

80

AmplifyCKLA



Unit 9

A-011

Teacher Guide

GRADE

Grade 5

Unit9

Building Up the World: Global Architecture

Teacher Guide



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Welcome to Amplify CKLA

Dear Educator,

I am thrilled to welcome you to your Amplify CKLA 3rd Edition Teacher Guide.

At Amplify, we are dedicated to collaborating with educators like you to create learning experiences that support literacy development for all students. Amplify CKLA was designed to help you bring effective Science of Reading practices to life in your classroom, and we have been thrilled to see the impact it has had on students across the country.

The 3rd Edition builds on the robust principles and instruction of previous editions of Amplify CKLA to provide better-than-ever support for teaching and learning.

We've made significant improvements to Amplify CKLA in the areas you told us mattered most. In 3rd Edition, you will find more opportunities for differentiation to meet the needs of all learners—including multilingual/English learners—streamlined pacing, and bolstered writing instruction based on the science of reading and writing.

At its foundation, Amplify CKLA is built on the finding that word recognition and language comprehension are both critical to reading comprehension and writing composition.

In Grades 3–5, Amplify CKLA lessons combine skills and knowledge in content-driven units with increasingly complex texts, close reading, and a greater writing emphasis. Students start to use their skills to go on their own independent reading and writing adventures.

I know how overwhelming it can feel to start a new curriculum, but you are not alone! As you embark on this literacy journey with Amplify CKLA, we are here to support. We offer comprehensive professional development resources, including videos, podcasts, webinars, and virtual and in-person training, to help you make the shift to the Science of Reading.

We share the common belief that every child deserves to become a proficient, enthusiastic reader and writer, and I am confident that we can realize this goal together. Thank you for your unwavering commitment to your students' success and for your role in shaping the future of literacy instruction.

Sincerely,

Laubert _uzan

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AmplifyCKLA

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The Core Knowledge Foundation, which developed the first edition of CKLA over many years. This includes Core Knowledge Foundation staff as well as countless contributors, educators, and students who field-tested CKLA and provided invaluable feedback in its development.



Educators across the country who have provided essential feedback on previous editions of CKLA, helping us to make the program better for teachers and students.

Grade 5 | Unit 9 Contents

BUILDING UP THE WORLD: GLOBAL ARCHITECTURE

Introduction

Lesson 1 Designing and Building: Origins of Architecture

Reading (45 min.)

- Core Connections: Introduction to Architecture
- Read-Aloud: Origins of Architecture
- KWL Chart
- Word Work: Marble

Lesson 2 Classic Architecture Meets Contemporary Design

Reading (30 min.)

- Introduce the Text
- Close Reading: "The Creator of the Louvre Pyramid"
- Partner Discussion: Activity Page 2.1
- Word Work: Imitating

Lesson 3 Two Unique Homes

Reading (40 min.)

- Introduce the Text
- Small Group Reading: "Two Unique Homes"
- KWL Chart
- Word Work: Permits

Lesson 4 Two Innovative Schools

Reading (50 min.)

- Introduce the Text
- Partner Reading: "Two Innovative Schools"
- Discussion: Compare and Contrast
- Word Work: Prone

Writing (35 min.)

Speaking and Listening (30 min.)

Modeling: Writing a Research

Text-Based Research Question

Question

• Modeling: Paraphrasing Text

Writing (30 min.)

Paragraph

· Compare and Contrast

· Write a Compare and Contrast

- Paraphrasing Text
- Consider and Combine

Writing (40 min.)

- Introduce Architecture Fair and Research Project
- Introduce Research Process
- Inquiry and Research: Model and Brainstorm
 Question
- Sharing Research Questions

Morphology: Root Word ArchPractice Root Word

Arch

Language (15 min.)

30

Language (15 min.)

Adding Prepositions

Writing (30 min.)

Research Preparation

Research Skills Application

42

64

8

1

 Reintroduce the Text Read-Aloud: Excerpts from 13 Skyscrapers Children Should Know Word Work: Concrete 	 Modeling: Sky Skyscraper D Modeling: Arc Inquiry and A 	vscraper Desigr esign and Parag hitecture Resea	graph Drafting arch	
Lesson 7 Maya Lin and Places V	Vhere Peop	ole Remen	nber	112
 Reading (40 min.) Introduce the Read-Aloud Read-Aloud: Maya Lin: Artist-Architect of Lignand Lines Making Inferences Word Work: Suspended 	ht • Disc Men	ing and ing (10 min.) ussion: norial Form Function	 Writing (40 min.) Planning Graphic Organizer Overview Model: Using the Planning Graphic Organizer Planning to Write 	
Lesson 8 Antoni Gaudí's Imagi	nation			132
 Reading (45 min.) Introduce the Read-Aloud Read-Aloud: <i>Gaudí: Architect of Imagination</i> Summarizing Word Work: <i>Will</i> 	L	peaking and istening (10 mi Innovative Thinking Discussion	Writing (35 min.)Independent ResearchDraft Introduction	
Lesson 9 Zaha Hadid's Inspirat	tion			148
 Read-Aloud: Building Zaha: The Story of Architect Zaha Hadid Read-Aloud Discussion Outline Model: Store Stor		15 min.) Parts of Informative Writing Piece and Planning Sample Body Paragraph aragraph(s) Drafting		

• Introduce the Text

- Should Know
- Skyscrapers Notes
- Word Work: Story

Lesson 6 Skyscrapers: Design and Process

Reading (30 min.)

Lesson 5 Building Skyscrapers: When and Where Reading (40 min.)

- Read-Aloud: Excerpts from 13 Skyscrapers Children

Writing (60 min.)

Speaking and Listening (35 min.)

- Modeling: Designing an Infographic
- Infographic Creation and Share

Writing (15 min.)

- Modeling: Revising a Research Question
- Revising the Research Question

98

84

Lesson 10 Native American Design

Reading (40 min.)

- Introduce the Text
- Close Reading: "The National Museum of the American Indian"
- Annotation Feedback
- Word Work: Curvilinear

Lesson 11 Primary Sources and Informative Writing

Reading (50 min.)

- Primary and Secondary Sources
- Independent Research: Drawing Information from Primary Sources

Writing (50 min.)

- Informational Text Planning Organizer Review
- Research Time
- · Review and Modeling: Informative Body Paragraphs
- Body Paragraph Drafting

Writing (40 min.)

Writing (30 min.)

· Conclusion Drafting

· Modeling: Adding Direct Quotations and Citations

Model: Conclusion Paragraph

 Text Revision: Adding Direct Quotations and Citations

Lesson 12 Informational Text: Drafting Conclusions

Speaking and Listening (60 min.)

- Model: Informational Text Evaluation
- Small Group Text Discussion
- Planning and Drafting Revisions

Lesson 13 Visual Component and Revising

Writing (40 min.) Speaking and Listening Writing (35 min.) (15 min.) · Informational Text Revisions: Transition Words Visual Component Captions Time Modeling: Review • Visual Component Work Time Informational Text Revisions: Combining the Sample Visual Sentences Component

Lesson 14 Peer Feedback, Editing, and Revising

Writing (90 min.)

- · Informative Writing: Peer Share and Feedback
- Informative Writing: Peer Feedback
- Revising
- Informative Writing: Drafting a Clean Copy
- · Informative Writing: Editing

Lesson 15 Informational Text Publishing and Oral Presentation Feedback

Writing (40 min.)

Creation

- Speaking and Listening (50 min.) Publishing Prep: Final Proofread and Title Page Presentation Rehearsal Preparation
 - Presentation Rehearsal
- Publishing Prep: Create a Bibliography Page and Folder

Finalize Visual Component and/or Presentation

222

230



164

184

208

Lesson 16 Architecture Fair Presentation Day		240
 Speaking and Listening (70 min.) Architecture Fair Setup Architecture Fair Presentations Celebrations and Compliment Confetti 	Writing (20 min.) Advice Letter 	
Pausing Point		246
Teacher Resources		250

Grade 5 | Unit 9 Introduction

BUILDING UP THE WORLD: GLOBAL ARCHITECTURE

This introduction includes the necessary information to teach the *Building Up the World: Global Architecture* unit. The Teacher Guide contains sixteen daily lessons and two Pausing Point days. Each lesson will require a total of ninety minutes.

As noted, two days are intended to be used as Pausing Point days. These Pausing Points are found at the end of the unit. Pausing Points can be used to focus on content understanding, writing, and reading. Student Performance Assessment 3 can be administered either before or after the Pausing Point days.

TEACHER COMPONENTS

- Teacher Guide
- 13 Skyscrapers that Children Should Know by Brad Finger (ISBN 978-3791372518)
- Maya Lin: Artist-Architect of Light and Lines by Jeanne Walker Harvey (ISBN 978-1338281248)
- Gaudí: Architect of Imagination by Susan B. Katz (ISBN 978-0735844872)
- Building Zaha: The Story of Zaha Hadid by Victoria Tentler-Krylov (ISBN 978-1338282832)

DIGITAL TEACHER COMPONENTS

The following resources can be found at learning.amplify.com:

- Teacher Presentation Screens
- Visual Supports for Teaching
- General English Learners
- Assessment Guide: Student Performance Assessments
- Take-Home Pages
- Pausing Point Activity Pages
- Caregiver Letter
- Fluency Supplement
- Decoding and Encoding Remediation Guide
- Intervention Toolkit

STUDENT COMPONENTS

- Activity Book
- Copy of the ReadWorks passage "The Creator of the Louvre Pyramid"

Note: Students may need computer access if you choose to have students publish their informational texts digitally.

In the back of this Teacher Guide there is a section titled Teacher Resources, where you will find the following:

- Activity Book Answer Key
- Zaha Hadid Review Game Directions
- Zaha Hadid Review Board Answer Key

WHY THIS UNIT IS IMPORTANT

In this unit, students will learn about both the art and science of architecture, gaining a working understanding of architectural design elements like form and function, and how those elements are connected to people, places, and times. Students will be introduced to a range of remarkable structures around the world and to the people who designed them. They will examine factors that contributed to the overall design, including purpose, history, and culture. And they will use and expand their growing knowledge of this field as they select an architect and structure to research. Students will examine the influence of world civilizations on contemporary American architecture, and will compare and contrast the form and function of homes such as Villa Lewaro and Fallingwater.

The readings are selected to give students a sense of the range of artistry, engineering, and influences that inform the structures they see around them. Students will learn about and create an infographic to compare skyscrapers around the world. They will read about Maya Lin and the Vietnam Veterans Memorial, Antoni Gaudí and the Sagrada Familia, and Zaha Hadid and her inspirations for the structures she built. Students will also examine the innovative designs of the Rajkumari Ratnavati Girls School and Gando Primary School. They will also learn about the architect team that designed the National Museum of the American Indian.

As the unit progresses, students will develop and apply their reading, writing, and speaking and listening skills to classroom, research, and presentation work. Each lesson offers opportunities for them to practice standards-based skills with activities that are designed for engagement, differentiation, and collaboration. Because students will draft their own research questions and use them to guide their research process, there are multiple opportunities for individualized instruction.

The unit builds towards the culminating activity of an Architecture Fair, where students will present on an architect and structure of their choice. The steps for this research project are embedded throughout the lessons. Students build a foundation for their culminating project through spiraling use of Know-Wonder-Learn charts, Venn diagrams, and focused research activities. They are walked through each stage of research from identifying sources, finding relevant information, and developing their research into an informational text, including the stages of drafting, peer review and revision.

WHAT STUDENTS HAVE ALREADY LEARNED

The following domains and units, and the specific core content targeted in them, are particularly relevant to the Read-Alouds students will hear in *Building Up the World: Global Architecture*. This background knowledge will greatly enhance students' understanding of the Read-Alouds they are about to enjoy.

- Kindergarten, All Around the World: Geography
- Kindergarten, National Icons: Presidents and American Symbols
- Kindergarten, Shaped by Nature: Art and the World Around Us
- Grade 1, Charting the World: Geography
- Grade 1, From Babylon to the Nile: Early World Civilizations
- Grade 1, Early Americas: Maya, Aztec, and Inca
- Grade 4, Inspiration and Ingenuity: American Innovation
- Grade 5, The Deep Blue World: Oceans

CORE VOCABULARY

The following list contains the core vocabulary in *Building Up the World: Global Architecture* in the forms in which they appear in the Read-Alouds or texts and, in some instances, in the Introducing the Read-Aloud or Introducing the Text section at the beginning of the lesson. Boldfaced words in the list have an associated Word Work activity. The inclusion of the terms on this list does not mean that students are immediately expected to be able to use all of them on their own. However, through repeated exposure throughout the lessons, they should acquire a good understanding of most of these words and begin to use some in conversation.

Lesson 1 clapboard interns certification Vitruvius form marble evolve Gothic gilt	Lesson 2 modern architecture classical reconstruct imitating	Lesson 3 blueprints permits magnate landmark terrace cast iron organic architecture quarry cantilevered staff
Lesson 4 sandstone pro bono craftsmen jali prone conserve solar panels mixed-use compressed earth bricks	Lesson 5 steel story corporate headquarters Gothic Revival International Style mosaic	Lesson 6 art deco girder concrete design process foundation
Lesson 7 engraved engineer valedictorian memorial sculpted suspended lines discomfort	Lesson 8 UNESCO Heritage Site edifice sponsor undulated subsided residential will	Lesson 9 rippled drab unconventional showered scrutiny legacy Pritzker Prize
Lesson 10 vision curators blueprint curvilinear ceremonies consultants grounds		

CORE CONTENT OBJECTIVES

Students will

- identify facts and details in a text,
- develop domain specific vocabulary, such as form and function,
- compare and contrast works of architecture,
- ask and answer relevant questions,
- make text-based inferences,
- · determine key ideas of texts by evaluating details,
- generate questions based on prior knowledge and gathered information,
- synthesize details across texts to demonstrate comprehension,
- gather information to create infographics,
- integrate information from a range of text and image sources, and
- identify and cite primary and secondary sources.

WRITING

In this unit, students conduct research on an architect and structure of their choice, gather relevant information from several sources, and synthesize those findings into an informational text. They will plan, draft, revise, edit, publish, and present this informational text with an accompanying visual component (Lessons 11–15). The following activities may be added to students' writing portfolios to showcase their writing within and across units:

- draft of an infographic (Lesson 5)
- final draft of an informational text (Lesson 16)

STUDENT PERFORMANCE ASSESSMENT 3

This unit concludes with a Student Performance Assessment to evaluate student learning from the year and help you determine whether students have adequate preparation for Grade 6 Amplify ELA instruction. This assessment is not available digitally. The directions for administering the assessment, student assessment pages, and answer keys can be found in the Assessment Guide: Student Performance Assessments component. Please make copies of the student pages to distribute to students.

The Student Performance Assessment includes three components to be administered in a whole group setting, completed independently by each student: a written assessment of silent reading comprehension, a written assessment of grammar, and a written assessment of morphology. Two other components—the oral reading of words in isolation and the fluency assessments—are administered one-on-one with students.

The Reading Comprehension Assessment is designed to be completed during a 90-minute block of time.

The Grammar and Morphology Assessments are meant to be completed during two 45-minute blocks of time. You should spend no more than three days to complete all the assessments.

In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 11 or fewer on the Reading Comprehension Assessment, or between 12–14, as time allows).

The fluency assessment is to be administered to all students. Instructions for the administration of this assessment are included in the Assessment Guide: Student Performance Assessments booklet.

After administering the End-of-Year Assessment, you will complete an analysis summary of individual student performance using the Grade 5 End-of-Year Summary Sheet, found in each individual student's Activity Book. This summary should be passed on, along with the completed assessments, to students' teachers for the following school year.

LESSON

Designing and Building: Origins of Architecture

PRIMARY FOCUS OF LESSON

Reading

Students will use a KWL chart to discuss what they know and wonder about early architecture and the role of architects. **[SL.5.1c]**

Students will identify the main ideas related to building techniques and details about the features and functional purposes of the architecture in the text. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *marble*. **[L.5.4]**

Writing

Students will compare the architecture of world civilizations to structures of government buildings in the United States. **[W.5.9b, RI.5.3]**

Language

Students will accurately read multisyllabic words with the root word *arch* and will use them correctly in sentences. **[RI.5.4, L.5.4b]**

FORMATIVE ASSESSMENT

Activity Page 1.3	Compare and Contrast Write a paragraph comparing
	and contrasting architecture from two different
	civilizations. [W.5.9b, RI.5.3]
Activity Page 1.4	Root Word Arch Write sentences using the root word
	arch. [RI.5.4, L.5.4b]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (45 min.)			
Core Connections: Introduction to Architecture	Whole Group	10 min.	 Visual Supports 1.1–1.15 Activity Pages 1.1, 1.2
Read-Aloud: Origins of Architecture	Whole Group/ Independent	25 min.	board/chart paper
KWL Chart	Whole Group/ Independent	5 min.	
Word Work: Marble	Whole Group	5 min.	
Writing (30 min.)			
Compare and Contrast	Whole Group/ Independent	15 min.	Activity Pages 1.2, 1.3
Write a Compare and Contrast Paragraph	Whole Group/ Independent	15 min.	
Language (15 min.)			
Morphology: Root Word Arch	Whole Group/ Partner	8 min.	Activity Page 1.4Visual Support 1.16
Practice Root Word Arch	Whole Group/ Partner	7 min.	
Take-Home Material			
Caregiver Letter			Caregiver Letter

*

ADVANCE PREPARATION

Reading

• Prepare a classroom library of informational books related to the unit's ideas (such as architecture, famous architects), so that students can use them in addition to the Internet.

Visual Support 1.14

- Display a poster of Visual Support 1.14.
- Give students annotating tools such as colored pencils or highlighters.
- Post on the board/chart paper the following questions to be used during the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?

Visual Support 1.11

• Prepare to project Visual Support 1.11.

Language

Visual Support 1.12

• Prepare to project Visual Support 1.12.

Universal Access

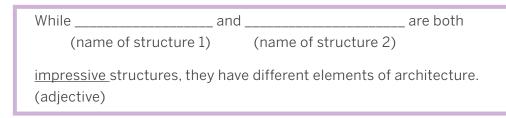
Reading

Visual Support 1.15

- Create a colorful visual representation of Visual Support 1.15 and display it in a place that is easy to access in the classroom. Students can refer to this visual throughout the unit as they work on their architecture project.
- Pair students with peers who speak their home language and allow them to answer the questions in their home language. You may wish to continue this throughout the unit as necessary.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Provide a paragraph template with an introductory sentence that has already been filled in.



• Show students a side-by-side image of the Parthenon and the U.S. Capitol.

Language

• Make an enlarged copy of the following chart and then cut out the word cards in preparation for the morphology activity. Alternatively, you may prepare word cards using index cards.

	arch (chief, first, main, primary)	rival (a competitor)
mon (one, alone) Note: <i>Mon</i> stems from the prefix <i>mono</i> –. The 'o' is dropped when it comes before a vowel.	arch (chief, first, main, primary)	
an (not, without)	arch (chief, first, main, primary)	
	arch (chief, first, main, primary)	i•tect (builder) Note: <i>Tect</i> comes from the Greek word <i>tekton</i> , which means mason, builder.
matri (mother, motherly figure)	arch (chief, first, main, primary)	
	arch (chief, first, main, primary)	e•type (example of)

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

clapboard, n. narrow plank of wood used to cover exterior walls

interns, n. individuals, often students, who work for an expert in their field to continue learning and get professional experience

certification, n. an official document saying that a person has the training and skills needed to practice a profession or trade

Vitruvius, n. a well-known ancient Roman architect who wrote a handbook for other architects

form, n. the shape of something or someone

marble, n. a type of rock often used in architecture and sculpture that can be polished to become glossy; a tiny glass ball used in a variety of children's games and STEM projects

evolve, v. to change or develop over time

Gothic, adj. an architectural style, developed in medieval Europe, known for its pointed arches, large windows, and tall walls

gilt, n. a thin layer of gold used to cover a surface

Vocabulary Chart for "Designing and Building: Origins of Architecture"			
Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words	
Vitruvius Gothic	clapboard intern certification form evolve gilt		
Vitruvio gótico	certificación forma evolucionar		
	marble		
	Tier 3 Domain-Specific WordsVitruvius GothicVitruvio	Tier 3 Domain-Specific WordsTier 2 General Academic WordsVitruvius Gothicclapboard intern certification form evolve giltVitruvio góticocertificación forma evolucionar	

_ Start Lesson -

Lesson 1: Designing and Building: Origins of Architecture Reading



Primary Focus

Students will use a KWL chart to discuss what they know and wonder about early architecture and the role of architects. **[SL.5.1c]**

Students will identify the main ideas related to building techniques and details about the features and functional purposes of the architecture in the text. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *marble.* **[L.5.4]**

CORE CONNECTIONS: INTRODUCTION TO ARCHITECTURE (10 MIN.)

- Tell students that, in this unit, they are going to learn about architecture from all around the world and the people behind the structures. Explain that architecture is the art of designing and constructing buildings like homes, schools, and bridges.
- Remind them that they may recall learning about famous works of architecture such as the White House, the Eiffel Tower, and Chicago's Home Insurance Building.
- Tell students that, later in this unit, they will each choose a structure and architect to research.
- Explain that they will write and create a visual about the architect and their work and will present it at an Architecture Fair for Grade 4 students and community members.
- Ask students to identify local architecture examples.
 - » Answers may vary, but they could include the public library, the city hall, or the school.

Visual Support 1.14

- Project Visual Support 1.14 and have students turn to Activity Page 1.1. Explain that in upcoming lessons they will add questions or thoughts to the Know-Wonder-Learn (KWL) chart about what they know, wonder, and want to learn.
- Give students a minute to jot down what they already know about architecture in the Know section of the Lesson 1: Designing and Building: Origins of Architecture row.

Activity Page 1.1

-	
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-	

- **Think-Pair-Share:** Ask students to think of what they want to know about architects and architecture. Model sharing one Wonder question about architecture, such as "What training do you need to become an architect?" Then have them turn to a partner to share one of their questions. Remind students to signal when both partners have contributed to the conversation.
- Have students refer back to Activity Page 1.1 to fill in at least two questions in the Wonder section of their KWL chart.

Visual Support 1.15

• Project Visual Support 1.15. Explain that this unit will help them further develop their reading, research, and writing skills. They will also use what they learn from the readings to design visuals such as models, slideshows, and infographics for the Architecture Fair.

READ-ALOUD: ORIGINS OF ARCHITECTURE (25 MIN.)

- Direct students to Activity Page 1.2.
- Tell them that they will use highlighters or colored pencils to annotate, or mark up, the text during the Read-Aloud.



Show Visual Support 1.1 Designing and Building: Origins of Architecture

In 1792, a doctor named William Thornton was facing a challenge—and so was the whole country. The government of the newly formed United States was moving from Philadelphia to a brand new city called Washington, DC.

