time.
 - B It is important to work together.
 - C Kindness is rewarded.
 - D All creatures should respect nature.
-

3 How does Scene 2 differ from Scene 1?

A Scene 2 contains more action.

B Scene 2 takes place in the forest.

C Scene 2 includes more stage directions.

D Scene 2 presents different characters.

4 Which sentence best summarizes Scene 2?

- A** Jack Frost arrives in the forest to fulfill King Winter's orders for the trees to lose their leaves as fall turns to winter.
 - B** Forest Fairy admits to Jack Frost that she is ashamed of the way some of the forest trees treated Little Bird, who was injured and needed shelter and food.
 - C** When Forest Fairy tells Jack Frost about the helpfulness of some of the forest trees, Jack Frost decides to honor them with leaves that are always green.
 - D** Jack Frost learns from Forest Fairy that Little Bird is injured and has been given shelter in the forest by the Spruce, the Pine, and the Juniper.
-

5 Which of these events resolves Little Bird's conflict in the play?

- A** Little Bird lands on the ground.
- B** Little Bird is given a place to sleep for the night.
- C** Little Bird flies south with his friends.
- D** Little Bird wishes the trees a good night.

-
- 6 What can the reader conclude from the last paragraph of Scene 2?
- A Jack Frost is concerned about not completing King Winter's orders.
 - B The Oak, the Maple, and the Willow will die without their leaves.
 - C Jack Frost knows what Forest Fairy's wish is because she has requested it before.
 - D The selfishness of the Oak, the Maple, and the Willow has a negative consequence.
- 7 Read these lines from Scene 1 of the play.

THE OAK: I am sorry, but my branches are all occupied by the squirrels gathering acorns before winter comes.

THE MAPLE: My house is in perfect order, and I cannot think of disturbing it.

What do these lines represent?

- A The reasons why the trees dislike Little Bird
- B The ways the trees prepare for the coming winter
- C The excuses the trees give for not helping Little Bird
- D The different purposes that the trees serve in the forest

Answer Key: The Bird with the Broken Wing

1. B
2. C
3. D
4. C
5. B
6. D
7. C

Block 3: Drama

Lesson	TEKS & Objective/Product	Procedure
11	TEKS: 5.5A, Fig. 19F Obj: We will analyze the similarities and differences between an original text and its dramatic adaptation. Product: I will analyze the similarities and differences between an original text and its dramatic adaptation.	Focus: Comparing an Original Text with a Play Text: Fiction Book or Story of Your Choice (needs to be something you have read aloud to your students) Approach: Minilesson Resources/Materials:
12	FLEX DAY	

Lesson 10

Comparing an Original Text with a Dramatic Adaptation

Lesson Overview: 5.5A

Text: Fiction Book or Story of Your Choice (needs to be something you have read aloud to your students)

Approach: Minilesson

This is a higher level thinking assignment. It will be extremely difficult for some students. You will often have to assist and direct students to complete the assignment. You may use your Flex Day to have students perform their scripts they wrote. This Student Expectation is not eligible for testing, so it is not important they get the script “right,” but they need the background knowledge to be prepared for dramatic literature in 6th grade.

BEFORE THE LESSON

- Group students into cooperative learning groups of 2-4 students. The groups of students will be writing a “dramatic adaptation” of an event/paragraph/page of the text you chose.
- Divide the text into events, paragraphs, or pages depending on the needs of your students in your classroom. Make copies of the parts each group will need, so they have a copy of the original text in front of them.

Comparing an Original Text with a Dramatic Adaptation

1. Tell students they are going to be playwrights for the day! Give them an overview of their assignment that day. They will be taking an original text and adapting it into a play, just like real playwrights do when they write play scripts.
2. Have groups read through their parts of the text, so they know what events they will need to cover. They can list the event in sequential order. Also, they need to make a list of the characters that will appear in their “Scene.”
3. Explain that playwrights only have 2 things in a script for actors to be able to tell the story from the original text: STAGE DIRECTIONS and DIALOGUE. They should use BOTH to complete their scripts.
4. Assist students as needed.
5. Allow students to perform their play they wrote, if you have time!