The U.S. Congress would need a place to do the work of governing the country. But what would it look like?

To answer that question, the secretary of state, Thomas Jefferson, declared a competition to design this new building, which he called the Capitol. Jefferson encouraged Americans from all over the country to send drawings to him and President George Washington. The president himself would review the drawings and choose the winning design. People reading Jefferson's announcement of the competition realized that the new building would become a symbol of the new country. People living in the United States should be able to look at the Capitol and understand something about the new nation they lived in. It would be a huge honor to design the Capitol, and William Thornton wanted to win the competition!

Activity Page 1.2

	-
-	
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-	

But how should he start? Maybe he could cover the Capitol with brightly colored **clapboard** siding, like other colonial-style buildings of the time. *Clapboard is a kind of wood used on the outside of buildings*. Maybe he could design it as a log cabin, suggesting America's early frontier days. Maybe he should cover the building in red bricks, like the forts of Baltimore, Maryland. There were so many possibilities. How was he supposed to decide?

• **Turn and Talk:** Have students turn to a partner and discuss what other questions Thornton might have had as he designed. Remind students to signal when both partners have contributed to the conversation.

Visual Support 1.2

- Project Visual Support 1.2 and explain that you will model how to annotate text to note details, quotations, and main ideas about the topic as you read the text aloud. Annotating is a strategy used when reading for information.
- Model circling the line about brightly colored clapboard siding.
- Think aloud about wanting to look up an example of the siding later because you're having a hard time remembering what a clapboard looks like.
- Read aloud the "What Is Architecture?" section of the text.



Visual Support 1.3 What Is Architecture?

Architecture is how we solve problems like the one William Thornton faced when designing the Capitol in 1792. Architecture is the practice of designing and constructing buildings. When someone works as an architect, or someone who uses their

knowledge of architecture to make buildings,

they need to answer many questions. What should the walls of this building be made of? What size should the rooms be? What should the porch of this building look like—or should there be a porch at all? There are many, many details to think about.

In one sense, architecture is an art form, like drawing, sculpting, and woodworking. In another sense, architecture is a mathematical field, like physics and geometry. It takes a variety of skills to become an architect. Architects need to understand different materials, as well as how and when to use them. They need to understand math, which helps them calculate what size different parts of the building should be. They also need to understand the history of architecture, which can inspire them to work with traditional designs in new and creative ways.

It takes 5-7 years of school and training to learn these skills. And it's also important to have practical experience putting up buildings! Many architects spend time as **interns**, or apprentices, working with more experienced architects on building sites. The last step is an exam to receive a **certification**, or a document saying that they have the skills needed to be an architect.

- Direct students to look at the projected image.
- **Think-Pair-Share:** Ask students to discuss the following questions. Remind them to signal when both partners have contributed to the conversation.
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- As students conclude their conversations, ask them to share one argument their partner made.

Visual Support 1.4

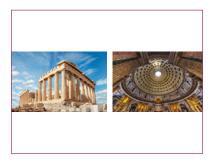
- Project Visual Support 1.4 and model underlining the skills needed to become an architect. Think aloud about a connection between a skill mentioned in the text and a work of architecture that you have seen.
- You may say, "The architects who worked on structures such as our school building or local bridges used knowledge including math calculations to create a design that was both sturdy and practical."
- Have students practice annotation by underlining information about the training that people need to become an architect.
- **Think-Pair-Share:** Ask students to think of something they have just learned about architects and architecture; then have them discuss their ideas with a partner. Remind students to signal when both partners have contributed to the conversation. Have them share their thoughts with a new partner and jot down at least one bullet point in the Learned section of the KWL chart.
- Read the first four paragraphs of the "Form and Function" section aloud.

Form and Function

Architecture is a balance of creativity and

tradition, just like any other art or craft. One important architect, the Roman **Vitruvius**, said that architects should make their buildings strong, useful, and beautiful.

A building should hold together well. If a building's roof falls in, it isn't much good! People should be able to comfortably live and work there. And a building should be lovely and interesting to look at.



Show Visual Support 1.5 Function

Today, many architects use the terms **form** and *function* to talk about Vitruvius's ideas. When talking about architecture, function refers to how well the structure suits the purpose for which it was constructed. Form, on the other hand, is the shape of something

or someone. When designing a building, architects have to consider the strength of the materials they'll use, as well as how people will use the building. The choices the architect makes will determine how well the building functions.

Ancient Greek architects wanted to create very large buildings to use as temples. They combined wood and a kind of stone called **marble** into an architectural feature called a column. Marble is a type of rock often used in architecture and sculpture that can be polished to become glossy. Columns could support, or hold up, a great deal of weight. This meant that early Greek buildings could have large, decorative stone rooftops which allowed many people at a time to come into buildings like the Parthenon. This allowed many people at a time to come into buildings like the Parthenon. Later, Roman architects expanded on Greek architecture, adding new features called arches, vaults, and domes. These provided even more support and let indoor spaces grow larger and more complex.

- Tell students to underline the line that reads "When talking about architecture, function refers to how well the structure suits the purpose for which it was constructed."
- Have students look at Visual Support 1.5, which features the columns of the building.
- **Turn and Talk:** Have students turn to a partner and discuss the connection between the materials used and what the people of that area of the world needed from their structures. Remind students to signal when both partners have contributed to the conversation. Example: *Buildings like the Parthenon needed to allow many people at a time to visit.*



Show Visual Support 1.6 Function

• Read the fourth and fifth paragraphs of the "Function" section aloud.

In other parts of the world, architects used different materials and processes to make strong and useful buildings. For centuries, it was traditional for Chinese architects to use wood for the buildings people lived in. But wood has two disadvantages compared to stone. For one, it supports much less weight. For another, wood can decompose over time, and it needs to be replaced. To solve these problems, Chinese architects built complex frames, or rectangular structures, out of wood. A frame was much stronger than any individual piece of wood, which let architects build very large, strong houses and palaces. To solve the need for replacements, they developed a system of standard measurements for each piece of a building frame, so that it was very easy to replace pieces that wore out. These architectural solutions allowed the same wood buildings to be used for many, many years.



Show Visual Support 1.7 Function

The materials that architects have available also **evolve**, or change over time. Starting in the twentieth century, advances in technology made it easier for people around the world to make steel, a very strong building material. As a result, architects

began to build more skyscrapers, or extremely tall buildings. Before, a building that could hold a lot of offices or apartments might have taken up a great deal of land. But the strong steel used in most skyscrapers let architects stack more and more floors on top of each other until the buildings were so tall they looked like they could scrape the sky. This design allowed many more people to use the same small piece of land.

Visual Support 1.8

- Project Visual Support 1.8 and use a think-aloud to model annotations for this section. You may say, "I am going to circle the words *steel* and *skyscraper* because they are new words to me. I am also going to underline the part about stacking floors on top of each other because I am wondering how that works."
- Make a margin note connecting the development of steel to the ability to construct skyscrapers. Example: Steel (strong metal) → ability to stack floors → skyscrapers = less land/space needed.
- Read aloud the first two paragraphs of the "Form" section.

Form

Vitruvius said that a building should not only be strong and useful but also have a beautiful form. By saying this, he didn't just mean that a building should be nice to look at. A building can also send a message to the people who encounter it, just like a billboard or a sculpture.



Show Visual Support 1.9 Form

Part of the way a building communicates is through the form an architect chooses. Sometimes, architecture can focus on the choice of form. In Yasothon, Thailand, for example, a local festival celebrates a mythical battle between a deity and a gigantic toad.

In celebration of the festival, an architect designed the Phaya Khan Khak Museum to resemble a giant toad. Inside the museum, a person can learn the details of the story, as well as some facts about toads.

- Tell students to underline the line about a building sending a message to the people who encounter it, just like a billboard or a sculpture.
- Ask students what they wonder about the Toad Museum.
- **Think-Pair-Share:** Ask, "Would the form of this building catch your attention and make you want to visit the museum? Why?" Remind students to signal when both partners have contributed to the conversation.



Show Visual Support 1.10 Form

• Read the next two paragraphs of the section aloud.

Architects can also use the form of their buildings to represent different customs and cultural practices. Many buildings in Chinese architecture are built using symmetry, in which one side of a building is a mirror image of the other. These architects are using their buildings' form to express ideas in their culture about the importance of balance. European architects in the Middle Ages designed **Gothic** churches like Notre Dame to have very tall spires and large, open windows. *Gothic refers to an architectural style, developed in medieval Europe, known for its pointed arches, large windows, and tall walls.* This choice of form expressed ideas in their culture about the religious meaning of height and light. In Bali, a province of the country Indonesia, architects design buildings around the idea that there are three parts to the world: the earth, the larger universe that surrounds it, and the microscopic world within. Balinese buildings are divided into threes to reflect this idea. The idea of threes also reflects the beauty of the island of Bali, with its mountains, plains, and sea.

Even small choices about a building's form can communicate something. By making careful choices between details, just like writers make careful choices between words, architects communicate different things to the people who view a building, sometimes without those viewers even knowing it!

- Ask students how the line that begins with "By making careful choices between details" connects to the image of the three types of columns.
 - » Answers may vary, but they may include that the level of decoration on a column can communicate a building's importance.
- **Think-Pair-Share:** Ask students to discuss with a partner something they have just learned about the form and function of architecture. Have them jot down at least one margin note on Activity Page 1.2. Remind students to signal when both partners have contributed to the conversation.
- Tell students that you are about to read aloud the "Does Form Follow Function? Or Does Function Follow Form?" section, but this time they should make

their own annotations on the text. Then you will ask volunteers to come up to the board and show what they chose to underline and or make a margin note about.

Show Visual Support 1.11 Does Form Follow Function? Or Does Function Follow Form?

A famous debate in architecture is the question of whether form follows function. Louis Sullivan, the architect who first said this, was an important figure in the history of building skyscrapers. Sullivan believed that a building should be as simple as possible. If a building was strong and useful, and if the architect designed the building to clearly show these qualities, it would also therefore be beautiful. Other architects disagreed with Sullivan. They felt that although function is important, a building's beauty and what it communicates are even more important. In other words, architects should create what they think is beautiful and use function as a way to support it.

There are no easy answers, and the debate continues today. Whichever side an architect chooses, the best buildings consider both form and function.

- Circulate around the classroom to monitor students' work as you read aloud.
- After reading, give students a minute to complete their annotations.
- Direct students' attention to Visual Support 1.11 and call on at least two students to share their annotations. One can share what they underlined, and another can share a margin note.



Check for Understanding

Ask students to name some reasons annotating a text might be helpful.

- » Answers may vary, but they could include that it is helpful to annotate text so students can easily go back to that section if they need clarification or quick access to the information.
- Call on three volunteers to read aloud each paragraph of the "Ancient Form, New Message" section.



Show Visual Support 1.12 Ancient Form, New Message

In the end, William Thornton solved his problem of how to design the new U.S. Capitol with a careful choice of both form and function. Thinking of how the building would be used, he designed two large wings, one to hold the Senate and the other to hold the

House of Representatives. And thinking of the message he wanted the building to send, he included columns, arches, and a massive Roman dome. By including these elements from Greek and Roman architecture, Thornton was connecting the Capitol to the history of the democratic republics of ancient Greece, as well as to the Roman Empire. The Capitol would send a powerful message to anyone who saw it. This new society, the United States of America, would one day become as important as those societies had been.



Show Visual Support 1.13 Ancient Form, New Message

President Washington loved the concept, and Thornton won the competition. (His prize was five hundred dollars and a piece of land in the new city of Washington, where he could visit the Capitol whenever he wanted.) When we look at the Capitol today, it may be hard to

imagine it being built any other way, but it's important to remember that Thornton might have made very different choices. What would it have meant if he had chosen a Baroque style and turned the new capital into a giant **gilt** palace? *Gilt is a thin layer of gold used to cover a surface*. If the Capitol were a stormy Gothic castle, would that make Washington, DC feel like a different place?

When you think like an architect, as William Thornton had to, these are the choices you get to make. What will make a building strong? How will communities use it? And what message will it send? These are some questions an architect asks. In this unit, you'll learn how to ask them too.

• Circulate around the classroom as students are annotating and check in on students as needed.

Differentiation

Support

Provide students with a partially annotated copy of the text.

Challenge

Ask students to imagine that they have been hired to design a "capitol" or city hall for their town. Have them discuss what symbolic architectural elements they would include in their design.

- At the end of the reading, ask the following comprehension questions:
 - 1. Literal. How does the text define architecture?
 - » Architecture is the practice of designing and constructing buildings.
 - 2. **Evaluative.** *Turn and Talk*: Which approach to architecture do you think is better: "form follows function" or "function follows form"? Explain your answer. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they should include terms from the text and at least one reason. An example may include that form follows function is better because it would be hard to appreciate the beauty of a building that is poorly built and too unsafe to enter.
- As students conclude their conversations, ask them to share one argument their partner made.

KWL CHART (5 MIN.)

- Refer students back to the KWL chart on Activity Page 1.1.
- Pause to have students add questions or thoughts about something they want to know, wonder, or want to learn about. Have them add their questions or thoughts to the Lesson 1: Designing and Building: Origins of Architecture row of their individual KWL charts.
- Remind students that these KWL questions can help them generate a research question later on in the unit.

WORD WORK: MARBLE (5 MIN.)

- 1. In the text you read that the ancient Greeks "combined wood and a kind of stone called marble into an architectural feature called a column."
- 2. Say the word *marble* with me.
- 3. Within architecture, marble is a type of rock often used in architecture and sculpture that can be polished to become glossy.
- 4. The marble steps at Union Station in Chicago weigh between 500 and 600 pounds each and were imported from Italy.



Challenge

Allow students to create a quick labeled sketch in addition to a bullet point in their KWL chart if they would like to expand on their thoughts.

Support

Model thinking aloud a wondering based on today's reading. Ex: I wonder if any other buildings we will learn about had a design contest.

- 5. Discuss with a partner about a time, place, video, or movie where you have seen marble steps.
 - Ask two or three pairs to share what they discussed. If necessary, guide and/ or rephrase students' responses to make complete sentences. For example, "There are marble steps at the main entrance of the library."
 - What is the word we have been talking about? What part of speech is it?
 - » marble; noun

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *marble* has multiple meanings. Share the following:

- Meaning 1: **marble**, **n**. a type of rock often used in architecture and sculpture that can be polished to become glossy
- Meaning 2: **marble, n.** a tiny glass ball that is used in a variety of children's games and STEM projects

Say, "I am going to read several sentences. Listen to the context, or the text surrounding *marble* in the sentence, for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers."

- 1. The museum featured marble statues in its ancient Greece exhibit.
 - » one finger
- 2. I enjoyed the marble run design project we did in science class.
 - » two fingers
- 3. Miles learned to play marbles with his older cousins.
 - » two fingers
- 4. Anna stood at the base of marble steps and looked up in amazement at how they shone in the natural light.
 - » one finger
- 5. The store owner patiently filled a clear jar with 1,017 marbles for a guessing contest at the town fair.
 - » two fingers
- 6. The "slippery when wet" sign was placed on the marble floor to warn visitors.
 - » one finger
 - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences. Example: *Massive pillars made of marble held up the dome*.

Lesson 1: Designing and Building: Origins of Architecture Writing



Primary Focus: Students will compare the architecture of world civilizations to structures of government buildings in the United States. **[W.5.9b, RI.5.3]**

COMPARE AND CONTRAST (15 MIN.)

- Remind students that the purpose of a Venn diagram is to show the similarities and differences between two things. In this case, we are looking at structures built during two separate time periods.
- Project Activity Page 1.3 and read the directions aloud.
- Tell students that they will use the information gathered during our reading to categorize information about government buildings and world civilization structures.
- Explain that they will use this information to compare and contrast the building techniques, features, and functional purposes of each type of structure.
- Tell students that they should aim to use at least three terms from this lesson in their diagram.
- Model using an example of a core content term in the diagram. Say, "I noticed that marble was used in structures in both ancient Greece and at the Capitol in Washington, DC, so I will write *marble* in both sections of the Venn diagram."
- **Turn and Talk:** Have students turn to a partner and discuss a note they would like to add to the Venn diagram. Select one or two pairs to share their note with the class.
- Have students independently fill in the remaining sections of the graphic organizer.
- Direct students' attention to the second part of Activity Page 1.3 and call on a volunteer to read the directions aloud.
- Explain that they will use the conjunctions *because*, *but*, and so to expand a sentence comparing the Parthenon and the U.S. Capitol.

Activity Page 1.3



MULTILINGUAL/ENGLISH LEARNERS

ML/EL Writing

Venn Diagram Independent Time

Entering/Emerging	Work with students in a small group to fill in the Venn diagram together.
Transitioning/ Expanding	Give students a partially filled-in Venn diagram with a provided word and term bank. Have them focus on filling in vocabulary terms and adding details from the bank to complete ideas.
Bridging	Provide students with a partially filled-in Venn diagram and have them focus on filling in vocabulary terms and adding details from the text to complete ideas.

WRITE A COMPARE AND CONTRAST PARAGRAPH (15 MIN.)

- Direct students to the third part of Activity Page 1.3. Explain that they will take the information they categorized in their Venn diagrams and write a paragraph to compare and contrast two structures from the text.
- Read aloud the Compare and Contrast Paragraph excerpt on Activity Page 1.3.

Compare and Contrast Paragraph Excerpt: The Louvre and the Taj Mahal

While the Louvre Museum in France and the Taj Mahal in India are both awe-inspiring structures, they have different elements of architecture. When it comes to form, the Louvre is an iconic museum in France known for its famous glass pyramid entrance, while the Taj Mahal is a white marble mausoleum or burial monument known for its symmetrical design and detailed carvings.

- Ask students to point out and underline vocabulary words used in the paragraph. Possible answers include *form* and *marble*.
- Ask students to place a wavy line under words that lend themselves to comparing and contrasting information, such as *while* and *both*.
- Tell students they will have the remaining time to write their paragraph.
- Circulate around the classroom to monitor and provide feedback to students based on their needs.
- Allow a few volunteers to read their completed paragraph aloud to the class.
- Collect Activity Page 1.3 at the end of class for review.

Differentiation

Support

Provide students with a side-by-side image of the structures they are comparing.

Challenge

Encourage students to add a sentence comparing a government building in their community to the Capitol in Washington, DC.

MULTILINGUAL/ENGLISH LEARNERS Writing Write a Compare and Contrast Paragraph		
Entering/Emerging	Provide one-on-one prompting and support for students while drafting their paragraphs. Consider providing sentence frames for each sentence in the paragraph.	
Transitioning/ Expanding	Have students practice their paragraph orally before writing it. Provide a bank of transitional words or phrases to choose from to support the organization of the paragraph.	
Bridging	Provide a bank of transitional words or phrases to choose from to support the organization of the paragraph.	

Lesson 1: Designing and Building: Origins of Architecture



Primary Focus: Students will accurately read multisyllabic words with the root word *arch* and will use them correctly in sentences. **[RI.5.4, L.5.4b]**

MORPHOLOGY: ROOT WORD ARCH (8 MIN.)

- Remind students that understanding root words can help in drawing meaning from texts and building new vocabulary.
- Briefly review the word *arch*, which comes from a Greek word meaning rule. Typically, it can also mean first, main, or primary.
- Tell students that today they will play a quick game of Build a Word to learn more *arch* words.
- Give each student a root card or a word card. Explain that students with root cards have the Greek root *arch* and that the word cards have another word or part of a word and definition. The objective is to quickly pair up with a classmate to form a new affixed word.
- Project Visual Support 1.16. Read each word in the Affixed Word column aloud.

Visual Support 1.16

Affixed Word	Meaning	Sentence
archrival	(noun) a primary, or main, opponent	The New York Giants and the Philadelphia Eagles have been archrivals for decades, each battling to be the top team in their division.
architect	(noun) professional builder	We will be learning about architects from all over the world during this unit.
anarch anarchy	(noun) a leader of a system without laws or an official government (noun) a system where there are no laws or elected officials	After the fall of Rome, parts of Western Europe fell into anarchy.
monarch	(noun) a person who rules over a kingdom or empire, such as a king, queen, or emperor.	King Charles became the new monarch of England after the death of his mother, Queen Elizabeth.
archetype	(noun) the primary or original model, type, or example of something	George Washington is an elected leader archetype.
matriarch	(noun) a woman who is the chief leader of her family	Bella's great-grandmother is the matriarch of the family.

• Select a student to model the pairing process with. Hold onto the arch card.

arch (chief, first, main, primary)

rival (a competitor)

- Give your partner a card with the word *rival* and have them read the definition aloud. Stand next to each other holding your cards up and model referring to the chart to read the full definition of your combined word *archrival*: chief (or main); competition (or opponent).
- Have your student partner read the sentence aloud: "The New York Giants and the Philadelphia Eagles have been archrivals for decades, each battling to be the top team in their division." Together, discuss how you've seen or heard the word *archrival* in real life, a story, television, or another setting. (An example could be a discussion of your school's basketball team and another school's basketball team as archrivals.)
- Distribute the other cards and quickly have students find a partner to stand next to. Have them discuss the meaning and model sentence of their newly built word.

- Note that there will be multiple copies of cards in the deck, but they will only cover five other word pairs in total.
- After about two minutes, pause the class and call the pair of students with the cards that make up *architecture* to the front of the room. Have them face their cards toward the class, read the definition and sentence aloud, and share one other connection they have made to their newly built word.
- Send the pairs back to the group and call up a new pair of students by their word. Support students with pronunciation if needed.
- If time remains, repeat until all five possible word pairs have been reviewed.

Note: Not every student pair will get to share. Consider calling multiple pairs with the same word up to the front of the room to share new connections if time permits.

PRACTICE ROOT WORD ARCH (7 MIN.)

- Have students turn to Activity Page 1.4. Briefly review the directions and have students complete the first sentence as a group. Then have them complete the rest of the activity page independently.
- Collect completed Activity Page 1.4 to review and grade later.

MULTILINGUAL/ENGLISH LEARNERS Language Practice Root Word Arch		
Entering/Emerging	Work with students in a small group to complete the activity page. Provide additional one-on-one support to struggling students.	
Transitioning/ Expanding	Pair students and encourage them to work together to complete the activity page.	
Bridging	Allow students to choose a partner to complete the activity page together.	

 \sim End Lesson \sim

Lesson 1: Designing and Building: Origins of Architecture Take-Home Material

CAREGIVER LETTER

• Caregiver Letter: this overview can be found in the program's online resources.



Challenge

Have students brainstorm other words that contain the root *arch*, such as *archnemesis*, *archetype*, *archenemy*, etc.

Support

Pull students who need assistance with making connections into a small group for brainstorming.

Activity Page 1.4



LESSON

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Classic Architecture Meets Contemporary Design

PRIMARY FOCUS OF LESSON

Reading

Students will generate and answer questions about key details in the text. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 2 word *imitating*. **[L.5.1b, L.5.4]**

Speaking and Listening

Students will work with a partner to develop a research question related to the text. **[SL.5.1c]**

Writing

Students will use a bibliography page to identify and gather relevant information from various sources. **[W.5.7, W.5.8]**

FORMATIVE ASSESSMENT

Activity Page 2.1	The Creator of the Louvre Pyramid Discussion Questions	
	Answer questions about and summarize key details in	
	the text. [RI.5.2]	
Activity Page 2.3	Text-Based Research Question Practice Gather	
	relevant information from various sources. [W.5.7, W.5.8]	

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (30 min.)				
Introduce the Text	Whole Group	5 min.	ReadWorks: "The Creator of the Louvre Pyramid"	
Close Reading: "The Creator of the Louvre Pyramid"	Partner	10 min.	Activity Pages 1.1, 2.1	
Partner Discussion: Activity Page 2.1	Partner	10 min.		
Word Work: Imitating	Whole Group	5 min.		
Speaking and Listening (30 min.)				
Modeling: Writing a Research Question	Whole Group	20 min.	 Visual Supports 1.15, 2.1 Activity Pages 2.2, 2.3 	
Text-Based Research Question	Partner/ Independent	10 min.		
Writing (30 min.)				
Research Preparation	Whole Group/ Independent	15 min.	Visual Supports 2.1, 2.2Activity Page 2.4	
Research Skills Application	Whole Group/ Independent	15 min.		

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ADVANCE PREPARATION

Reading

• Print out a copy of the ReadWorks article "The Creator of the Louvre Pyramid" for each student.

Visual Support 1.15

- Prepare to reference or project Visual Support 1.15.
- Write the following sentences and perfect tense descriptors on the board or chart paper in advance:
 - After the workshop, the students will have imitated all of the famous painter's brush strokes. (future perfect)
 - We had imitated the characters in the play for weeks in preparation for our performance. (past perfect)
 - The students are imitating the scientist's experiment to learn more about physics. (present perfect)

Speaking and Listening

Visual Supports 2.1, 2.2

• Prepare to project Visual Supports 2.1 and 2.2.

Writing

- Post or distribute a prepared list of teacher-previewed websites that may assist with student research and bibliography writing.
- Plan for one-on-one computer usage in the school library, computer lab, or classroom so students may conduct independent research.
- Ensure students can either print articles or sources located during their search or save articles in a digital folder to review later for writing.

Universal Access

Reading

- ReadWorks has an audio Read-Aloud of each text as an option for instructional delivery.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

modern architecture, n. a design style popular between the 1930s and 1960s that focused on simplicity and a functional approach to building and featured open floor plans and a blending of indoor and outdoor spaces

classical, adj. connected to or associated with works of the ancient civilizations, particularly Greek and Roman civilizations

reconstruct, **v**. to rebuild or change the structure of something

imitating, v. following an example or creating a copy of something

Vocabulary Chart for "The Creator of the Louvre Pyramid"			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	modern architecture	classical reconstruct imitating	
Spanish Cognates	arquitectura moderna	clásico reconstruir imitando	
Multiple-Meaning			
Sayings and Phrases			

Lesson 2: Classic Architecture Meets Contemporary Design Reading



Primary Focus

Students will generate and answer questions about key details in the text. **[RI.5.2]** Students will demonstrate an understanding of the Tier 2 word *imitating*. **[L.5.1b, L.5.4]**

INTRODUCE THE TEXT (5 MIN.)

- Ask students whether they have ever heard of I. M. Pei.
- Tell students that he was a famous architect known for his elegant, or simple and pleasing, designs and use of geometric shapes.
- Explain that in this lesson, they will learn about what inspired Pei and how those experiences affected his design choices.
- Say that the topic they choose for their research project in this unit will also be guided by the people and structures that inspire them, as they learn about architecture from ancient times through the present.

CLOSE READING: "THE CREATOR OF THE LOUVRE PYRAMID" (10 MIN.)

• Distribute copies of the ReadWorks article "The Creator of the Louvre Pyramid" or ensure students have access to it.

Activity Page 1.1

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- Have students refer to the KWL chart on Activity Page 1.1 and remind them that in each lesson, they will add questions or thoughts to this chart about what they know, wonder, and want to learn.
- Model how to preview the text using a think-aloud:
 - Draw students' attention to the first image on the ReadWorks text.
 - Say, "Egyptian pyramids are made of stone. What inspired I. M. Pei to make his pyramid out of other materials?"
 - Write down your question in the Wonder column on the KWL chart.
 - Ask students whether they wonder about anything based on the images in the article.
 - Have students jot down their questions on their KWL charts.
 - Allow a few volunteers to share a question from their notes.

34

- Assign students to their designated partners.
- Tell them that they will read the passage closely with a partner and will annotate it by underlining key details, writing questions (in the margins) that they may have while reading, and circling parts of the text they do not understand.
- Allow students to begin reading and annotating the passage.
- Walk around the classroom to informally assess students' understanding of the task and passage.
- After a few minutes, have a volunteer share a key detail they underlined or noted.
- **Think-Pair-Share:** Have students think of a question they have after reading the text. Allow them to share their questions with their partner. Remind students to signal when both partners have contributed to the conversation.
 - Call on several students to share a question they heard a partner ask.

PARTNER DISCUSSION: ACTIVITY PAGE 2.1 (10 MIN.)

- Have students complete Activity Page 2.1 with a partner.
- At the end of the segment, collect the activity page for review.

MULTILINGUAL/ENGLISH LEARNERS Discussion: "The Creator of the Louvre Pyramid" Activity Page 2.1	
Entering/Emerging	Assign students a partner of the same or higher English proficiency to complete the activity. Circulate and ensure students are actively participating and contributing.
Transitioning/ Expanding	Assist students in identifying and highlighting what parts of the passage connect to what is being asked in the activity page questions.
Bridging	Give students an expanded glossary defining words that might be challenging to multilingual/English learners (e.g., <i>ability</i> , <i>elegance</i> , <i>geometric</i>)

WORD WORK: IMITATING (5 MIN.)

- 1. In the text you read "He realized that many young Chinese architects were imitating Western styles."
- 2. Say the word *imitating* with me.
- 3. *Imitating* means following an example or creating a copy of something.

Activity Page 2.1





Support

Consider projecting images of the gardens of Suzhou in China to help students better understand Pei's inspiration.

Challenge

Have students write a comprehension question of their own and ask a partner to answer it.

- 4. The student practiced imitating the moves of famous ballerina Misty Copeland to learn more about her technique.
- 5. Where have you seen someone imitate something or someone else to learn or get better at something? Be sure to use the word *imitating* in your response.
 - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences.
 For example, "Brody was imitating his hockey coach's stride in an attempt to become a better ice skater."
- 6. What part of speech is the word *imitating*?
 - » verb
 - Use a Perfect Tenses activity for follow-up. Say, "You are going to review using the perfect tenses with the verb *imitating*. Then, with a partner, you are going to practice using the word *imitating* in a sentence using the perfect tense of your choice."
 - Refer to the following sentences on the board or chart paper, prepared in advance:
 - After the workshop, the students will have imitated all of the famous painter's brush strokes. (future perfect)
 - We had imitated the characters in the play for weeks in preparation for our performance. (past perfect)
 - The students are imitating the scientist's experiment to learn more about physics. (present perfect)
 - Read each of the sentences and their tense aloud as a review.
 - Say: "They have been imitating all of their favorite social media influencer's dance moves to prepare for the talent show." Ask: "What tense is this?" (present perfect)
 - Have students break into pairs to brainstorm a sentence of their own using the word *imitating* in a perfect tense of their choice. Call on a few student pairs to share their sentences and the perfect tense it uses with the class.

Lesson 2: Classic Architecture Meets Contemporary Design Speaking and Listening

Primary Focus: Students will work with a partner to develop a research question related to the text. **[SL.5.1c]**

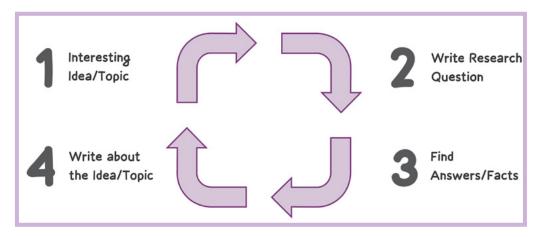
MODELING: WRITING A RESEARCH QUESTION (20 MIN.)

- Remind students that in this unit they will explore multiple texts related to architecture around the world. Today, they learned about I. M. Pei and one of his most memorable projects: the Louvre Pyramid.
- Explain that, throughout the unit, students will also conduct research on an architect and structure of their choosing, and will write an informational text about them.

Visual Support 2.1

- Introduce the culminating activity and rubrics using Visual Support 2.1.
- Tell students they will research an architect and one of their architectural structures. At the end of the unit, they will become experts on their chosen architect and structure and will present their research findings and a visual component in an Architecture Fair with guests.
- Direct students to Activity Page 2.2.
- **Think-Pair-Share:** Ask students to reread section b) at the top of the rubric to themselves and think about how it may connect to research. Have students discuss their thoughts with a partner. Remind them to signal when both partners have contributed to the conversation. Call on a few students to share an idea that their partner shared and jot a few responses on the board or posted rubric.
 - » Answers may vary but could include the following: "We need to gather the facts through our research or decide whether we are going to use quotes"; "We need to keep track of and give credit to the source."
- Project Visual Support 1.15 and tell students that they will now learn more about what is expected of them during the research process.

Visual Support 1.15



Activity Page 2.2

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- Say, "The research process will be like a cycle in which you do the following":
 - 1. Find an idea/topic that interests you.
 - 2. Write a research question based on your interests.
 - 3. Find answers and facts using sources.
 - 4. Write about the idea/topic of your choice.
- Remind students that sources include people, books, or other materials that give information. They will record their sources on a bibliography page, which is a list of books, magazines, articles, or websites about the subject being researched.
- Ask students whether they have any questions about the research process.
- Explain that today they will work with a partner on step 2: developing a research question related to the text.
- Direct students to Activity Page 2.3.
- Tell students that they will use a checklist to ensure their research question meets the criteria. Read the checklist and criteria bullets aloud.

Research Question Checklist

My research question is

- □ clear and concise,
- □ relevant to architecture,
- □ specific and focuses on a particular part of a topic, and
- open ended.
- Ask students what is effective in this model research question: How did William Thornton blend ancient form and techniques with modern materials to construct the Capitol dome?
 - » Answers may vary, but they could include that it connects directly to what they read in class, or it is effective because it is a "how" question; it will require a deeper explanation and it has multiple answers.
- Model brainstorming a research question based on today's reading. Say,
 "I am interested in learning more about the materials I. M. Pei chose for building the Louvre Pyramid(s)."

Visual Support 2.2

- Project Visual Support 2.2 and write the following question in the blank lines: How did I. M. Pei decide which materials to use in creating the Louvre Pyramids?
- Ask students to evaluate the question using the checklist.

Activity Page 2.3

TEXT-BASED RESEARCH QUESTION (10 MIN.)

- Refer to the model question on Activity Page 2.3 to share an example of a research question about the text from the previous lesson.
- Inform students that this question can be about either text we have read so far.
- **Turn and Talk:** Have students turn to a partner and discuss what they are interested in learning more about and why. Remind them to signal when both partners have contributed to the conversation.
- Have students independently write a text-based research question in the space provided on Activity Page 2.3.
- After writing the question, have student partners trade questions. Encourage students to ask each other questions and build off of each other's ideas, providing each other with feedback about their research question using the checklist criteria as talking points.
- Call on one or two volunteers to share their questions.

ML/EL MULTILINGUAL/ENGLISH LEARNERS Speaking and Listening Modeling: Writing a Research Question		
Entering/ Emerging	Have one-on-one conversations with students about what they found interesting about I. M. Pei's Louvre Pyramid or a structure from the previous lesson. Help them transition their orally expressed thoughts into a written research question. For example, "I think it was interesting that Pei used geometric shapes in his designs." can become "How did geometric shapes inspire the design of the Louvre Museum Pyramid?"	
Transitioning/ Expanding	Provide a menu of research question frames such as "How did 's work influence the architecture field?" Provide simplified definitions for key words (e.g., <i>shapes</i> and <i>inspiration</i>) from the text for students to use in their research questions.	
Bridging	Allow students to work in pairs to discuss, provide feedback on, and revise their research questions.	

Lesson 2: Classic Architecture Meets Contemporary Design Writing



Primary Focus: Students will use a bibliography page to identify and gather relevant information from various sources. **[W.5.7, W.5.8]**

RESEARCH PREPARATION (15 MIN.)

- Explain that students will move to step 3 in the research process and will start looking for sources that can help provide answers to their research questions.
- Remind students that step 4 of the research process is to use the information they found to write about their topic. They will not practice step 4 today.

Visual Support 2.2

- Project Visual Support 2.2 and direct students' attention to Activity Page 2.4.
- Demonstrate how a question can be used to search for additional information on the Internet using a think-aloud strategy. You may say, "I am interested in learning more about what led I. M. Pei to build the Louvre Pyramids out of metal and glass. Here is my research question:
 'Why did I. M. Pei choose metal and glass to build the Louvre Pyramids?'"
- Write your question on the projected Visual Support 2.2.
- Type the question into an online search engine and show students the websites, books, and articles that come up as sources to find facts.
- Explain that students should look at sites that have information written or edited by people with expertise in the subject and that are as up-to-date as possible. Sometimes the web address offers clues about this. For example, the address may contain the name of a reputable organization, or may end in .gov (government) or .edu (education); these sites are often more dependable for information than sites ending in .com (commercial) or .net (network).
- Tell students that not all sites are trustworthy. Explain that sometimes websites are written by people who are not experts in the field or who have an interest in persuading the audience to agree with a particular point of view. Explain that even if information is found on what students consider a reputable website, they should try to verify the information by finding at least one other source that presents the same information.
- Click on a website to demonstrate finding sources with facts.
- In the Type of Source column on Activity Page 2.4, write the type of source you found (article, website, etc.).
- In the Title of Source and Author column, write the title of the source and author, if applicable.
- In the Source Information column, write the publication date, website URL, and publishing company.
- Tell students to try to find three to five sources about the topic they chose to explore in their practice research question.
- Inform students you will collect this page at the end of the lesson.

Activity Page 2.4

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Differentiation

Support

Provide students with partially filled-in question stems to complete and use as the basis for their Internet search. Ex: Why did (name of architect) choose (type of material) to build the (name of building)?

Challenge

Encourage students to draft and research an additional question based on their KWL chart notes.



Check for Understanding

Think-Pair-Share: Ask, "What should you include in the source information?" Remind students to signal when both partners have contributed to the conversation and to jot down their partner's answer below theirs.

» Answers may vary, but they could include the title, author, publication date, URL, and type of source (book, website, etc.).

RESEARCH SKILLS APPLICATION (15 MIN.)

- Have students practice using the Internet to research the question they generated earlier in the lesson.
- Using Activity Page 2.4, have students search for three to five sources and record them on the activity page.
- Facilitate, monitor, and assist students as needed while they are searching and completing the activity page.
- Collect Activity Page 2.4 at the end of the lesson to review at a later time.

MULTILINGUAL/ENGLISH LEARNERS Writing Research Skills Application			
Entering/ Emerging	Assist students individually or in small groups to find accessible sources related to their research question.		
Transitioning/ Expanding	Have students use a source from the list of teacher-approved websites to locate information and add the source to Activity Page 2.4.		
Bridging	Have students work with a partner to locate sources for their practice research question.		



Check for Understanding

Ask students to list the steps of the research process.

- » Find an idea/topic that interests you.
- 1. Write a research question based on your interests.
- 2. Find answers and facts using sources.
- 3. Write about the idea/topic of your choice.

_ End Lesson -

Two Unique Homes

PRIMARY FOCUS OF LESSON

Reading

Students will use the text to compare and contrast the architectural styles of Vertner Woodson Tandy's Villa Lewaro and Frank Lloyd Wright's Fallingwater. [RI.5.5, RI.5.3]

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *permits*. **[L.5.4]**

Writing

Students will paraphrase and use textual evidence to write paragraphs about architectural styles. [W.5.2b, W.5.8]

Language

Students will identify prepositions, explain their function, and use them in sentences. **[L.5.1a]**

FORMATIVE ASSESSMENT

Activity Page 3.2	Comparing Villa Lewaro and Fallingwater Use a	
	Venn diagram to compare and contrast two different	
	homes. [RI.5.3]	
Activity Page 3.4 Consider and Combine Write one or two par		
	about architectural styles. [W.5.2b, W.5.8]	
Activity Page 3.5	Prepositions Add prepositions to sentences and write	
	sentences using prepositions. [L.5.1a]	

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (40 min.)				
Introduce the Text	Whole Group	5 min.	□ Activity Pages 1.1, 3.1, 3.2	
Small Group Reading: "Two Unique Homes"	/Partner	25 min.	 Visual Supports 3.1–3.14 board/chart paper 	
KWL Chart	Partner/ Independent	5 min.		
Word Work: Permits	Whole Group/ Partner	5 min.		
Writing (35 min.)				
Modeling: Paraphrasing Text	Whole Group/ Independent	10 min.	Visual Support 3.15Activity Pages 3.3, 3.4	
Paraphrasing Text	Partner	15 min.		
Consider and Combine	Partner/ Independent	10 min.		
Language (15 min.)				
Adding Prepositions	Whole Group/ Partner/ Independent	15 min.	Activity Page 3.5Visual Support 3.5	

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ADVANCE PREPARATION

Reading

• Predetermine Small Groups 1 and 2.

Visual Supports 3.1–3.14

• Prepare to project Visual Supports 3.1–3.14.

Writing

• During the paraphrasing text portion of the lesson, prepare to provide access to a classroom or online thesaurus to help students find synonyms as they rephrase the text.

Visual Support 3.15

- Prepare to project Visual Support 3.15.
- Provide students access to a paperback or online thesaurus.

Universal Access

- To ensure all students have the opportunity to contribute during Turn and Talk, Think-Pair-Share, and Write-Pair-Share exchanges, give them a signal—such as folding their hands or writing again—to indicate when both partners have added to the conversation.
- Scaffold paraphrasing text for students by modeling how to locate synonyms for unfamiliar words in the text.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

blueprints, n. drawings with white lines on a blue background, typically used by architects to plan buildings

permits, n. documents that give approval or permission to start construction; **v.** gives permission to or allows to happen

magnate, n. a person with influence or great power

landmark, n. a building or site that is preserved and protected because of its age, historical significance, or unique design

terrace, n. a flat, tiled, open platform near a building

cast iron, n. an alloy or mixture made by melting iron, carbon, and silicon, pouring it into a mold, then letting it cool and solidify

organic architecture, n. a style of architecture in which the structure is designed to reflect the environment around it.

quarry, n. an open area where people dig for building materials such as limestone or slate

cantilevered, v. jutted out while only attached to a support at one end, like a balcony

staff, n. a group of employees

Vocabulary Chart for "Two Unique Homes"			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	cast iron organic architecture cantilevered	blueprints magnate landmark terrace quarry staff	
Spanish Cognates	arquitectura orgánica	magnate terraza	
Multiple-Meaning		permits	
Sayings and Phrases			

Start Lesson

Lesson 3: Two Unique Homes Reading



Primary Focus

Students will use the text to compare and contrast the architectural styles of Vertner Woodson Tandy's Villa Lewaro and Frank Lloyd Wright's Fallingwater. [RI.5.5, RI.5.3]

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *permits*. **[L.5.4]**

INTRODUCE THE TEXT (5 MIN.)

- Tell students that they will work collaboratively to read and annotate a set of paired texts, titled "A Mansion for a Magnate" and "A House Over the Falls."
- Explain that they will learn about two groups of visionary businesspeople and talented architects who worked together to commission, design, and build two exceptional homes that have since been designated as national landmarks.
- Write the following questions on the board before students begin reading.

Visual Support 3.4

- Display Visual Support 3.4 and refer to the questions you wrote on the board during Advance Preparation:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Have students view the image and, on a piece of paper, write a complete sentence in response to each of the questions.
- If time allows, have students share their writing with their partner.

SMALL GROUP READING: "TWO UNIQUE HOMES" (25 MIN.)

Small Group

- Before reading the paired texts, organize students into two groups using the following guidelines:
 - Small Group 1: Students may complete Activity Page 3.2 with your support while reading.

Activity Page 3.1

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Activity Page 3.2



- Small Group 2: These students may work as a small group, with a partner, or independently to read the texts, discuss them with others in Small Group 2, and then complete Activity Page 3.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.2 correctly.
- Instruct students to begin reading "A Mansion for a Magnate" and "A House Over the Falls" and complete Activity Page 3.2.
- Provide the following support to Small Group 1 while reading.
- Tell students that today they will learn more about places where people live by examining two famous homes designed by architects Vertner Woodson Tandy and Frank Lloyd Wright.
- **Turn and Talk:** Have students discuss with a partner what features they consider to be important in a home. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include mention of open living space, plenty of windows to let natural light in, etc.
- Explain that architects have similar conversations with the people who commission, or hire, them to work on designing structures for them.
- Read the first section of "A Mansion for a Magnate" aloud.



Show Visual Support 3.1 "A Mansion for a Magnate"

Imagine your dream home. What does it look like? Would you like to live in a simple farmhouse? A Gothic castle? A modern skyscraper?

Now imagine being able to hire, or

commission, an experienced architect to help you design and build it. The architect would listen to your needs and wants, working with you to bring your dream to life. They would show you **blueprints** drawings with white lines on a blue background, typically used by architects to plan buildings of the intended floor plan for the home, and they would secure **permits** documents that give approval or permission to start construction to build the house in your desired location.

Madam C. J. Walker was a hair care and cosmetics **magnate**, or business success, who created new and innovative products for Black women and men. Her work was wildly successful, turning her into one of America's "self-made millionaires." In 1916, she began planning her own dream home, a mansion where she and her daughter, Leila Walker Robinson, would live. She called it Villa Lewaro, borrowing the letters of Robinson's name.

Early in her career, Walker had been inspired by people she'd met through her church, whose mission was, in part, to provide social support for its congregation. One form that support took was to encourage people to work, succeed, and prosper. Successful church members had encouraged and inspired Walker, and she wanted to do the same for young people. In particular, she wanted her new home, Villa Lewaro, to be a symbol of American entrepreneurial spirit and achievement. She wanted it to be a house that would inspire others.

That was Walker's vision for her dream home. But who would she ask to help her build it?

Visual Support 3.2

- Show Visual Support 3.2 and use a think-aloud to model making a margin note about the purposes of Villa Lewaro.
- Say, "Villa Lewaro served a variety of functional purposes. I'll jot down a few of them here in the margin to remember them." For example, Villa Lewaro: home, meeting place, inspiration for others to work, succeed and prosper.
- Read aloud the sections titled "The Architect: Vertner Woodson Tandy" and "The Design: Italian Renaissance Meets Harlem Renaissance."



Show Visual Support 3.3 The Architect: Vertner Woodson Tandy

In 1916, young Vertner Woodson Tandy was a rising star in the world of architecture. Tandy was one of the first Black licensed architects in New York State. And his buildings, including the **landmark** a building or site that is preserved and protected because of

its age, historical significance, or unique design St. Philip's Episcopal Church in the New York City neighborhood of Harlem, were bringing him recognition and attention. Tandy, like Walker, had a social mission. While still a student at Cornell University, he and other students had started the first Black college fraternity, Alpha Phi Alpha. Tandy was talented and believed in giving back. All this made him stand out to Walker, and she chose him for the project.



Show Visual Support 3.4 The Design: Italian Renaissance Meets Harlem Renaissance

Walker wanted Villa Lewaro to reflect her remarkable success and wealth and to inspire others to achieve the same. So, how did Tandy's design fulfill Walker's request?

Villa Lewaro, a four-story mansion, was built on a three-acre site. This site, or piece of land, was very close to a road. Not everyone would want their dream home to be visible from the road. If Walker and Tandy had chosen to place Villa Lewaro beside the nearby river instead, Walker and her daughter would have enjoyed the river view and the privacy. But it was important to both Tandy and Walker for people to see and admire the grand structure they were building. After all, how could it inspire them if they couldn't see it?

- After reading, ask:
 - 1. Literal. Why did Walker and Tandy decide to build the house so close to the road?
 - » so that people could see and admire the grand home



Show Visual Support 3.5 The Design: Italian Renaissance Meets Harlem Renaissance

The people who drove past Villa Lewaro would see the tall lonic columns Tandy used to circle its front entrance. Ionic is one of the orders of classical architecture, or the styles created by the ancient Greeks and Romans. By using

lonic columns to form Villa Lewaro's entrance, Tandy suggested that Villa Lewaro was also part of the classical tradition of Greek architecture.



Show Visual Support 3.6 The Design: Italian Renaissance Meets Harlem Renaissance

But Tandy balanced that sense of order with a sense of fantastic luxury, as well as a focus on the possibilities of modern construction. For other details of the house, he chose a style called Italianate, an update of the

style architects used during the Italian Renaissance. Tandy covered the roof of Villa Lewaro in red fireproof tiles, and he shaped some of the windows with curved arches, which also gave the building support. Villa Lewaro sat on a tall hill, which Tandy covered in a wide stone **terrace** a flat, tiled, open platform near a building with many levels, like a wedding cake. The form of Villa Lewaro suggested luxury and grandeur, but it was also a very functional place where many people could gather, talk, and relax. There was even a golden swimming pool!

- 2. **Inferential.** Ask, "Why do you think Walker and Tandy decided to design the form of the house in a style that reminded them of the Renaissance?"
 - » Answers may vary, but they could include a connection to sharing new ideas and appreciation of the arts and artists, as was common during the Renaissance.



Show Visual Support 3.7 The Design: Italian Renaissance Meets Harlem Renaissance

Inside, Tandy's dedication to luxury could be found in details like hand-painted ceilings, gold-wrapped pillars, and crystal chandeliers. Italianate houses also use **cast iron** *an alloy made by melting iron, carbon, and silicon,*

pouring it into a mold, then letting it cool and solidify parts to decorate, or accent, doors, windows, and balconies.

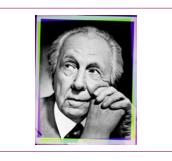
Walker's house was a luxurious living space, but it was also a functional salon, or a place where people discussed ideas and the arts. Many writers and thinkers of the Harlem Renaissance gathered in Walker's home to discuss literature, the arts, politics, and social issues. Visitors included James Weldon Johnson, who wrote the lyrics of "Lift Every Voice and Sing"; novelist Zora Neale Hurston; writer and researcher W. E. B. Du Bois; and poet Langston Hughes. Imagine the conversations Walker and her honored guests might have had in these rooms! Can you picture them laughing and debating in the comfortable chairs of the villa's Gold Room as the wind rustled the grass and trees just outside Tandy's tall windows?

Unfortunately, Walker only got to enjoy her dream home for one year before her death in 1919. But Villa Lewaro continued long after her. Her daughter lived in the house for years, after which it was sold to different people and groups. Recognized in 2014 by the National Trust, which honors important buildings, the house was purchased in 2018 by an organization that helps other women entrepreneurs to pursue their dreams, just like Walker did.

- 3. **Evaluative.** *Write-Share-Write:* Have students write a sentence expressing whether they believe that Madam C. J. Walker would be pleased with the current use of Villa Lewaro. Why? After writing, have students share their thinking with a partner. While sharing, the other partner will write down their partner's thoughts. Students can expand on their own writing based on insights gained during sharing. Remind students to start writing again when both partners have contributed to the conversation.
 - » Answers may vary, but they should include specific details from the text. Example: Madam C. J. Walker would be pleased with the current use of Villa Lewaro because the house is presently owned by a group that helps women entrepreneurs, just as Walker did when she resided there.
- Tell students that they will now transition to the second text, "A House Over the Falls."
- Read aloud the introductory paragraph and the "Frank Lloyd Wright and Organic Architecture" and "The Organic Architecture of Bear Run" sections.

"A House Over the Falls"

In 1936, Liliane and Edgar J. Kaufmann, owners of a very successful department store in Pennsylvania, decided to build a weekend home. They knew they wanted it to be close to Pittsburgh, the site of their main department store. And they knew they wanted it to be on a small piece of land they owned near a river called Bear Run. Bear Run was close to a waterfall, and Kaufmann imagined that the new house could be positioned so that his party guests could enjoy a spectacular view from below the falls. The Kaufmanns even knew the architect they wanted to work with.



Show Visual Support 3.8 Frank Lloyd Wright and Organic Architecture

By 1934, Frank Lloyd Wright was considered one of the greatest American architects. Years before, in 1886, Wright had studied civil engineering at the University of Wisconsin. He left the school without graduating, but

that didn't stop him from pursuing a career in architecture. He quickly built his reputation with a number of private houses in Chicago. For a while, he was the apprentice of Louis Sullivan, the architect who had coined the phrase "form follows function." Wright took this to heart. Throughout his career, he rejected traditional forms and classical orders, trying to find his own new, individual approach.



Show Visual Support 3.9 Frank Lloyd Wright and Organic Architecture

By the early 1900s, Wright was part of a group of young architects who built prairiestyle homes in the Midwest. Rather than vertical elements, like columns and arches, a prairie-style house used horizontal elements,

like flat roofs and long wings. Wright and the other architects believed this would honor their region's flat prairie landscape.

Over time, Wright started to go beyond prairie style and develop new ideas about how buildings and nature could relate. He called his ideas **organic architecture**, a style of building that celebrates the natural environment. In organic architecture, a building's materials should have a relationship to the place the building is located. The building's design should also feel unified. This means it should repeat materials and design elements that suggest something about the building's location. Organic architecture blurred the lines between nature and buildings, so that sometimes it was hard to tell where one ended and the other began. Excited by Wright's ideas, the Kaufmanns hired him to build their new house.



Show Visual Support 3.10 The Organic Architecture of Bear Run

Wright started by surveying, or carefully exploring, the land near Bear Run. The waterfall stood out to him. After hearing the Kaufmanns' plan for a house with a beautiful view of the falls, Wright shared a different idea. He would build the house on top of

the falls. His design would blend in with the natural surroundings of Bear Run, so that the house would look as though it were floating over the waterfall. The sound of the waterfall would become part of the Kaufmanns' daily lives.



Show Visual Support 3.11 The Organic Architecture of Bear Run

After getting the Kaufmanns to agree with his very unexpected plan, Wright set to work. His design for the house used strong horizontal lines, which reflected the sandstone cliffs surrounding the waterfall. He built the house using lumber from the forest and stones

from a nearby **quarry** an open area where people dig for building materials such as limestone or slate and he built the large sandstone chimney that anchored the house using boulders he found in the area. The natural stone and wood throughout the house, along with the large glass windows, created the sense that the outdoors were coming inside.



Show Visual Support 3.12 The Organic Architecture of Bear Run

Wright also blurred the lines between nature and building by adding many terraces to the house's plans. The large, open rooms inside flowed into wide terraces and staircases outside. In the end, more of the building was outside than inside. Wright made the

bedrooms small. This would, he hoped, encourage occupants to spend time outside near the waterfalls and greenery. One of Wright's terraces **cantilevered**, or stuck out, over the waterfall. Wright's **staff**, or the people who worked to build his design, had big arguments about this terrace. Some thought it might break off and fall into the river. Wright insisted that the terrace would work exactly as he'd designed it. One of his staff sneakily added extra steel supports to Wright's design before building it. (In the end, the staff were right to worry, and over the years this part of Wright's design has needed lots of maintenance.)

- Ask students the following questions:
 - 4. **Literal.** Why did Wright propose building the house on top of instead of having a view of the waterfalls?
 - » so that the house would look as though it were floating over the waterfall and blend into nature
 - 5. **Inferential.** What common goals can we see in both Villa Lewaro and Fallingwater?
 - » Answers may vary, but they could include mentions of being inspirational or encouraging.

Visual Support 3.13

- Show Visual Support 3.13 and use a think-aloud to model making margin notes about the functional purpose of Fallingwater.
 - Say, "Fallingwater had a few functional purposes, so I'll jot them down here to remember them." For example, Fallingwater: home, social gathering place, inspiration for others to connect with nature
- Read the "Fallingwater" section aloud.



Show Visual Support 3.14 Fallingwater

Shortly after its construction, the house, which Wright called Fallingwater, was featured on the cover of *Time* magazine. The Kaufmanns, who realized that their summer house had become something much more, arranged to turn the house into a museum,

which opened in 1964. Later, the house was designated a World Heritage Site by the United Nations. Each year, about 150,000 visitors come to admire and learn from Fallingwater. Some people focus on the house and its beauty. Others find themselves following the lines of Wright's design outward, to the surrounding river and woods. **Evaluative.** Say, "A World Heritage Site is a natural or cultural area or structure that is considered especially important to people around the world and needs to be legally protected and preserved." Then ask, "Do you think that Fallingwater should be designated as a World Heritage Site by the United Nations? Why?" Remind students to signal when both partners have contributed to the conversation and to write their partner's answer below theirs.

- » Answers may vary, but they should include specific details from the text as support.
- Direct students to part 3 of Activity Page 3.2 and have volunteers read the model annotated portions along with what section they fall under.
- Tell students that they will add additional information to the Venn diagram to indicate how the houses are similar and different.
- Break students into smaller groups so that they can discuss the information as they complete their Venn diagrams.

MULTILINGUAL/ENGLISH LEARNERS Reading Two Unique Homes		
Entering/Emerging	Have students write one unfamiliar word from the text and discuss its meaning.	
Transitioning/ Expanding	Check in with students and ask <i>wh</i> – questions to answer inferential and evaluative questions.	
Bridging	Pair students with fluent partners to find evidence to support their discussion of evaluative questions.	

KWL CHART (5 MIN.)

- After completion of Activity Page 3.2, briefly pause to have students add to the Lesson 3: Two Unique Homes row of their individual KWL charts if they have a lingering question or thought about something they read about in the lesson.
- Remind students that the questions about information they want to know, wonder about, or have learned will help guide their research in this unit.



Support

Consider projecting images of the two homes side by side to help students better visualize similarities and differences.

Challenge

Have students discuss with a partner whether each house follows the idea of "form follows function."

WORD WORK: PERMITS (5 MIN.)

- 1. In the text you read "They would show you blueprints of the intended floor plan for the home, and they would secure permits to build the house in your desired location."
- 2. Say the word permits with me.
- 3. Permits are special documents that give approval or permission to start a construction project.
- 4. When an architect wants to build a new house, they need to request permits from the local government.
- 5. What are some reasons a town or city may want to review an architect's plans before deciding whether to give a permit for the building to happen?
 - Ask two or three pairs to share what they discussed. If necessary, guide and/or rephrase the students' responses to make complete sentences. For example, "The school needed permits to build the new playground because there are local laws about what type of ground surface can be used."
- 6. What is the word we have been talking about? What part of speech is the word *permits*?
 - » permits; noun

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *permit* has multiple meanings. Share the following:

- Meaning 1: permits, n. special documents that give approval or permission to start a construction project
- Meaning 2: permits, v. gives permission to or allows to happen

Say, "I am going to read several sentences. Listen to the context, or the text surrounding permit in the sentence, for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers."

- 1. I asked my aunt whether she permits snacks to be eaten in her car.
 - » two fingers
- 2. Because my house is located near a light rail station, my family and the other residents of the neighborhood need permits to park our cars on the street.
 - » one finger

- 3. The museum needed to apply for building permits before breaking ground on its new wing.
 - » one finger
- 4. Anna's babysitter permits her to have thirty extra minutes of screentime if she behaves well.
 - » two fingers
- 5. The movie studio had to get several permits from the city to film at the historic location.
 - » one finger
- 6. Because of allergy concerns, the daycare center only permits food that does not contain peanuts or tree nuts to be brought into the building.
 - » two fingers
 - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences.
 For example, "The music festival permits concert goers to bring their own beverages and snacks."

Lesson 3: Two Unique Homes Writing



Primary Focus: Students will paraphrase and use textual evidence to write paragraphs about architectural styles. **[W.5.2b, W.5.8]**

MODELING: PARAPHRASING TEXT (10 MIN.)

- Display Visual Support 3.15.
- Tell students that today, in preparation for additional research, they will practice putting excerpts of "A Mansion for a Magnate" and "A House Over the Falls" in their own words. This is called paraphrasing.
- Explain that writers paraphrase text to avoid plagiarizing and to demonstrate that they understand what they have read.
- Tell students that plagiarism is like stealing another author's words.

Note: You may consider distinguishing paraphrasing, using your own words to rephrase a direct quotation from a text from summarizing, retelling information in a text using fewer words, for students who would benefit from the clarification.

• Model how to write a direct quote from "A House Over the Falls" and how to write a paraphrased sentence of the direct quote from the text, highlighting and discussing key words that helped you understand, as seen below:

Visual Support 3.15

Paraphrasing Text

Direct Quote from Text (use quotation marks)	Paraphrased Text (use your own words)
"Wright started by surveying , or carefully exploring, the land near Bear Run. The waterfall stood out to him. After hearing the Kaufmanns explain their plan for a summer house that had a beautiful view of the falls, Wright said that he had a different idea. He wouldn't build this house with a view of the falls. He would build the house on top of them. His design would blend in with the natural surroundings of Bear Run, so that the house would look as though it was floating over the waterfall itself. The sound of the waterfall would become part of the Kaufmanns' daily lives." Source: "A House Over the Falls"	While looking at the terrain near Bear Run to learn more about the area, Wright found himself fascinated with the waterfall. Although the Kaufmanns originally wanted their home to have a beautiful view of the falls, Wright suggested building the house on top of the waterfall. Wright's plan would allow the house to blend in with the sights and sounds of the environment and would make the house appear to be floating above the waterfall. Source: "A House Over the Falls"
	Plagiarized Version
	Wright started by exploring the land near Bear Run. The waterfall stood out to him. After hearing the Kaufmanns' plan for a summer house that had a pretty view of the falls, Wright proposed a different idea. Instead of building this house with a view of the falls, he would build the house on top of them. His design would blend in with the natural surroundings of Bear Run, so that the house would look as though it was floating over the waterfall itself. The sound of the waterfall would become part of the Kaufmanns' daily lives.

• Bring students' attention to the example of plagiarizing, as seen in Visual Support 3.15.

D Differentiation

Support

Have students use a highlighter to mark every use of the same words from the quote in the paraphrased section. Repeat the process for the plagiarized section.

Challenge

Have students jot down a margin note summarizing the importance of paraphrasing.

- Ask students to explain how they know when a text is plagiarized.
 - » Answers should include that the words used in a sentence are not the writer's.
- Have students share specific examples from the passage that show plagiarism.
 - » Answers may vary, but they could mention parts of the passage that are exact repeats of the original.
- Direct students to Activity Page 3.3. Draw students' attention to the reminder "your own words" written on the Paraphrased Text side of their charts.
- Pair students with a partner for the next activity.
- Tell students that now they will practice paraphrasing excerpts of their choice of one of the paired texts they read today.
- Leave Visual Support 3.15 on display while students work with a partner.

PARAPHRASING TEXT (15 MIN.)

- Have students sit with their partner and select a segment of the text to paraphrase.
- Tell them that they will work together to copy a short excerpt or direct quote from the text on one side of the Paraphrasing Text chart and they will paraphrase it in their own words on the other side.
- Tell students that they will have ten minutes to paraphrase their selected direct quote from the text, but they may apply the skill with more than one direct quote if time permits.
- Allow students to use a thesaurus from the classroom library or an online thesaurus to find synonyms when they need to use another word with the same meaning as a word in the text.
- Allow a few partners to orally share the direct quote and how they paraphrased it. Have two or three students provide specific feedback about the paraphrased text. Model how to give feedback using the following sentence starters:
 - I thought your paraphrase about ... was effective because
 - Next time, you could strengthen your paraphrase by using . . .



Support

Have students underline every word that their paraphrase has in common with the original text. Direct them to further revise their paraphrase if they find that their draft has too much in common with the original text.

Challenge

Have students write a sentence and swap with a partner to paraphrase their sentence.



Differentiation

Support

Provide students with sentence frames such as One feature that communicates a specific idea about Villa Lewaro is . . .

Challenge

Have students conduct an Internet search for other architectural works by Frank Lloyd Wright to see what other projects of his had a similar connection to nature.

Activity Page 3.4

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MULTILINGUAL/ENGLISH LEARNERS

EL)	Writing
	Paraphrasing Text

	°
Entering/Emerging	Work with a small group of students to paraphrase the following line: Successful church members had encouraged and inspired Walker, and she wanted to do the same for young people. Have students try paraphrasing the following line on their own: In particular, she wanted her new home, Villa Lewaro, to be a symbol of American entrepreneurial spirit and achievement. Provide feedback for their paraphrases.
Transitioning/ Expanding	Pair students with a fluent partner and have the partner read the text aloud. Without looking back at the text, have the other student orally restate their understanding of what the text said. Have the partners reread the text together and add missing details before writing their own paraphrased sentences.
Bridging	Allow students to orally paraphrase their segment of the text before writing their paraphrased sentences.

CONSIDER AND COMBINE (10 MIN.)

- Using Activity Page 3.4, tell students they will synthesize, or consider and combine, the information they learned today about Fallingwater and Villa Lewaro to answer the following prompt: How did the architectural styles and designs you learned about in today's lesson help communicate specific ideas about Fallingwater and Villa Lewaro?
- Allow students to synthesize and use the information from the Paraphrasing Text side of their charts to write a response to the question.
- At the end of the lesson, collect Activity Page 3.4 for review.



Check for Understanding

Ask students, "What are you doing when you paraphrase a text?"

Lesson 3: Two Unique Homes



Primary Focus: Students will identify prepositions, explain their function, and use them in sentences. **[L.5.1a]**

ADDING PREPOSITIONS (15 MIN.)

- Tell students that today they will review what they've learned about a part of speech called a preposition and practice adding prepositions to sentences.
- Ask, "What does a preposition show?"
 - » the relationship between a noun or a pronoun and another word or phrase in a sentence
- Reiterate the following points:
 - A preposition gives more information about where something happens (place), when something happens (time), or who or what the subject or object of the sentence is with (person or thing).
 - A preposition often answers the questions "where?", "when?", or "with whom?"
- Project Visual Support 3.6. Tell students they will use what they learned from today's reading to help them understand prepositions that tell about place, time, and who or what.

Visual Support 3.6



- Have a student read the description of the image aloud.
- Point at the image and ask students to discuss the following question with a partner: "Where are the attendees standing in reference to the fountain?" Tell students that there are multiple prepositions that can describe the location where the attendees are standing, such as *behind*, *next to*, or *above*.
- Now, point at the group of people in the center of the top balcony and circle it. Ask students to work with a partner in using prepositions to describe where they are located in relation to another group of beauticians. Note that because students can choose which other group to describe, there will be a variety of answers.
- Select two pairs of students to come up to the board, point to the group they selected, and share their sentences. Example: "This group is standing above the fountain." Be sure to emphasize which words are prepositions.
- Have students turn to Activity Page 3.5. Read the directions and review the example with them before having students begin their work.
- If time remains, have volunteers share an original sentence they wrote.

Activity Page 3.5





Check for Understanding

Guide students through the first sentence, making sure they can identify the correct preposition (*over*) by circling the preposition. If necessary, remind students that a preposition often answers the questions "where?", "when?", or "with whom?"

ML	/EL)

MULTILINGUAL/ENGLISH LEARNERS Language Prepositions

Entering/Emerging	Provide additional one-on-one support and draw visuals to show the meaning of any prepositions that students are unsure about. Modify sentences on Activity Page 3.5 so that they are about a familiar local structure or the layout of the classroom.
Transitioning/ Expanding	Think aloud writing a sentence and circling the preposition with a small group. Example: Visitors can walk across the cantilevered balconies at Fallingwater and enjoy the stunning views.
Bridging	Allow students to work with a fluent partner to cowrite a sentence before trying them on their own.

End Lesson -



Support

Model movements or play a quick game of Preposition Charades to review the meaning of prepositions such as *through, without,* and *along.*

Challenge

Encourage students to draft sentences about another image from today's text using prepositions.



Two Innovative Schools

PRIMARY FOCUS OF LESSON

Reading

Students will analyze information about two different school buildings, noting important similarities and differences. **[RI.5.6]**

Students will demonstrate an understanding of the Tier 2 word prone. [L.5.4]

Writing

Students will work with a partner to brainstorm and generate research questions for the culminating writing task. **[W.5.7]**

FORMATIVE ASSESSMENT

Activity Pages 4.1 and 4.2	Reading Annotate "Two Innovative
	Schools" and answer comprehension
	questions. [RI.5.6]
Activity Page 4.4	Writing Draft a research question. [W.5.7]

64

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (50 min.)			
Introduce the Text	Whole Group	5 min.	□ Activity Pages 1.1, 4.1–4.3
Partner Reading: "Two Innovative Schools"	Whole Group/ Partner	30 min.	 Visual Supports 4.1–4.12 board/chart paper
Discussion: Compare and Contrast	Whole Group	10 min.	
Word Work: Prone	Whole Group	5 min.	
Writing (40 min.)			
Introduce Architecture Fair and Research Project	Whole Group	10 min.	Visual Supports 1.15, 2.1Activity Page 4.3
Introduce Research Process	Whole Group	10 min.	
Inquiry and Research: Model and Brainstorm Question	Whole Group	15 min.	
Sharing Research Questions	Whole Group	5 min.	

*

ADVANCE PREPARATION

Reading

- Predetermine reading partners.
- Post on the board/chart paper the following questions to be used during the Read-Aloud.
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?

Visual Support 4.12

- Prepare to annotate Visual Support 4.12 with terms like *compressed earth brick* and *jali walls* as a support during the discussion.
- Ensure students have their KWL charts from Activity Page 1.1 during this lesson segment.

Writing

- Prepare to conduct an Internet search of the following research question: How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?
- Post on the board/chart paper the following questions to be used during the Research Questions share.
 - I thought your research question was concise, or to the point, because . . .
 - I could tell that your research question was open ended when you said . . .
 - Your research question may not be open ended enough. You can make your research question more open ended by . . .

Universal Access

Reading

• To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Assist and confer independently with students to devise a research topic and question for their Architecture Fair project.

• Prepare to collect Activity Page 4.4 and provide feedback on students' research question drafts before the next lesson.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

sandstone, n. a type of rock made from small grains of sand held together by some form of cement

pro bono, adj. doing professional work free of charge, typically for the public good

craftsmen, n. people who work at a job requiring specific manual or mechanical skills

jali, n. wood, stone, or other material that features regular patterns for a decorative and screening effect

prone, adj. likely to happen

conserve, v. to prevent the overuse of a resource

solar panels, n. cells that are typically placed on a rooftop to gather and convert energy from the sun into electricity

mixed-use, adj. able to be utilized for several different purposes

compressed earth bricks, n. locally sourced clay that is mixed with sand or gravel and small amounts of cement and then molded under pressure into a building block

Vocabulary Chart for "Two Innovative Schools"			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	sandstone jali compressed earth bricks	craftsmen prone conserve solar panels mixed-use	
Spanish Cognates		conservar paneles solares uso mixto	
Multiple-Meaning			
Sayings and Phrases	pro bono		

Start Lesson

Lesson 4: Two Innovative Schools Reading



Primary Focus

Students will analyze information about two different school buildings, noting important similarities and differences. **[RI.5.6]**

Students will demonstrate an understanding of the Tier 2 word prone. [L.5.4]

INTRODUCE THE TEXT (5 MIN.)

- Tell students that architects think about form and function as they design a building. Point out something in the classroom as an example of how form and function work together. For example, point out your students' seats. They need to be sturdy; fit the bodies of humans of a particular age; be durable, comfortable, and easy to clean. Those are the needed functions. The form is the shape and appearance that hopefully supports those functions.
- Tell students to keep those terms in mind as they learn about community involvement in the development, both in form and function, of two school buildings.
- Direct students to Activity Page 4.1 and introduce the "Two Innovative Schools" text.

Note: A full copy of the text can be found at the end of the partner reading segment.

- Tell students that they will work with a partner to read and annotate their copies of these texts.
- Explain that this lesson will teach them about two partnerships between local communities and talented architects who worked together to commission, design, and build two innovative schools.
- **Think-Pair-Share:** Ask students to discuss what features they consider to be important for their school building or campus to have and why they are important. Remind students to signal when both partners have contributed to the conversation. Select one or two students to share what their partner said during the conversation.
 - » Answers may vary, but they could include a large, dedicated space for play because recess, social time with friends, and physical education opportunities can help students be mentally and physically healthier.

Activity Page 4.1



- Explain that architects have similar conversations with the people who commission, or hire, them to work on designing structures for them.
- Tell students that they will read about the architecture of two schools: one in India and another in Burkina Faso, Africa.
- Explain that both schools were designed for specific and unique purposes (function), and that they will compare and contrast them later in the lesson.
- Direct students to Activity Page 4.2 and have a volunteer read the directions.

PARTNER READING: "TWO INNOVATIVE SCHOOLS" (30 MIN.)

- Pair students to read, discuss, and annotate the text.
- Share the pronunciations for the following terms:

Pronunciation Table		
Word	CK Code	
Jaisalmer	/jae*sal*mer/	
Rajkumari	/roj*kue*mar*ee/	
Ratnavati	/rot*nah*va*tee/	
Gando	/gan*doe/	
Burkina Faso	/bur*kee*nə*//fah*soe/	

Visual Support 4.2

- Display Visual Support 4.2.
- Read the introduction and first two paragraphs of the "Rajkumari Ratnavati Girls School" text aloud.

Visual Support 4.3

- Display Visual Support 4.3.
- Use a think-aloud to model annotation. Say, "I know that I will be looking for ways the architecture of these two schools compare and contrast. However, here is a piece of information that makes me think of how Kellogg's approach to architecture compares to what I read in the previous lesson about Frank Lloyd Wright's approach, so I will underline the line that says, 'When it came to design, Kellogg wanted her structures to look like part of the community they were in.' In the margin, I will write a note connecting Kellogg's goal of blending in with Lloyd Wright's goal with Fallingwater."
 - » Teacher annotations may vary, but they could include the following: ← Just like Frank Lloyd Wright's goal for Fallingwater blending in with nature.

Activity Page 4.2



- Ask students,
 - 1. Literal. What was Kellogg passionate about?
 - » building a school that focused on increasing literacy and giving more girls opportunities to learn
- Instruct students to use the remaining time to read and annotate the rest of the text and complete the comprehension questions on Activity Page 4.2.

Visual Support 4.4

- Display Visual Support 4.4.
- Circulate around the classroom as students work and change the visual support displayed (ranging from Visual Supports 4.4 through 4.11) to match where the majority of students are in the text.
- Assist students with questions as needed.
- Collect Activity Page 4.2.
- If time allows after the reading, have students refer back to their KWL charts on Activity Page 1.1. They should add their question or thought about something they want to know, wonder about, or have learned based on the readings to the Lesson 4: Two Innovative Schools row of their individual KWL charts.
- Allow volunteers to share their questions or notes with the class.
- Remind students that the questions about information they want to know and notes about things they wonder about or have learned can be used to guide their research in this unit.

MULTILINGUAL/ENGLISH LEARNERS Partner Reading Two Innovative Schools		
Entering/Emerging	Revisit some of the images of the jali walls, solar panels, or floors with students. Have them orally express how these features helped make school more comfortable for students.	
Transitioning/ Expanding	After reading the text with a partner, have students use the following sentence starter to express what they learned about how each architect designed features to make the school day more comfortable for students: One feature that makes the school comfortable for the students is	
Bridging	Have students discuss with a partner how each architect used innovative ideas to make the school day more comfortable for students.	

Activity Page 1.1

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-	
-	

Differentiation

Support

Direct students to portions of the text where they can find evidence to support their responses.

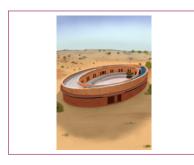
Challenge

Have students determine three key functions of their school and identify some additional architectural features they might design to better support those functions.

Two Innovative Schools

Have you ever wondered who designed your school? How did they decide what the building should look like? How did they decide what materials to use? Maybe you have a favorite part of your school, like a reading nook or an auditorium where you watch plays. Or maybe it's a place to enjoy a meal with your friends.

Your school and all the parts within it had to be designed by an architect. Just as architects design houses to reflect the style and needs of the people who live in them, they also design schools that support students, teachers, and staff.



Show Visual Support 4.1 Rajkumari Ratnavati Girls School

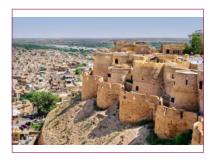
Rajkumari Ratnavati Girls School was built in India, in a very hot and remote part of the Thar Desert. The closest city to the school is Jaisalmer, which is in Rajasthan, a state of India. Jaisalmer is often called "the golden city" because many buildings are made from yellow sandstone and limestone.



Show Visual Support 4.2 Rajkumari Ratnavati Girls School

The New York architect who worked on the school was Diana Kellogg. Kellogg studied architecture at Columbia University and had previously worked on private homes for wealthy clients. She had become interested in applying her architecture experience

to complete **pro bono**, or unpaid, projects for nonprofit organizations, or organizations that work toward a social or public benefit. When it came to design, Kellogg wanted her structures to look like part of the community they were in. This meant respecting the architectural styles and natural surroundings of that area. Kellogg was passionate about building a school that focused on increasing literacy and giving more girls opportunities to learn. When a nonprofit organization raised funds to build a school in Jaisalmer and invited Kellogg to design it, she was eager to take on the project.



Show Visual Support 4.4 Materials and Traditions

Kellogg was inspired by the Rajput style, the architectural tradition of Rajasthan. One example of Rajput style is the famous Jaisalmer Fort, made from yellow sandstone carved into delicate circular forms. Kellogg gave the school an oval shape to fit in with

local buildings and the desert dunes. She also chose the oval as a symbol of the women in Jaisalmer. She learned that women in Jaisalmer often gather and work while sitting in circles or ovals, and she wanted to echo this in the shape of the school.

For the base material, Kellogg used yellow **sandstone**. The sandstone used for the school was hand-carved by local **craftsmen**, many of whom were the girls' fathers.

Materials and Traditions

An outside wall surrounds the entire school and its ten classrooms. An interior wall creates a courtyard. Courtyards are a feature of many buildings in India, and they help bring fresh air and sunlight to the school's classrooms and staff areas. The walls are angled in the same direction as the wind, which helps cool air circulate.



Show Visual Support 4.5 Materials and Traditions

For the courtyard walls, Kellogg used a traditional technique called **jali**. Jali walls have cuts through them that create geometric patterns, or patterns formed from different shapes. These work like screens, letting in light but keeping out sand. This

design decision was important because Rajasthan is **prone** to sandstorms. Sandstorms happen when the wind is so strong that it lifts sand off the ground and blows it everywhere. Imagine sand blowing forcefully through the air while you're trying to learn. The jali walls also redirect wind from the classroom to the center courtyard, keeping it cool enough for students to play and sit comfortably in the shade. This is important because temperatures in the Thar Desert can sometimes be higher than 100 degrees Fahrenheit! There are walls shaped to form round nooks, giving students a quiet place to read books and relax.



Show Visual Support 4.6 Adapting to the Desert

Because Rajkumari Ratnavati Girls School is in a desert, it's important for the school to be able to **conserve** electricity and water. The school's roof, built using concrete and stones from nearby quarries, collects and reuses rainwater. This water flows down to a storage

tank from which the school can draw water whenever needed. Many buildings in India use this technique, along with cooling courtyards, to keep cool and reuse resources.

The roof also holds a large metal canopy topped with **solar panels**. These turn sunlight into all the electricity the school needs. The solar panels also cover a rooftop playground with seesaws, swings, and jungle gyms.



Show Visual Support 4.7 Celebrating the Circle

According to the architect, the oval shape of the school doesn't just celebrate the circles of women in Jaisalmer as they gather and work. It also celebrates the concept of infinity. In this case, infinity is the idea that time, like traveling in a circle, goes on forever and ever.

The design of Rajkumari Ratnavati Girls School has won many awards, including India's Best Design Project 2019. But the school is also only the beginning of a larger **mixed-use** project at the same location called the GYAAN Center. The GYAAN Center will be a community center where students' mothers can take classes with local artisans. Kellogg's design for the center also includes a performance space, a museum, a library, a computer center, and a marketplace for selling goods. Just like the symbol of infinity is an unbroken circle, Rajkumari Ratnavati students can grow up to be part of the larger GYAAN community and continue the circle of creative growth.



Show Visual Support 4.8 The Gando Primary School

As a child, Diébédo Francis Kéré (/də*bae* doe//fran*sis//ker*ae/) had to travel to a faraway city to attend school because there was no electricity and limited access to clean drinking water in his village of Gando, in Burkina Faso, a country in West Africa.

The school he attended was small and poorly lit. The temperatures in Burkina Faso are high, and the school was made of concrete, a material that traps heat, so the classrooms became very hot. All these things made it very hard for Francis to learn.



Show Visual Support 4.9 The Gando Primary School

When Francis grew up, he went on to study architecture in Germany. During his studies, he kept thinking about how uncomfortable he'd been in school as a child. He wondered: what would it take to design a school that was always a comfortable temperature? Francis

decided to find out. As an architecture student, he began designing what would become his very first building.



Show Visual Support 4.10 Beating the Heat

At school, Francis developed an important architectural principle, or idea, for himself. He believed that whenever he built something, he should use local materials and building techniques. He trusted that the people in the area chose the materials for their homes

and buildings for good reasons. If he worked with those traditional materials and techniques, rather than against them by using materials brought in from outside—like the hot concrete of his own childhood school—his buildings would work better.

The people of Gando often used clay to build houses. They knew that clay bricks would absorb, or trap, some of the sun's heat and keep it from going into the classroom. Francis wanted to use clay too, but when he told the people of Gando about his plan, they were concerned. There was often rain in Gando. Over time, the rain would soften and damage the clay, and this could lead to major repairs. How would Francis solve this problem?

After thinking about it, Francis innovated on the traditional clay building techniques by mixing clay with other materials. This created a new material called **compressed earth bricks**, or CED. The CED bricks would have the advantages of clay but would also stand up better against the rain without turning into mud.

Francis taught his process for making the CED bricks to people in Gando, and they assembled the materials to make the school themselves. They gathered water, mixed the materials for the bricks, and stacked them one by one. When the exterior of the school was finished, the CED bricks successfully held up, even in the rain and heat.

Trusting Local Knowledge

People in Gando worked with Francis to build the school in many other ways too. In Gando, the floors of clay buildings are made using a special process. People gather stones, crush them, and mix the crushed stone with water many, many times and in many, many layers.

Francis wanted to use this technique for the floor of the school, and dozens of people from Gando helped him build it. The result was a smooth, perfectly polished floor that could stand up to the local heat, rain, and wind, and that wouldn't trap heat like concrete or wood.



Show Visual Support 4.11 Trusting Local Knowledge

To bring in more air, Francis also added a complex overhanging roof, or a roof that stretches beyond the walls. The roof is pulled away from the classrooms, leaving space for air to blow into them. Cool air also comes in through the tall, shuttered windows, while hot air leaves through small holes in the roof. The result is that there is no need for electrical air conditioning. With his design, Francis created a school that was always a comfortable temperature. One of the big problems he had faced as a student had been solved.

Francis Kéré finished building the Gando Primary School in 2001. It won several architecture awards, including the 2004 Aga Khan Award for Architecture and the 2009 Global Award for Sustainable Architecture. Most importantly, people in Gando welcomed it, especially the kids who started attending the school.

Francis has continued to work with people in Gando on architectural projects. Together, they built a library, a place for teachers to live, and a secondary school, which was completed in 2018. In all these projects, Francis combined what he learned in architecture school with ideas from people in Gando.

Collaboration is key when working on any architectural project. That's why Francis encourages builders and the people they build for to share information. By trusting the knowledge of people in Gando, Francis was able to build an excellent school and give students a comfortable education.

DISCUSSION: COMPARE AND CONTRAST (10 MIN.)

- Gather students and explain they will now compare and contrast the Rajkumari Ratnavati Girls School and the Gando Primary School.
- Say, "Taking a closer look at each structure will help us better understand and appreciate the different architectural techniques used on these structures."

Visual Support 4.12

- Project Visual Support 4.12 and refer to the questions you wrote on the board during Advance Preparation:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Have students view the image and, on a sheet of paper, write a one-sentence response to each question.
- Have students share their writing with a partner.
- Direct students' attention to Activity Page 4.3.

Differentiation

Support

Provide students in need of extra support with a partially annotated version of Visual Support 4.12, with notes next to the images pointing out the features of each school. For example, you may draw lines that point out features that help with natural cooling.

Challenge

Have students share their opinions with a partner about the most innovative design features they discovered today. Remind them to support their thoughts with information from the text.

Activity Page 4.3

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- Take five minutes to conduct a whole class discussion comparing and contrasting the two schools. Students will contribute bullet points to their Graphic Organizer on Activity Page 4.3.
- Use the remaining time to ask the following questions:
 - 1. **Inferential.** Why might Kéré have been so passionate about building a school in Gando? How is this similar to or different from Kellogg's passion for building the Rajkumari Ratnavati Girls School?
 - » Answers may vary, but students could mention Kéré's childhood in Gando, having to travel long distances to school due to lack of resources, trying to learn under hot conditions, and wanting future generations of children in his area to have closer, more comfortable educational experiences. Students can also mention Kellogg's desire to build a school that focused on increasing literacy and giving more girls opportunities to learn.
 - 2. **Evaluative.** Is collaboration with the community, as seen in the Gando Primary School and the Rajkumari Ratnavati Girls School, important in architectural projects? Why?
 - » Answers may vary, but they could include mention of meetings with community members making it easier to meet needs within the community or building structures that consider weather conditions of the area; or students could note that some projects that are less about the local community and more about the needs of a specific group or business may not need official conversations with community members.

WORD WORK: PRONE (5 MIN.)

- In the text you read "This design decision was important because Rajasthan is prone to sandstorms."
- Say the word prone with me.
- Prone means likely to happen.
- Because he had already injured his ankle multiple times, the athlete was more prone to sprains during sports seasons.
- Are certain regions of the world more prone to extreme weather, such as hurricanes or sandstorms? Be sure to use the word *prone* in your response.
- Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences. For example: "Because of its lower elevation, the coastal area is more prone to flooding after a big storm."

- What is the word we have been talking about? What part of speech is it?
 - » prone; adjective

Use a Discussion activity for follow-up. Say, "Some people think that individuals who are prone to procrastination can change their habits with practice and time management. Others think that procrastination habits are extremely difficult to change." Ask students to talk with their partners about their opinions on this topic. Make sure students use the word *prone* in complete sentences as they discuss the word. Example: "Maybe people who grow up seeing and experiencing procrastination in their own family are prone to procrastinate as well."

Lesson 4: Two Innovative Schools



Primary Focus: Students will work with a partner to brainstorm and generate research questions for the culminating writing task. **[W.5.7]**

INTRODUCE ARCHITECTURE FAIR AND RESEARCH PROJECT OVERVIEW (10 MIN.)

• Remind students that they will research and write about an architect of their choice along with one of their architectural works. They will also present what they have learned at the Architecture Fair they are hosting for Grade 4 students and community members.

Visual Support 2.1

- Show Visual Support 2.1 and direct students back to Activity Page 2.2.
- Call on four volunteers to read aloud the four parts of the overview.
- Ask students whether they have any clarifying questions about the project or the topic for their writing.
- On Visual Support 2.1, scroll to the Grade 5 Writing Rubric: Informative/ Explanatory Writing section.
- Read aloud the part of the rubric that starts with "Write informative/ explanatory texts" down until the end of section e.

Activity Page 2.2

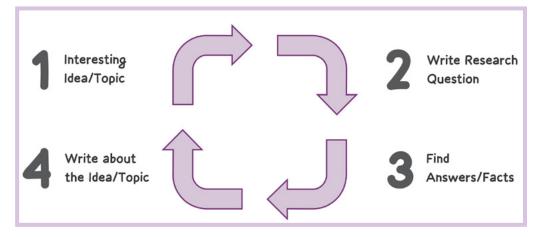
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- Use a think-aloud to model annotating the writing rubric. Say, "I am going to circle the word *multimedia* and jot down some margin notes for what that might mean." Multimedia in this case would consist of things like a slideshow, a video, or a model. Use bullet points to jot down those words in the right margin of the rubric.
- Select volunteers to help read aloud the Proficient columns of the Writing Rubric, and field clarifying questions.
- Select more volunteers to help read aloud the Proficient columns of the Grade 5 Speaking and Listening Rubric: Presenting, and field clarifying questions.
- Ask,
 - "What will you do at the Architecture Fair?"
 - » Answers may vary, but students could mention that they will present information and a visual component about their chosen architect and work.
 - Who will be there?
 - » Answers may vary, but students could mention Grade 4 students and community members.
- **Turn and Talk:** Ask students to discuss, based on what they have learned so far, which architects they could potentially research for this project. Remind students to signal when both partners have contributed to the conversation. Select one or two students to share what their partner said during the conversation. Jot down a few of their ideas on the board.
 - » Answers may include William Thornton, I. M. Pei, Vertner Woodson Tandy, Frank Lloyd Wright, Diana Kellogg, or Diébédo Francis Kéré.
- Say, "You can also pick other architects that we will study in later lessons, or architects who are not covered in this unit."

INTRODUCE RESEARCH PROCESS (10 MIN.)

• Direct students' attention to VIsual Support 1.15 or the anchor chart hanging in the classroom.

Visual Support 1.15



- Remind students that step 1 of the research process is thinking of an interesting idea/topic. Ask a volunteer to tell you what the next step of the process is.
 - » Students should be able to answer that step 2 of the process is writing a research question.
- Ask another volunteer to tell you what the next step of the research process is.
 - » Students should be able to answer that step 3 of the process is finding answers/ facts.
- Tell students that step 4 is writing about the idea/topic.
- Explain that they might find one of the ideas/topics on the KWL chart interesting enough to write a research question. Or, as they read, they may have underlined or made a note that points to an idea or topic they are curious about.
- Remind students that the research question should allow them to get more information about an architect or structure and not prompt close-ended, yes/no, or short answers. Instead, their questions should be open ended, with many possibilities for information gathering.
- Ask students to give a thumbs-up if a question is open ended and a thumbsdown if a question is close ended:
 - 1. Are strawberries red?
 - » thumbs-down

- 2. How are strawberries grown?
- » thumbs-up
- 3. What French museum did I. M. Pei help redesign?
 - » thumbs-down
- 4. How has the design of the Louvre Pyramid served as an inspiration to other architects?
 - » thumbs-up
- Explain that the information or answers they find will help them write to inform others, especially during the Architecture Fair at the end of this unit.

INQUIRY AND RESEARCH: MODEL AND BRAINSTORM QUESTION (15 MIN.)

- Tell students that, when starting their research, it is important to select a topic that they are very interested in.
- Say, "Your interest in the topic will help you brainstorm questions and think deeply about possible answers. Today, you are going to think about an architect that interests you. You will review your KWL charts, where you can find ideas and questions that might become research questions. For example, if you were interested in researching I. M. Pei, you likely already have some great questions on your KWL chart from that lesson to spark your research process, such as "What other buildings did I. M. Pei design?" or "How were geometric shapes used in Pei's designs?"
- Tell students that a research question will help them stay focused on their information gathering and will give their writing a purpose. Explain that it would help to start by first thinking of an architect they are interested in and later deciding on one of their structures or buildings.
- Use a think-aloud to model brainstorming a research question. Say, "I really enjoyed learning about Diana Kellogg and want to learn more about her inspiration and her projects. I am wondering: 'How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?' I think this is open-ended enough for an informative answer."
- Copy a version of the following chart on the board.

Topic: Diana Kellogg

Potential research question: How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?

Potential research question:

Potential research question:

Potential research question:

- **Think-Pair-Share:** Ask students to think of a research question that is based on what they are wondering about the Rajkumari Ratnavati Girls School. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include the following: "What inspired Diana Kellogg's design of the Rajkumari Ratnavati Girls School?"
- Ask volunteers to share their brainstormed research questions about Diana Kellogg. Write a few of those questions on the chart you copied on the board. Help students understand that their questions about the architect will vary based on their interests. Also, note that it may be easier to select an architectural work by the architect once they have learned more about that specific architect.
- Review with the class the architects and buildings they have already studied and write those names on the board.
- Have student pairs discuss the architect and the questions they are considering for their own project.
- Tell students that they are now going to write their own possible research questions about their chosen architect.
- Give students at least five minutes to write a topic research question for their individual projects on Activity Page 4.4.

Activity Page 4.4

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SHARING RESEARCH QUESTIONS (5 MIN.)

- Remind students that, as they progress through the unit, they will use their research question to gather information and draft body paragraphs about their selected architect and chosen structure.
- Have a few students share their research questions orally with the class. Write these questions on the board and have two or three students provide specific feedback about the open-ended structure and clarity of the research question. Model how to give feedback using the sentence starters posted on the board or chart paper:
 - I thought your research question was concise, or to the point, because . . .
 - I could tell that your research question was open ended when you said . . .
 - Your research question may not be open ended enough. You can make your research question more open ended by . . .
- Tell students that later in the unit you will model the steps for turning their research question into an informational text, and they will be able to write about their selected architectural work.
- Collect Activity Page 4.4 to review and provide feedback on research questions that will support productive research.

MULTILINGUAL/ENGLISH LEARNERS Writing Inquiry and Research		
Entering/Emerging	Have students tell you what architect or building interests them the most and explain why. Work one-on-one with each student to turn their statement into a question.	
Transitioning/ Expanding	With your assistance, have students write a research question using <i>what</i> , <i>where</i> , and <i>why</i> as starter frames.	
Bridging	Have students talk to you or a partner about the information gathered to answer their research question.	

_ End Lesson -

Building Skyscrapers: When and Where

PRIMARY FOCUS OF LESSON

Reading

Students will read and draw inferences about the function and form of skyscrapers. **[RI.5.1]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *story*. **[L.5.4]**

Speaking and Listening

In small groups, students will present their infographics. [SL.5.5, W.5.2a]

Writing

Students will revise their research question about architecture. [W.5.5, W.5.7]

FORMATIVE ASSESSMENT

Activity Page 5.2Infographic Create and present an infographic about a
skyscraper. [SL.5.5, W.5.2a]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (40 min.)			
Introduce the Text	Whole Group	5 min.	13 Skyscrapers Children Should Know
Read-Aloud: Excerpts from 13 Skyscrapers Children Should Know	Whole Group/ Partner	20 min.	 Activity Page 1.1 Activity Page 5.1
Skyscrapers Notes	Whole Group/ Independent	10 min.	
Word Work: Story	Whole Group	5 min.	
Speaking and Listening (35 min	.)		
Modeling: Designing an Infographic	Whole Group	10 min.	Visual Supports 5.1, 5.2
Infographic Creation and Share	/Independent	25 min.	Activity Page 5.2
Writing (15 min.)			
Modeling: Revising a Research Question	Whole Group	5 min.	Activity Page 5.3Visual Support 5.3
Revising the Research Question	Independent	10 min.	

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ADVANCE PREPARATION

Speaking and Listening

Visual Supports 5.1, 5.2

- Prepare to display Visual Supports 5.1 and 5.2.
- Plan for each student to use a computer in the school library, computer lab, or classroom if you would like students to have the option to complete their infographic digitally.

Writing

Visual Supports 1.1, 5.3

- Prepare to digitally display or reference an anchor chart of Visual Supports 1.1 and 5.3.
- Complete feedback for the research questions submitted on Activity Page 4.4 at the end of the previous lesson and prepare to return it to students, noting those who may need additional support to shape their research question.
- Prepare to distribute Activity Page 5.4.

Universal Access

Reading

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- Consider using a document camera or scanning a copy of the trade book 13 Skyscrapers Children Should Know by Brad Finger to project the pages for students who would benefit from seeing a larger version of them.
- If available, use sound amplification as needed for all students to hear the Read-Aloud.

Speaking and Listening

• Consider preassigning feedback groups to strategically pair native English speakers with multilingual/English learners.

Writing

• Assist students individually and confer with them to revise the research question for their Architecture Fair project.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

steel, n. a type of iron used in construction that has a small percentage of carbon added to make it stronger

story, n. a unit of measurement describing space that takes up one floor of a building; a made-up tale or retelling of real-life events

corporate headquarters, n. a place where the main office of a large company is based

Gothic Revival, n. a period of time in the 1800s and early 1900s when the pointed arches and tall towers that were trademarks in Gothic architecture became popular again

International Style, n. an architectural style popular in the 1950s and 1960s, characterized by the use of modern industrial materials like steel and concrete, angular shapes, and avoiding traditional decoration

mosaic, n. a decoration style in which tiny pieces of colored stone are used to create patterns and are typically placed on the walls or ceilings of buildings

Vocabulary Chart for 13 Skyscrapers Children Should Know			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	Gothic Revival International Style	mosaic	steel
Spanish Cognates	Estilo Internacional	mosaico	
Multiple-Meaning		story	
Sayings and Phrases	corporate headquarters		

Lesson 5: Building Skyscrapers: When and Where Reading



Primary Focus

Students will read and draw inferences about the function and form of skyscrapers. **[RI.5.1]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *story*. **[L.5.4]**

INTRODUCE THE TEXT (5 MIN.)

- Ask students, "What types of structures have you learned about so far in this unit?" Call on volunteers to share their responses.
 - » government buildings, museums, homes, and schools
- Introduce the trade book 13 Skyscrapers Children Should Know.
- Tell students that they will read excerpts from this text over the next two lessons and that the book will also be available as a student research resource.
- Preview the text and illustrations on the front and back covers.
- Preview the core vocabulary words before reading the text.
- Tell students that skyscrapers were created in the late 1800s. They were built using the technology of the time including steel-framed skeletons and elevators which allowed for buildings that could rise higher than ever before.
- Explain that skyscrapers were originally designed to be quiet and clean workplaces. They were to be a solution to the challenges of limited space in the city by creating offices high above the noisy, crowded city streets below.
 Over time, as the skyscrapers grew taller, people began to use them as multipurpose spaces with offices, hotels, gardens, and apartments.
- Tell students that they will learn about how three famous skyscrapers were built and they will make inferences about the effects they had on the development of New York City and Chicago. After the Read-Aloud, students will take notes about the buildings in preparation for an infographic they will create about a skyscraper of their choice.
- Explain that today's lesson may also help students consider other structures that they may come across or want to research for their project.

READ-ALOUD: EXCERPTS FROM 13 SKYSCRAPERS CHILDREN SHOULD KNOW (20 MIN.)

- Turn to page 8 of *13 Skyscrapers Children Should Know*. While holding up or projecting pages 8–9, have students preview and share what they see on the page. Call on volunteers to share what they notice.
 - » Answers may vary, but they could include a tall skyscraper, a timeline, or an "about this building" section.
- Tell students that today's reading starts with a section describing the Woolworth Building in New York City.
- Read the sidebars on page 8. After the first sidebar, ask students how many stories or floors there are in their school building. Ask students to compare the height of their school to that of the Woolworth building. How many floors taller is the Woolworth building?
 - » Answers may vary, but the number will likely range between fifty-three and fiftysix. To determine the answer, students should subtract the number of floors in the school building from fifty-seven.
- Read the main text on page 9 and ask:
 - 1. Literal. How did Woolworth change the way people shopped?
 - » Answers may vary, but they could include that instead of going to multiple stores, customers could find lots of what they needed in one place.
 - 2. **Inferential.** Why do you think that Frank Winfield (F. W.) Woolworth wanted his corporate headquarters to be different from the other buildings in the city? What message did he want to communicate?
 - » Answers may vary, but they could include that he wanted his headquarters to be unique and innovative, just like his business model.
- Read the sidebar on page 9 and ask:
 - 3. Literal. When was the Woolworth Building constructed?
 - » 1910–1913
 - 4. Literal. What style was the building designed in?
 - » Gothic Revival
- Continue reading pages 9 and 10.
- After reading page 10, have students consider and write expanded sentences about the question below, using the conjunctions *because*, *but*, and *so*.

- 5. **Inferential.** How did the Woolworth Building stand out from other buildings in New York City at the time?
 - » Answers may vary, but they could include The Woolworth Building stood out from other buildings at the time because it was the tallest in the world; The Woolworth Building stood out from other buildings at the time but the top of the building was designed to look like a Medieval Gothic spire.; The Woolworth Building stood out from other buildings at the time, so it went on to become a world-famous landmark.
- Read page 11 and then ask:
 - 6. **Inferential.** *Turn and Talk:* Why did the Flatiron Building become famous?
 - » Answers may vary, but they could mention its unique shape.
- Turn to page 12. While holding up or projecting pages 12 and 13, have students preview and share what they see. Call on volunteers to answer.
 - » Answers may vary, but students could say that they see pointy spikes on the top of a building or a Chicago Tribune sign.
- Read the sidebar and first paragraph on page 12. Then ask:
 - 7. Literal. How many stories is the Tribune Tower?
 - » thirty-four
 - 8. **Evaluative.** Why do you think the Chicago Tribune held an international design competition to design their headquarters?
 - » Answers may vary, but they could include the desire to gather a wider variety of ideas.
- Continue reading pages 12 and 13.
- Read the sidebar on page 13. Then ask students to compare and contrast the images of the Woolworth Building on page 8 and the Tribune Tower. Call on a few volunteers to share their thoughts.
- Read the text and sidebar on pages 14 and 15. Then ask:
 - 9. Literal. What is unusual about the lower walls of the Tribune Tower?
 - » Bits and pieces from ancient buildings have been stuck into them.
- 10. **Inferential.** Why is taking fragments from ancient buildings as souvenirs now considered illegal?
 - » Answers may vary, but they could include that these buildings belong to another country, or concerns about the structural safety of the buildings because if every visitor took a piece, buildings could crumble.

- 11. **Evaluative.** Write a sentence that describes the Tribune Tower in each of the following sentence types: *declarative, interrogative, exclamatory,* and *imperative.* If time allows, have students share their sentences with the class.
 - » Sentences may vary, but they should include supporting details from the text. See examples below.
 - declarative: Chicago's Tribune Tower is an internationally known skyscraper.
 - interrogative: Why did the owners of the Tribune Tower decide to make the design contest international?
 - exclamatory: The top of the Tribune Tower really looks like a castle or a cathedral!
 - imperative: Take a tour of the Tribune Tower to learn firsthand about its architectural beauty and colorful history.

SKYSCRAPERS NOTES (10 MIN.)

- Direct students to Activity Page 5.1. Explain that they will complete the activity page to help them better understand today's reading and gather information for the infographic they will create.
- Use a think-aloud to model referring back to the text to find the answers to the first three lines of the Woolworth Building section. Say, "I remember that there were a lot of general facts about the building in the sidebar of the first page about this building." Display page 9 and read the "About this Building" ... sidebar aloud.

Woolworth Building		
Who	Frank Winfield (F. W.) Woolworth, head of the Woolworth Company	
What	commissioned Cass Gilbert to design a skyscraper office building	

- With the remaining time, have students independently fill in the rest of the Woolworth Building chart and complete the sentence expansion prompt.
- Display page 12. Have students independently complete the Tribune Tower chart and the sentence expansion prompt.

Activity Page 5.1

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Differentiation

Support

Project the two-page spread of the Woolworth Building. Support students to connect the text inset in the margins to its connected photograph and to use both the text and graphic together.

Challenge

Encourage students to work with a partner to discuss the potential advantages and disadvantages of skyscrapers in their community. Direct students to portions of the text where they can find evidence to support their response.



MULTILINGUAL/ENGLISH LEARNERS

L/EL Reading

13 Skyscrapers Children Should Know

Entering/Emerging	Clarify unknown words and phrases by breaking terms into chunks or using visual aids to help students better grasp their meaning. For example, break <i>landmark</i> into the words <i>land</i> and <i>mark</i> .
Transitioning/ Expanding	Ask <i>wh</i> – questions to help students gather information for answering inferential questions. Clarify unknown words and phrases as needed.
Bridging	Have students orally explain their understanding of the words <i>landmark</i> , <i>daring</i> , and <i>unusual</i> as they are used in the text.

WORD WORK: STORY (5 MIN.)

- 1. In the text you read "At 57 stories and 792 (241 meters) in height, the Woolworth Building towered over all the other buildings in New York."
- 2. Say the word story with me.
- 3. A story is a unit of measurement describing space that takes up one floor of a building.
- 4. The Petronas Towers are each eighty-eight stories tall.
- 5. Discuss with a partner a time, place, or movie where you have seen a building that is many stories tall.
 - Ask two or three pairs to share what they discussed. If necessary, guide and/or rephrase the students' responses to make complete sentences. For example, "I wonder how many of the stories in the Tribune Tower are used as office space."

6. What is the word we have been talking about? What part of speech is it?

» story; noun

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *story* has multiple meanings. Share the following:

- Meaning 1: story, n. a unit of measurement describing space that takes up one floor of a building
- Meaning 2: story, n. a made-up tale or retelling of real-life events

Say, "I am going to read several sentences. Listen to the context, or the text surrounding the term story in the sentence, for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers."

- 1. The local news story of the day was about the opening of the new community center.
 - » two fingers
- 2. My little sister likes me to read her bedtime stories.
 - » two fingers
- 3. The Empire State Building is 102-stories high.
 - » one finger
- 4. I laughed at some of the funny stories in *Don Quixote*.
 - » two fingers
- 5. The 72nd story of the Shard skyscraper in London is the observation deck where people can see views up to 40 miles!
 - » one finger
 - Ask two or three students to use the target word in a sentence.



Primary Focus: In small groups, students will present their infographics. **[SL.5.5, W.5.2a]**

MODELING: DESIGNING AN INFOGRAPHIC (10 MIN.)

- Tell students that they will now use the information gathered on Activity Page 5.1 about skyscrapers to create an infographic about the skyscraper of their choice. An infographic is a visually appealing way of presenting information, typically in a chart, diagram, or illustrated format.
- **Think-Pair-Share:** Ask, "Where have you seen infographics at school? What type of information was shared?" Remind students to signal when both partners have contributed to the conversation.

Activity Page 5.2

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Differentiation

Support

Consider showing students images of infographics commonly used at schools or doctor's offices.

Challenge

Encourage students to find examples of infographics around the school or in classroom library books.

- Have students share one idea from their partner and write these thoughts on the board.
 - » Answers may vary, but they could include at the nurse's office (how to wash hands), at the cafeteria (the USDA Food Pyramid), or at the technology lab (online safety tips).
- Explain that most infographics have three main parts: organization of information, visuals, and design.
- Project Visual Support 5.1 and call on volunteers to read each section aloud.

Visual Support 5.1

Designing an Infographic

Organization:

- Select a clear topic for your infographic, collect relevant information, and place that information into categories.
- Consider the order or flow of how that information will be presented.

Visuals:

• Choose visuals that will present information clearly and in a way that grabs people's attention.

Design:

- Visual appeal in your infographic helps capture your audience's attention.
- Choose colors and fonts strategically.
- If you can use a picture, icon, or graph to replace a longer explanation, do it!
- Use headings, subheadings, and bullet points to help organize and make your infographic more readable.

Visual Support 5.2

- Display Visual Support 5.2. Explain that this is just one, but not the only way, that they could visually display information gathered from today's lesson.
 Students will practice creating one of their own on the Tribune Tower or the Woolworth Building.
- **Think-Pair-Share:** Have students share with a partner what they notice about the sample infographic. Remind students to signal when both partners have contributed to the conversation. Call on a few students to share what their partner said and write their responses on the board.
 - » Answers may vary, but they could include that the infographic is short or that it has one image per topic, a summarizing statement at the top, a clear title, etc.

INFOGRAPHIC CREATION AND SHARE (25 MIN.)

- Tell students that they will now use the information gathered from today's lesson to create their own infographic.
- Direct students to Activity Page 5.2.
- Explain that for the visuals, they are free to sketch their own or, if technology is available, they may use appropriate copied and pasted images from the Internet.

Note: Consider modeling how to search for, copy, and paste images.

- Give students fifteen minutes to create their infographic.
- During the last ten minutes of the lesson, send students into small groups to present their infographics and explain their topic, organization, and design choices.
- Remind students about general presentation expectations. Tell them that they should speak clearly, at an appropriate volume, and try to make eye contact with their audience during their presentation.
- Tell students that they will provide positive feedback to their peers about their efforts. Model how to give feedback, for example The . . . part of your infographic was effective because . . . or The idea that stood out to me was . . . because you . . .
- If time permits, select one or two volunteers to share their infographics with the class. Call on one or two students to share what they created.

Lesson 5: Building Skyscrapers: When and Where Vriting



Primary Focus: Students will revise their research question about architecture. [W.5.5, W.5.7]

MODELING: REVISING A RESEARCH QUESTION (5 MIN.)

• Use a think-aloud to model the revision process for a research question. Say, "Today, we are going to revise or add to our research questions."



Visual Support 5.3

- Project Visual Support 5.3 and talk through the Research Question Revision Model on the page.
- Have a student read the original question.

- Read the feedback section aloud and make note of the suggestions made.
- Have a volunteer read the Feedback row. Allow students to ask clarifying questions about the feedback given.
- Ask, "How did the student apply the feedback and comments they received to their revised research question?"
 - » Answers may vary, but they could include changing the question from a *why* to a *how* question or making the question more specific to how the Woolworth Building stood out from the other businesses in New York.

Topic (Architect): Cass Gilbert

Original question: Why did Cass Gilbert design the Woolworth Building to stand out so much from other buildings?

Feedback: This question is not open ended enough to support research. Using a how question may support you to research the ways he designed it for this purpose.

Revision: How did Cass Gilbert's design of the Woolworth Building make the Woolworth headquarters stand out from all the other businesses in New York?

REVISING THE RESEARCH QUESTION (10 MIN.)

- Tell students that now they will review and revise their own research questions.
- Say:
 - Researchers spend time revising their questions as they learn more through their own reading and from speaking with others who study or work in the field.
 - Today you will have the opportunity to rethink or refine the question you want to research for the Architecture Fair.
 - You will receive feedback about your question that will help you revise it.

Activity Page 4.4

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- Today you might think of some follow-up questions that shift the focus of your research. In addition, today's readings may spark your curiosity about a new architect or structure, which could mean you will want to write a completely new research question.
- Return Activity Page 4.4 and give students a minute to read their feedback and follow-up questions.

Lesson 5 Building Skyscrapers: When and Where

Check for Understanding

signal when both partners have contributed to the conversation.

- Direct students to Activity Page 5.3 and give them the next five minutes to read their feedback and revise their research question on the lines provided.
 - If there are students who don't need to make many revisions or changes to their questions, they can use this time to make sure they have identified the architect and the structure they will focus on in their research.
- Have students take the last few minutes of class to share the feedback they received and the revisions they made to their research question.

MULTILINGUAL/ENGLISH LEARNERS Writing Research Question Revision			
Entering/Emerging	Have students tell you what architect and structure interests them for their architecture project.		
Transitioning/ Expanding	With your help, have students write a research question using <i>what, where, and why as sentence starters.</i>		
Bridging	Encourage students to use vocabulary from the unit as part of their revised research question research question.		

Think-Pair-Share: Ask students to discuss with a partner whether the revisions they made to their research questions follow the feedback given. Remind students to

End Lesson -

Activity Page 5.3

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Skyscrapers: Design and Process

PRIMARY FOCUS OF LESSON

Reading

Students will draw on information from descriptions of several skyscrapers to compare and contrast those skyscrapers. **[RI.5.7]**

Students will demonstrate an understanding of the Tier 2 word *concrete*. **[L.5.4]**

Writing

Students will design skyscrapers and write paragraphs persuading the city council to build them. **[W.5.10, W.5.1]**

Students will gather information from relevant sources for their research question. **[W.5.8]**

FORMATIVE ASSESSMENT

Activity Page 6.2Skyscraper Design Page Complete a skyscraper
design organizer and will write about why a skyscraper
project should be approved. [RI.5.7]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (30 min.)			
Reintroduce the Text	Whole Group	5 min.	13 Skyscrapers Children Should Know
Read-Aloud: Excerpt from 13 Skyscrapers Children Should Know	Whole Group	20 min.	Activity Page 6.1
Word Work: Concrete	Whole Group	5 min.	
Writing (60 min.)			
Modeling: Skyscraper Design	Whole Group	10 min.	Visual Support 6.1
Skyscraper Design and Paragraph Drafting	Whole Group/ Independent	20 min.	Activity Pages 5.3, 6.2
Modeling: Architecture Research	Whole Group	10 min.	
Inquiry and Architecture Research	Independent	20 min.	

*

ADVANCE PREPARATION

Reading

- Post on the board/chart paper the following sentence stems to be used during the Read-Aloud discussion.
 - The Empire State Building project was challenging because . . .
 - The Empire State Building project was challenging, so . . .
 - $\circ~$ The Empire State Building project was challenging and \ldots

Writing

• Prepare to project Activity Page 6.2.

Visual Support 6.1

- Prepare to display a poster or projection of Visual Support 6.1 or an original skyscraper design that you created.
- Prepare to Project Activity Page 5.3.
- Plan for each student to use a computer in the school library, computer lab, or classroom so that they may conduct independent research.
- Ensure that students can either print articles found during their research or save them in a digital folder to review later for a writing assignment.
- Prepare to project a visual timer for writing pacing.

Universal Access

Reading

- Consider using a document camera or scanning a copy of the trade book to project the pages for students who would benefit from seeing a larger version of them.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- Prepare to model conducting a quick Internet search for "art deco elements on the Empire State Building" with the goal of selecting an image or two to show students.

Speaking and Listening

• Consider preassigning feedback groups to strategically pair native English speakers with multilingual/English learners.

Writing

• Assist and confer independently with students to help them find accessible and relevant websites.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

art deco, n. an architectural style, popular in the 1920s and 1930s, that featured geometric shapes along with luxurious, or fancy, materials, such as marble and stained glass

girder, n. a type of horizontal beam used to support large loads within a structure, including other beams

concrete, n. a solid construction material made of a mixture of cement, sand, bits of rocks, and water

design process, n. steps that engineers follow when working on a new project

foundation, n. a base or underlying level of support

Vocabulary Chart for 13 Skyscrapers Children Should Know			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	art deco girder	concrete foundation	
Spanish Cognates	arte deco	concreto	
Multiple-Meaning			
Sayings and Phrases	design process		

Lesson 6: Skyscrapers: Design and Process Reading



Primary Focus

Students will draw on information from descriptions of several skyscrapers to compare and contrast those skyscrapers. **[RI.5.7]**

Students will demonstrate an understanding of the Tier 2 word *concrete*. **[L.5.4]**

REINTRODUCE THE TEXT (5 MIN.)

- Ask students, "What types of structures have you learned about so far in this unit?" Call on volunteers to share their responses.
 - » government buildings, museums, homes, schools, and skyscrapers
- Reintroduce the trade book 13 Skyscrapers Children Should Know by Brad Finger.
- If useful, review with students the meaning of *form* and *function* in architecture.
 - » Form is the visual appearance of a building and the message or idea the structure communicates; it includes the structure's shape, dimensions, decoration, and materials, as well as the effect of the materials and design on people and the surroundings. Function is the purpose and intended use of the structure; for example, the function might include the way people will use the structure, the environment it needs to fit into, and the particular needs of the community.
- **Think-Pair-Share:** Ask, "What was the form and function of the Woolworth Building?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that the form was a Gothic Revival skyscraper with a spire and lots of windows, designed to stand out from all other buildings in New York; the function was to serve as a corporate headquarters for the Woolworth Corporation or to provide space for many people with a limited city footprint.
- Tell students that they will continue to consider form and function as they learn about the inspiration behind and design features of two more famous American skyscrapers.

- Tell students that they will read an excerpt about the construction of the Empire State Building in New York City, which was the world's tallest skyscraper from 1931 to 1971.
- Mention that it has been featured in many television shows and movies and that it introduced new ideas to skyscraper architecture and construction.
- Tell students that during the Read-Aloud they will take notes about the building that could help them with the "design their own skyscraper" activity.
- Explain that today's lesson may also help students to consider other structures that they may come across or choose to focus on for the Architecture Fair.
- Direct students to Activity Page 6.1 and read the directions aloud.

READ-ALOUD: EXCERPT FROM *13 SKYSCRAPERS* CHILDREN SHOULD KNOW (20 MIN.)

- Turn to page 18 of *13 Skyscrapers Children Should Know*. Have students look closely at what they see on the page. Ask, "How does the building differ from the other buildings in the photo?" Call on volunteers to answer.
 - » Answers may vary but could include that it is much taller; it has a spire and an antenna.
- After reading page 18, review the meaning of the architectural style Art Deco, popular in the 1920s and 1930s, that featured geometric shapes along with luxurious, or fancy, materials, such as marble and stained glass.
- Model conducting a quick Internet search for "art deco elements in the Empire State Building" and select an image or two to show students. Model a think-aloud about how art deco elements are present in the image(s) you selected. Examples: "The starbursts made out of shiny metallics in the atrium are an example of art deco style"; "The mural on the lobby ceiling has golden stars."
- Read page 19 aloud.
- After reading aloud the main text on page 19, ask:
 - 1. Literal. What did Governor Smith and Mr. Raskob want the tower to represent?
 - » more than just one company
 - 2. **Literal.** What did Governor Smith and Mr. Raskob want the tower to symbolize?
 - » all of New York, the Empire State

Activity Page 6.1

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Differentiation

Support

Provide a partially filled-in Venn diagram for students to use in comparing the three skyscrapers.

Challenge

Allow students to conduct an Internet search for "Lewis Hine Empire State Building photos" and share an interesting thought about or connection to the images.

- 3. **Inferential.** Why do you think the statement "And what's more, they needed it to be built in only two years!" was written as an exclamatory sentence?
 - » Answers may vary, but they could include the desire to show the reader how ambitious this project was or to illustrate how shocked people were by the timeline.
- After reading the sidebars on page 19, ask students how many stories or floors there are in their school building. Ask them how many times larger the Empire State Building is compared to their school building.
 - » Answers may vary based on the number of floors in your school building, but the number will likely range between 98 and 101. To determine the answer, students should subtract the number of floors in the school building from 102.
- **Think-Pair-Share:** Ask, "Based on what you have read so far, how are the Empire State Building and its construction similar to and different from the Woolworth Building or the Tribune Tower?" Remind students to signal when both partners have contributed to the conversation. Call on a few volunteers to share their answers with the class.
 - » Answers may vary, but they could include similarities such as that the Woolworth Building and the Empire State Building are both in New York City; all three buildings used steel frames; each building involved companies. Differences could include that the Tribune Tower was built in Chicago, while the Empire State Building was built in New York City; the Empire State Building was the tallest of the three; the Empire State Building was built in an art deco style.
- Read the main and sidebar text on page 20. Ask:
 - 4. **Literal.** Why could the architects hire over three thousand construction workers for one project?
 - » Answers may vary, but they could include because there were lots of people looking for work after having lost their jobs due to the Stock Market Crash of 1929.
 - 5. **Literal.** What types of jobs were available during the Empire State Building construction project?
 - » steel girder assembly, concrete preparation, cafeteria worker, nurse, doctor
 - 6. Literal. How were Shreve's ideas for speeding up construction effective?
 - » By including food and health services on-site, workers didn't need to leave and slow down the building process.

- 7. **Evaluative.** *Turn and Talk:* With a partner, discuss the challenges faced by Lamb and Shreve to complete the Empire State Building project in two years. Remind students to signal when both partners have contributed to the conversation. Call on students to explain their thinking by completing these sentence stems on a sheet of loose-leaf paper:
 - The Empire State Building project was challenging because
 - The Empire State Building project was challenging, so . . .
 - The Empire State Building project was challenging and ...
 - » Answers may vary, but they could include
 - The Empire State Building project was challenging because it had a very ambitious timeline of being completed in only two years.
 - The Empire State Building project was challenging so over 3,000 construction workers were hired.
 - The Empire State Building project was challenging and was viewed by the public as an exciting project that lifted people's spirits during a difficult time.

After reading the text on page 21, ask the following questions:

- 8. **Literal.** Why did Lewis Hine compare the construction worker in the photo on page 21 to Icarus from Greek mythology?
 - » Like Icarus, the worker risked his life by being high up in the sky.
- 9. **Inferential.** Why might have people been willing to risk their lives to work in the construction of the Empire State Building?
 - » There were fewer jobs at this time, and many people were unemployed, so they were willing to take more risks if it meant having a job.
- Direct students back to Activity Page 6.1. Explain that they will now complete the activity page to demonstrate their understanding of today's reading and to help them gather information to be used in the skyscraper design that they will create in the next part of today's lesson.
 - » Answers may vary but could include sentences similar to the example below.

Raskin and Smith's Empire State Building project incorporated new ideas, such as rising to over 100 stories and having a spire that would be lit at night, to help create a building that would represent the state of New York and provide hope during the Great Depression.

WORD WORK: CONCRETE (5 MIN.)

- In the book you read "Some assembled the steel girders that made up the skyscraper's frame (above) while others prepared concrete and other building materials."
- 2. Say the word *concrete* with me.
- 3. The word *concrete* refers to a solid construction material made of a mixture of cement, sand, bits of rocks, and water.
- 4. Several famous skyscrapers, such as the Empire State Building in New York City, were built using concrete.
- 5. How could the use of concrete help make tall buildings sturdier? Be sure to use the word *concrete* when you talk about it.
 - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences. For example, "A fence that uses concrete posts will last longer in a hurricane than a fence made of bamboo and wire."
- 6. What part of speech is the word concrete?
 - » noun

Use a Making Choices activity for follow-up. Say, "I will read sentences that describe situations in which concrete should or should not be used. If the sentence describes a situation in which the use of concrete would be appropriate, say, 'use concrete.' If the sentence describes a situation in which the use of concrete would be inappropriate or ineffective, say 'do not use concrete.'"

- 1. A sidewalk panel needed to be replaced.
 - » Use concrete.
- 2. Jacob's cousin is building a model catapult for the science fair.
 - » Do not use concrete.
- 3. Evelyn's family needs to renovate their driveway since the last one used paver stones that sunk.
 - » Use concrete.
- 4. Before attempting to build a community playground, the city council brainstormed a list of materials that could be used as flooring at the playground.
 - » Do not use concrete.

Lesson 6: Skyscrapers: Design and Process



Primary Focus

Students will design skyscrapers and write paragraphs persuading the city council to build them. **[W.5.10, W.5.1]**

Students will gather information from relevant sources for their research question. **[W.5.8]**

MODELING: SKYSCRAPER DESIGN (10 MIN.)

- Tell students that they will now use the information gathered about skyscrapers to brainstorm and sketch their design for a skyscraper, considering both functional and style aspects.
- **Think-Pair-Share:** Ask, "What elements need to be considered in an architect's design? What type of information needs to be shared with a city council to get a permit to start construction?"
 - » Answers may vary, but they could include mention of safety measures. For example, "The school needed permits to build the new playground because there are local laws about what type of ground surface can be used."

Visual Support 6.1

- Direct students to Activity Page 6.2. Show Visual Support 6.1 or the original skyscraper design that you created. Have them share what they notice about the sample design.
 - » Answers may vary, but they could include that the design is a mix of text and images, it tries to convince others to build the design, or it uses vocabulary from the text.
- Use a think-aloud to model your reasoning behind the design features such as shape, materials, and innovative elements.
- Model referring back to the organizers from the past two lessons to show where unit vocabulary terms such as *form*, *art deco*, and *facade* are used. Remind students that they can look back at the text, particularly the sidebars and the glossary at the back of the book, to review vocabulary terms.
- Remind students that they will write a paragraph to try to persuade a city council to build their design. Read the argumentative paragraph from Visual Support 6.1 to students as a model.

Activity Page 6.2

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The Bricks Building would help meet many of the diverse needs of the Newark, NJ community. If built, it could add mixed-income housing options, space for new schools, green space, and indoor recreational options. The skyline would be improved by a skyscraper that provides a connection to the previous art deco buildings in the city. The Bricks Building would also have a modern, safe, and Earth-friendly approach to materials used and construction methods. The skyscraper project would provide jobs to hundreds of workers in the short term through the construction phase. Many construction workers, cleaning crews, food service workers, and medical personnel would be needed on the construction site. Later on, the Bricks Building could also provide long-term employment opportunities through the hundreds of employees that would be needed for general building maintenance and to staff the retail stores, medical clinics, and schools in the building.

- **Turn and Talk:** Have students discuss with a partner how likely they would be to vote yes to this project if they were city council members. Remind them to signal when both partners have contributed to the conversation. Select one or two pairs of students to share their vote and rationale.
 - » Answers may vary, but they should include a yes or no vote and a reason for their decision. For example, "If I were on the city council, I would vote yes to this project because it will bring many new jobs to our community."
- Field questions from students about the design activity organizer.

SKYSCRAPER DESIGN AND PARAGRAPH DRAFTING (20 MIN.)

- Direct students' attention back to Activity Page 6.2.
- Students will take the next fifteen minutes to complete their skyscraper design. Remind them they can use the information they have gathered from the four skyscrapers they studied to consider their own design: the Woolworth Building, the Flatiron Building, the Tribune Tower, and the Empire State Building.
- Circulate around the classroom as students work and provide assistance as needed.
- Collect Activity Page 6.2 at the end of the lesson to grade at a later time.

MODELING: ARCHITECTURE RESEARCH (10 MIN.)

- Remind students that during the last lesson they refined their research questions.
- **Think-Pair-Share:** Ask, "What are the benefits of getting feedback on and revising research questions?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that it helps ensure that questions are open ended and focused. Students may also mention that feedback may have helped them consider adding new ideas for their research.
- Remind students of the model research question from previous lessons: "How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?"
- Tell students that you will be modeling an Internet search for your research question.
- Review the following Internet research guidelines (and/or other guidelines that reflect your school's technology policy) and monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 - 1. the words in their research questions
 - 2. ideas or topics related to their research questions
 - 3. names of places, people, and things related to the research questions, ideas, or topics
- Model an Internet search using the following research question: "How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?" Share your thought process for selecting a website. Note that this search may bring up general overview websites and that the information gathered from these websites may help students think about what can be researched further, such as other architectural works or the types of materials used on a particular structure.
- Direct students' attention to Activity Page 5.3.



Support

Allow students to work in pairs to create their designs.

Challenge

Encourage students to add potential fun facts or tourist ideas to their building plans.

Activity Page 5.3



- Remind students to document sources for information gathered on Activity Page 5.3. Review the type of information that goes into each column:
 - Column 1 lists the type of source.
 - Column 2 lists the title of the source and author.
 - Column 3 includes source information, such as publication date, website URL, or other information related to the source.
 - Column 4 is a space to add specific facts, details, and/or quotes about the topic and research question.
- Model using the results of your Internet search, or project and review how to add research notes and its source information to the bibliography page.

Architect: Diana Kellogg

Research Question: <u>How does Diana Kellogg blend local traditions and</u> <u>eco-friendly design into her architecture projects?</u>

Type of	Title of	Source	Notes
Source	Source and	Information	
(book,	Author	(publication	
website,	(if	date, website	
etc.)	applicable)	URL, etc.)	
Answers may vary, but they could include: 1) website	New York Architect Takes First Step in India-Based Nonprofit Project	https://www. amplify.com/ kellogg	 made using local sandstone instead of imported resources The architecture studio wanted the school to "blend into and grow out of the landscape." Quote: "I wanted to make a building about space and light and community and not about design—a structure that resonated with the soul and enforced the natural energies to nurture and heal the women and girls."

INQUIRY AND ARCHITECTURE RESEARCH (20 MIN.)

- Allow students to use the Internet to gather information that will help them answer their research question from the previous lesson.
- Circulate around the classroom to monitor students and assist them as needed.
- After fifteen minutes, allow students to form groups of three and share something new that they learned through their research today.

Note: If students are still struggling with a research question, they can follow the following format:

- Choose a favorite architect.
- Identify the structure designed by this architect that interests them the most.
- They will research how "X" building reflects the style and design elements of "name of architect." (They can also research key facts about the architect and the building.)

MULTILINGUAL/ENGLISH LEARNERS Writing Bibliography Page			
Entering/Emerging	Work with students in a small group to complete the activity page. Provide additional one-on-one support on finding sources that connect to their topic. Print or copy the sources, if possible, and model highlighting relevant facts and labeling the source information that they will need to include on their bibliography page.		
Transitioning/ Expanding	Allow students to choose a partner with whom to work on a question to research. Instruct students to print or save an editable version of the source. Think aloud by identifying useful quotes or information from the source. Then have students write the highlighted or underlined text into their bibliography.		
Bridging	Pair students and encourage them to work together on a question to research. Instruct them to take turns restating what the source says in their own words.		

_ End Lesson -



Support

Have students circle the title, underline the headings, and highlight the topic sentences of articles they have made copies of or printed for their research topics.

Challenge

Encourage students to search for interviews or documentary-style videos related to their topic and use the closed captioning feature to take notes on what was said.

LESSON

Maya Lin and Places Where People Remember

PRIMARY FOCUS OF LESSON

Reading

Students will understand and make inferences about the purpose of memorials. **[RI.5.1]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *suspended*. **[L.5.1b, L.5.4]**

Speaking and Listening

Students will discuss their understanding of the possible details, form, and function of memorials and will draw conclusions about them. **[SL.5.1d]**

Writing

Students will plan and outline their key topic and ideas for the informative writing in which they will present their research topic. [W.5.5, W.5.2b]

FORMATIVE ASSESSMENT

Activity Page 7.2Research Graphic Organizer Complete a graphic
organizer to plan an architecture-themed informative
writing project. [W.5.5, W.5.2b]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials			
Reading (40 min.)						
Introduce the Read-Aloud	Whole Group	5 min.	Maya Lin: Artist-Architect of Light and Lines			
Read-Aloud: Maya Lin: Artist- Architect of Light and Lines	Whole Group/ Partner	20 min.	Activity Page 7.1			
Making Inferences	Whole Group/ Partner/ Independent	10 min.				
Word Work: Suspended	Whole Group/ Partner	5 min.				
Speaking and Listening (10 min.)					
Discussion: Memorial Form and Function	/Whole Group	10 min.				
Writing (40 min.)	Writing (40 min.)					
Planning Graphic Organizer Overview	Whole Group	10 min.	Activity Page 7.2Visual Support 7.1			
Model: Using the Planning Graphic Organizer	Whole Group	10 min.				
Planning to Write	Independent	20 min.				

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ADVANCE PREPARATION

Reading

- Prepare to read aloud the trade book *Maya Lin: Artist-Architect of Light and Lines* by Jeanne Walker Harvey. As you preview the book, you may wish to add page numbers. This trade book does not have numbered pages, but for ease of use we have referred to page numbers in our materials. We begin with page 1, which contains the text "In the woods by her childhood home," and number the pages in order after that.
- Post on the board/chart paper the following questions to be used during the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Prepare to project images of the Lincoln Memorial or the Civil Rights Memorial as a reference for student conversations.
- Write the following sentences and perfect tense descriptors on the board or chart paper in advance:
 - After completing the repairs, the workers will have suspended the new light fixtures in the hallway. (future perfect)
 - The engineer had suspended the bridge cables carefully above the river. (past perfect)
 - The construction workers have suspended the beams in place while they secure the foundation. (present perfect)

Speaking and Listening

- Predetermine student small groups.
- Prepare and project a timer for small group discussion pacing.

Writing

• Prepare to collect Activity Page 7.2 at the end of the Writing segment. Provide affirming feedback, suggest a revision, ask guiding questions, and note students who will need additional support before the next lesson.

Universal Access

Reading

- Consider scanning and projecting pages from the trade book to assist students with vision issues and those who would benefit from access to the color version of the text.
- To ensure all students have the opportunity to contribute during Turn and Talk, Think-Pair-Share, and Write-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- As a support, consider conducting an Internet search for a virtual tour of the Vietnam Veterans Memorial and showing it to students to help them get a photographic (vs. illustrated) view of the memorial's features.

Speaking and Listening

- Strategically group students with peers who speak their native language.
- Post the following questions on the board or chart paper to be used during the Read-Aloud discussion.
 - What details or elements are important to include in a memorial? Why?
 - How can the form of a memorial support its function to communicate a message or meaning?
 - How does the location or setting of a memorial impact its message or meaning?

Writing

• Consider working through each section of the graphic organizer on Activity Page 7.2 as a class while you project Visual Support 7.1.

Visual Support 7.1

	Introductory Paragraph			
Research Questions Who/What? When? Why?				
B	ody Paragraph 1 Key Idea		Fact/Detail	T
		1.		11
		2.		
1		3.		
Be	ody Paragraph 2 Key Idea		Fact/Detail	T
		4.		
		5.		
		6.		
Be	ody Paragraph 3 Key Idea		Fact/Detail	T
		7. —		
		8.		
		9.		
		Conclusion Paragraph		T
What I Learned				L
Reason why the ideas Another reason why				
Most memorable fact				

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

engraved, v. cut or carved into or onto a surface

engineer, n. a person who designs and guides a plan to construct machines or structures

valedictorian, n. a student who is ranked the highest academically in their graduating class

memorial, n. a structure that honors the memory of a person or people, often those who died in a specific event

sculpted, v. created by carving, molding, or other shaping methods

suspended, v. hung from one support point; temporarily stopped or paused an activity or a power or privilege

lines, n. in architecture, straight or curved marks that join two points, outline the shape, and mark the boundary between each side

discomfort, n. a feeling of being physically or mentally uneasy or awkward

Vocabulary Chart for Maya Lin: Artist-Architect of Light and Lines				
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words	
Vocabulary	valedictorian lines	engraved engineer memorial sculpted	discomfort	
Spanish Cognates	líneas	grabado ingeniero/a esculpido suspendido		
Multiple-Meaning		suspended		
Sayings and Phrases				

Start Lesson

Lesson 7: Maya Lin and Places Where People Remember Reading



Primary Focus

Students will understand and make inferences about the purpose of memorials. **[RI.5.1]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *suspended*. **[L.5.1b, L.5.4]**

INTRODUCE THE READ-ALOUD (5 MIN.)

- Tell students that in this lesson they are going to learn about memorials, public art, and their connection to architecture through a text about the architect Maya Lin.
- Direct students' attention to the following questions on the board before starting the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Open and fully display the front and back cover of the book.
- Have students view the cover and, on a piece of loose-leaf paper, write a one-sentence response to each question on the board.
- Have students share their writing with their partner.
- Tell students that Maya Lin was an artist-architect who entered and won a contest to design a memorial for soldiers who served and died in the Vietnam War.
- Explain that the function of a memorial is to be a structure that honors and preserves the memory of a person or event.
- Provide brief context for students by explaining that the Vietnam War was fought between North Vietnam and South Vietnam and lasted from 1955 until 1975. The United States got involved in the war and sent American soldiers to support South Vietnam.

READ-ALOUD: MAYA LIN: ARTIST-ARCHITECT OF LIGHT AND LINES (20 MIN.)

- Read pages 1–3 aloud. Pause to point out the images of nature.
- Ask students whether they can think of another architect who was inspired by gardens.
 - » I. M. Pei
- Ask the following comprehension questions:
 - 1. Literal. What did Maya name the hill?
 - » Lizard Hill
 - 2. **Inferential.** Why do you think the illustrator chose to add the visual of the lizard to the hill?
 - » Answers may vary, but they could include that it helps the reader visualize how Maya sees the world.
- Encourage students to continue looking closely at the illustrations to see what other information they might contain.
- **Turn and Talk:** Read pages 4 and 5 aloud. Have students discuss with a partner about what they wonder. Remind students to signal when both partners have contributed to the conversation. Call on one or two students to share their thoughts.
 - » Answers may vary, but students could wonder why her parents fled China.
- Ask the following:
 - 3. Literal. What did Maya do for fun as a child?
 - » played chess, played with her brother, made tiny towns out of paper and scraps
 - 4. **Inferential.** Based on their upbringing, why do you think Maya's parents never told her what to be or how to think?
 - » Answers may vary, but they could include that perhaps her parents, who grew up in a time and place where people were told what to be and how to think, did not want their children to have the same experience.
- **Turn and Talk:** Read pages 6 and 7. Reread the words, "Maya too thought with her hands as well as her mind." Have students discuss with a partner what they think that means. Remind students to signal when both partners have contributed to the conversation. Call on a pair to share their thoughts.
 - » Answers may vary, but they could include that Maya built models out of everyday objects as a way to think through a design.

- Pause on the spread for pages 8 and 9 and have students closely examine the image. Ask volunteers to point out elements of the library that inspired Maya.
 - » Answers may vary, but they could include streaky lines in the columns, colored light coming in through the stained glass, and wide arches showing open space.
- After reading pages 10 and 11, ask:
 - 5. Literal. What architectural features do you notice in the structures?
 - » columns, domes, pointed arches
 - 6. **Inferential.** What do you think the author might be trying to imply about Maya's journey?
 - » Answers may vary, but they could include that she saw architecture from a variety of countries and cultures, and she learned a lot about architecture from around the world.
- After reading pages 12 and 13, ask:
 - 7. Literal. What were the rules for the contest?
 - » a park setting and inclusion of the name of every soldier who died or went missing during the Vietnam War
 - 8. **Evaluative.** Do you agree with Maya's belief that a name brings back all the memories of a person, more than a photo of a moment in time? Why?
 - » Answers may vary, but they should include reasons to support the opinion shared.
- While reading pages 14 and 15, pause to ask students why they think Maya chose to visit the future site of the memorial.
- **Think-Pair-Share:** Tell a partner why you think Maya chose to work a polished edge that reflected sky and grass into her memorial plan. Remind students to signal when both partners have contributed to the conversation. Ask volunteers to share their partner's response. Write a few responses on the board.
 - » Answers may vary, but they could include that the reflection of nature could bring a feeling of peace and hope to help them manage potentially sad emotions while visiting the memorial.
- After reading pages 16 and 17, ask:
 - 9. **Inferential.** What inferences can you make about Maya's reasons for including an essay with her design?
 - » Answers may vary, but they could include wanting the judges to know more about her vision for what people would experience at the memorial.

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- Ask students whether they have any questions about these two pages.
- Read pages 18–21 and ask:
- 10. **Inferential.** Why do you think the names of the contestants were hidden from view?
 - » Answers may vary, but they could include making sure that judges focused on the design and not the reputation of the architect.
- After reading pages 22–25, ask:
- 11. **Evaluative.** Do you think Maya's healed cut in the earth design connects to the idea of a memorial to remember people killed in the war? Why?
 - » Answers may vary, but they should include reasons to support their opinion.
- Read pages 26–29.
 - **Link-Pair-Share:** Have student partners orally summarize pages 26 and 27 using the Somebody Wanted But So method. Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include:

Somebody: Maya Lin Wanted: people to be part of her art But: people often see art in their own individual way So: while each piece is different, they all connect to Maya's vision of art being something that people actively participate in

- Ask:
- 12. **Evaluative.** Do you think the term *artist-architect* accurately describes Maya? Why?
 - » Answers may vary, but they should include reasons to support the opinion. For example, "The term *artist-architect* accurately describes Maya Lin because she is a trained architect but also works on conventional art pieces, such as sculptures."
- Read the author's note aloud. Ask students:
- 13. **Literal.** What did Maya Lin want her memorial to do? What was her goal for the memorial?
 - » be honest about the loss of lives in war and honor the sacrifices of all who served

- 14. **Evaluative.** In your opinion, do you think she met her goal? Use information from the text to support your answer.
 - » Answers may vary, but they should include information from the text to support their opinion. For example, "Maya met her goal for the memorial because the listed names of all the soldiers who served in the war endures as a way to remember them."
- Flip back through pages 4–7 with students. Note how Maya Lin has always been surrounded by art and creativity. Then ask:
- 15. **Inferential.** Now that you have read the whole text, how do you think Maya Lin's childhood activities may have been reflected in her future projects and career?
 - » Answers may vary, but they could include that her love of nature inspired her use of open spaces, her bright open home may have influenced how light plays into her projects, or naming what she sees has always been a habit.

MAKING INFERENCES (10 MIN.)

• Remind students that writers and illustrators often provide clues to help readers grasp more than what is explicitly stated in a text. Sometimes, they show more than they tell. When you make an inference, you are moving beyond those surface details and digging into the deeper meaning of a text or image.

Activity Page 7.1

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- Direct students to Activity Page 7.1. Briefly go over the instructions.
- Model using a think-aloud to make an inference for excerpt 1 by saying, "Possible inferences could include that the author wanted to illustrate in words and through the illustration that Maya had gained enough knowledge to select and start to prepare for her future career."
 - Model writing your thoughts on the board.
- **Think-Pair-Share:** Have students think and discuss with a partner another inference they could make about excerpt 1. Remind students to signal when both partners have contributed to the conversation.
- Select a few pairs to share their partner's thoughts aloud. Write their ideas on the board.
- Have students complete part 1 in pairs and then complete part 2 independently.



MULTILINGUAL/ENGLISH LEARNERS Reading

Activity Page 7.1

Entering/ Emerging	Work with students in a small group to use the cover illustration to understand the described details for the sentence from excerpt 2: "In her mind, she saw the cut in the earth healing over time to a polished edge covered from top to bottom with names. "
Transitioning/ Expanding	Work with a small group of students to understand the connection between the phrase "the cut in the earth healing" and the idea of a cut as a wound that humans get that needs healing.
Bridging	Have students list some things that inspired Maya Lin, such as nature, light, and art. Challenge them to make inferences about how these inspirations are shown in Maya Lin's memorial design.

WORD WORK: SUSPENDED (5 MIN.)

- 1. In the book you read "Maya watched the planes, suspended in space, set in place suspended."
- 2. Say the word suspended with me.
- 3. An object is suspended when it is hung in a way where it is only attached at one support point.
- 4. Refer to the following sentences on the board or chart paper, prepared in advance:
 - After completing the repairs, the workers will have suspended the new light fixtures in the hallway. (future perfect)
 - The engineer had suspended the bridge cables carefully above the river. (past perfect)
 - The construction workers have suspended the beams in place while they secure the foundation. (present perfect)
 - Read each of the sentences and their tenses aloud as a review.



Support

Conduct an Internet search for a virtual tour of the Vietnam Veterans Memorial and show it to students to help them get a photographic (vs. illustrated) view of the memorial's features.

Challenge

If students finish early, encourage them to briefly research Maya Lin's Civil Rights Memorial.

- 5. Say: "Think about some of the objects that you have seen suspended. With a partner, you are going to brainstorm a sentence using the word *suspended* in a perfect tense of your choice."
 - Call on a student pair or two to share their sentence and the perfect tense it uses with the class.
 - What is the word we have been talking about? What part of speech is it?
 - » suspended; verb

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *suspended* has multiple meanings. Share the following:

- Meaning 1: suspended, adj. hung from one support point
- Meaning 2: suspended, v. to temporarily stop or pause a right or an activity

Say, "I am going to read several sentences. Listen to the context, or the text surrounding, the word *suspended* in the sentence, for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers."

- 1. In the sci-fi movie, the characters were suspended in time.
 - » two fingers
- 2. The chandelier was suspended from the ceiling.
 - » one finger
- 3. The spider was suspended from a single thread of its web.
 - » one finger
- 4. The potted plant was suspended from a hook on the wall.
 - » one finger
- 5. All activities at the outdoor athletic complex were suspended until after the ice from the winter storm melted.
 - » two fingers

_ Start Lesson -

Lesson 7: Maya Lin and Places Where People Remember Speaking and Listening

Primary Focus: Students will discuss their understanding of the possible details, form, and function of memorials and will draw conclusions about them. **[SL.5.1d]**

DISCUSSION: MEMORIAL FORM AND FUNCTION (10 MIN.)

Small Group

- Tell students that now that they have all learned about Maya Lin and her design for the Vietnam Veterans Memorial, they will discuss their understanding of other memorials.
- Remind students that memorials are places or objects that aim to preserve the memory of a person or event.
- Divide the class into groups of three or four students.
- Brainstorm some local memorials that students may be familiar with or show students images of local memorials.
 - Ask students what they know or notice about the mentioned memorial. In particular, ask them what person or event the memorial is designed to honor.
 - » Answers may vary, but they could include that there is a fountain (Civil Rights Memorial), or the memorial is carved from marble (Lincoln Memorial).
- Based on their brainstorm of other memorials they are familiar with, give students four minutes to discuss the following questions:
 - 1. What details or elements are important to include in a memorial? Why?
 - 2. How can the form of a memorial support its function to communicate a message or meaning?
 - 3. How does the location or setting of a memorial impact its message or meaning?
- Ask volunteers to share their responses to each of the questions.



Support

Project images of the Lincoln Memorial or the Civil Rights Memorial as a reference for student conversations.

Challenge

If students finish early, encourage them to discuss what type of memorial their community could build and why it would be important for the community.



Check for Understanding

- Ask students to draw conclusions by discussing the following: "Are memorials important for preserving history or the memory of a person or event? Why?"
 - » Answers may vary, but they should include reasons to support their opinions. For example, "Memorials are important for preserving history because they are a visual reminder of what happened and can be especially helpful for teaching people who weren't alive at the time of the event about what happened."

Lesson 7: Maya Lin and Places Where People Remember



Primary Focus: Students will plan and outline their key topic and ideas for the informative writing in which they will present their research topic. [W.5.5, W.5.2b]

PLANNING GRAPHIC ORGANIZER OVERVIEW (10 MIN.)

- Remind students that they previously received feedback on their research question and began conducting research for their Architecture Fair project.
- Explain that it is important to cite, or write down information about where specific information came from, so as to avoid plagiarism and give credit to the original producer of the information.
- Share that, when conducting research, it is important to be organized and cite sources so that they can easily go back and gather more information from the same source.
- **Think-Pair-Share:** Ask, "What are some important pieces of information people need to write down as part of their research citations?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include the type of source, the title of the source and author, publication date, website URL, or other information related to the source. Students may also mention the importance of adding specific facts, details, and/or quotes about the topic.
- Write a few student responses on the board.

MODEL: USING THE PLANNING GRAPHIC ORGANIZER (10 MIN.)

- Tell students that you will model how to use a graphic organizer to plan their informative writing.
- Distribute or make sure students have access to Activity Page 7.2.
- Display Visual Support 7.1 and have students follow along using their copy of the organizer on Activity Page 7.2.

Visual Support 7.2

Ir	troductory Paragraph	
Research Questions Who/What? When? Why?		
Body Paragraph 1 Key Idea		Fact/Detail
	4.	
	5.	
	6. —	
Body Paragraph 2 Key Idea		Fact/Detail
	7. —	
	8.	
	9. —	
Body Paragraph 3 Key Idea		Fact/Detail
	10.	
	11	
	12.	
What I Learned	Conclusion Paragraph	
Reason why the ideas are important		
Another reason why Most memorable fact		

- **Think-Pair-Share:** Ask, "What do you notice about the organizer? What questions do you have?" Remind students to signal when both partners have contributed to the conversation.
- Select a few pairs to share their partner's thoughts aloud. Write their ideas on the board.
 - » Answers may vary, but they could include the following: there is space to plan out the entire text; there are lines for facts and details to support each body paragraph; the elements of the introduction and conclusion paragraphs are laid out.

Activity Page 7.2

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- Direct students to the Introductory Paragraph section of the graphic organizer on Activity Page 7.2. Tell them that although as a class they will write about a variety of architects and structures and topics within architecture, they are all writing to inform others about their topic, so they will all use the informational text structure in this template.
- Model filling the sample research question (How does Diana Kellogg blend local traditions and eco-friendly design into her architecture projects?) in the Research Question field.
- Project Activity Page 7.2 and use a think-aloud to model filling in the other Introductory Paragraph sections.
 - Say, "In my earlier research, I learned that architect Diana Kellogg completed the Rajkumari Ratnavati Girls School as a *pro bono* (meaning free or unpaid) project in 2021. I'll add that information to the Who/What and When sections in the organizer."
 - Fill in the information mentioned above in the appropriate fields.
 - Who: Diana Kellogg
 - What: The Rajkumari Ratnavati Girl's School
 - When: 2021
 - Say, "In my earlier research, I also learned that Diana Kellogg was passionate about helping to create a school that could boost the education of girls in the region since the literacy rate for women is only thirty-six percent. She was also passionate about working with the community and using local supplies, building techniques, and workers. The design of the school also shows what is possible in terms of environmental sustainability."
 - Model summarizing the information above in the Why section.
 - Diana Kellogg wanted to support girls' education.
 - She hoped the school would be a sustainable part of its community.
- Direct students to the Body Paragraph Key Ideas section of the organizer.
- Explain that the key ideas for each body paragraph are what students want to present about their architect, the structure, and the impact of this architect's design. Note that they will have additional research sessions to gather more supporting facts and details for each idea.

- Use a think-aloud to model adding on key ideas for each of the body paragraphs.
 - For Body Paragraph 1, mention that your research about Diana Kellogg showed she was excited to take on a pro bono project to help boost the education of women in India, which she hoped would eventually lead to better job opportunities for the women as well.
 - Write the following: Diana Kellogg is a successful architect who was passionate about a pro bono project to help boost the education of women in India.
 - For Body Paragraph 2, note that you will focus on Rajkumari Ratnavati Girls School. Mention that as she designed the school, Kellogg wanted to work with and learn what the community wanted their school to be like. She also wanted to make sure that the community was involved in building the school and that building resources matched the look and feel of the surrounding area.
 - Write the following: The Rajkumari Ratnavati Girls School reflects a strong influence, input, and involvement from the local community.
 - For Body Paragraph 3, note that you will focus on the impact of the architect's design. Mention that Kellogg aimed to create a building that was environmentally friendly and sustainable in terms of producing electricity, water conservation, etc. Ideally, this building could be a model for other structures in similar areas and communities with similar needs.
 - Write the following: *Kellogg's work on the school demonstrates the possibility of designing a sustainable structure that supports and blends into its environment.*
- Ask students whether they have any clarifying questions about the organizer. If useful, note a possible structure for organizing the topics for each body paragraph.
 - Body Paragraph 1: the architect
 - Body Paragraph 2: the building/structure
 - $\circ~$ Body Paragraph 3: the impact of the architect's design of the building
- Tell students that they will get another model of how to fill in the rest of the organizer in upcoming lessons, but for today they will work on filling in just the Introductory Paragraph and the Body Paragraph Key Ideas.

PLANNING TO WRITE (20 MIN.)

- Have students use Activity Page 7.2 to complete the Who/What, When, and Why sections of the Introductory Paragraph and the Key Idea section for Body Paragraphs 1, 2, and 3.
- Walk around the classroom and help students as needed. If useful, provide sentence stems to support students in identifying key ideas.
 - $\circ~$ [Name of architect] is primarily known for designing structures that \ldots
 - When [name of architect] designed [name of structure], [he/she/they] wanted . . .
 - The most impressive aspect of the form of [name of structure] is ______.
 - The design of [name of structure] shows how [name of architect] communicated _____.
- If students finish early, encourage them to resume the research process and start gathering facts to support their body paragraphs.
- Collect the activity page at the end of the lesson to review and to provide any needed suggestions for revisions. Note any students who may need additional support to plan their writing.

ML/EL MULTILINGUAL/ENGLISH LEARNERS Writing Planning to Write						
Entering/Emerging	Work with students one-on-one to engage in oral discussions to help paraphrase their key information about their architect and chosen structure into a key idea for each paragraph.					
Transitioning/ Expanding	Allow students to work with a partner to rephrase their notes for their organizer by discussing their key ideas about the architect, the building, and its significance and working together to determine the key idea about each element.					
Bridging	Allow students to use a print or digital dictionary to assist in rephrasing or summarizing research notes for their organizer.					

End Lesson -



Antoni Gaudí's Imagination

PRIMARY FOCUS OF LESSON

Reading

Students will read, summarize, and discuss architect Antoni Gaudí's career path and notable works. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *will*. **[L.5.4]**

Speaking and Listening

Students will discuss how Gaudí's work inspires innovative thinking and relates to other architects they have studied. **[SL.5.1a]**

Writing

Students will identify sources and gather information for their research topic. **[W.5.7, W.5.8]**

Students will plan and draft their introductory paragraph. [W.5.2a, W.5.5]

FORMATIVE ASSESSMENT

Activity Page 8.2 Writing Draft an introductory paragraph. [W.5.2a]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials					
Reading (45 min.)								
Introduce the Read-Aloud	Whole Group	5 min.	Gaudí: Architect of Imagination					
Read-Aloud: Gaudí: Architect of Imagination	Whole Group	25 min.	 Activity Page 8.1 board/chart paper 					
Summarizing	Independent	10 min.						
Word Work: Will	Whole Group	5 min.						
Speaking and Listening (10 min.)								
Innovative Thinking Discussion	Whole Group/	10 min.						
	Small Group							
Writing (35 min.)								
Independent Research	Whole Group/ Independent	15 min.	Activity Pages 5.3, 7.2, 8.2, 8.3					
Draft Introduction	Partner/ Independent	20 min.	Visual Support 8.1					

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ADVANCE PREPARATION

Reading

- Prepare to show a brief video about completion plans for the Sagrada Familia. The search phrase "completion plans for the Sagrada Familia" will identify online videos, images or animations that show how architects have continued to design and construct Gaudí's unfinished basilica.
 - Teacher note: While the text uses the term *cathedral*, the Sagrada Familia is classified as a basilica.
- Post on the board/chart paper the following questions to be used during the discussion:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?

Speaking and Listening

- Predetermine small groups to mix reserved and more outspoken students.
- Write the following prompts on pieces of chart paper and post them around the room.
 - A: Compare and contrast Gaudi's work with other architects you have studied.
 - B: How do you think Gaudí's designs have influenced the field of architecture?
 - C: How might Gaudí's approach inspire other architects to explore different designs?
- Prepare and project a digital timer for pacing small group discussions.

Writing

- Prepare to return Activity Page 7.2 with affirming feedback, suggested revisions, and guiding questions, and keep track of students who will need additional support to complete or revise their outline.
- Prepare to collect Activity Page 8.2 at the end of the Writing segment.

Universal Access

Reading

• Prepare to read aloud the trade book *Gaudí: Architect of Imagination* by Susan B. Katz. As you preview the book, you may wish to add page numbers.

This trade book does not have numbered pages, but for ease of use we have referred to page numbers in our materials. We begin with page 1, which contains the text "Antoni Gaudí's father, grandfather, great-grandfather, and . . ." and number the pages in order after that.

- Post on the board/chart paper the following questions to be used during the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Consider scanning and projecting pages from the trade book to assist students with vision issues and those who would benefit from access to the color version of the text.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Speaking and Listening

• When predetermining groups of students, consider mixing more reserved and outspoken students together to keep the flow of conversations moving.

Writing

- Ensure students have access to the classroom library of teacher-approved informational books about architecture assembled during Lesson 1.
- For the drafting portion of the Writing lesson, have students revisit their graphic organizer mapping out the body paragraphs of their architecture informational text.

	Introductory Paragrap	h
ody Paragraph 1 Key Idea		Fact/Detail
	1. –	
	2. –	
	3	
dy Paragraph 2 Key Idea		Fact/Detail
	4.	
	6. –	
dy Paragraph 3 Key Idea		Fact/Detail
	7. –	
	9.	
	Conclusion Paragraph	
are important		
	ody Paragraph 1 Key Idea	bdy Paragraph 1 Key Idea

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

UNESCO Heritage Site, n. a place designated for protection by the United Nations Educational, Scientific and Cultural Organization because the site has made an impact on the culture, history, or scientific knowledge of our world

edifice, n. a large building

sponsor, n. a person or organization that pays to get a project completed

undulated, adj. having a wavy appearance on the surface or edges

subsided, v. flattened out to make a depression or part that is lower than the area surrounding it

residential, adj. used as a place to live

will, n. a legal document listing what a person will leave to another person after their death; **v.** to make something happen by choice; **n.** strong persistence or dedication

Vocabulary Chart for Gaudí: Architect of Imagination			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	UNESCO Heritage Site	edifice sponsor undulated subsided	residential
Spanish Cognates		edificio ondulado	residencial
Multiple-Meaning		will	
Sayings and Phrases			

Start Lesson

Lesson 8: Antoni Gaudí's Imagination Reading



Primary Focus

Students will read, summarize, and discuss architect Antoni Gaudí's career path and notable works. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 2 multiple-meaning word *will*. **[L.5.4]**

INTRODUCE THE READ-ALOUD (5 MIN.)

- Remind students that in earlier lessons they learned about several architects and the form and function of their structures.
- Ask students, "What architects have you learned about so far in this unit, and what is one thing you remember about the form of one of their structures that we learned about?" Call on a few volunteers to share their responses.
 - » Answers may vary, but they could include responses such as "Frank Lloyd Wright was known for blending nature or natural elements into the form, or visual appearance, of his structures."
- Tell students that today they are going to learn about how a famous architect named Antoni Gaudí blended inspiration and imagination to create unique structures.
- Open and fully display the front and back cover of the book.
- Tell students that Antoni Gaudí was an architect known for creating some of the most vibrant and unique structures in Spain.
- Explain that this text will help them learn about Gaudi's life and how his work changed architecture in Spain, and also have conversations about how architects can use their skills to change what is possible.

READ-ALOUD: ANTONI GAUDÍ: ARCHITECT OF IMAGINATION (25 MIN.)

- Read pages 1-4 aloud.
- Use a think-aloud to model pausing to point out the detailed images and wonder aloud about the artistic style used by the illustrator. Say, "The illustrations here remind me of collages and mosaics that I have seen."

- Ask:
 - 1. Literal. Why didn't Gaudí go to school?
 - » He had an illness that made it hard for him to walk, and he couldn't sit for very long.
- Encourage students to continue looking closely at the illustrations to see what other clues and insights into Gaudí's life and architectural style might be provided.
- **Turn and Talk:** Read pages 5–8 aloud. Have students discuss with a partner how Gaudí noticed that everything in nature curved, how he began to appreciate the beauty in curved lines, and how the realization that "bent did not mean broken" might provide insights into how he felt about his health condition. Remind students to signal when both partners have contributed to the conversation. Call on one or two students to share.
 - » Answers may vary, but they could include thoughts about what Gaudí saw on his nature adventures being so beautiful and that he too, even with his bent parts, was beautiful.
- Read pages 9–12. Then ask:
 - 2. **Literal.** How were Gaudi's interests different from the interests of the rest of the men in his family?
 - » He chose to work with constructing buildings instead of creating items out of metal. He also preferred ceramic tile and stone to bronze.
- Read pages 13–16 aloud. Then ask:
 - 3. **Inferential.** Based on Gaudí's ideas about lines, the headmaster was unsure whether they were graduating a genius or a fool. Why do you think that Count Güell thought Gaudí was brilliant and chose to sponsor, or financially support, his projects?
 - » Answers may vary, but they could include thoughts on Gaudí being passionate about his ideas and planning to create unique buildings that would elevate Barcelona.
 - 4. **Inferential.** Think about the buildings—houses, schools, stores—you see everyday. What was different about the homes and rooftops Gaudí was designing?
 - » Answers may vary, but they could include that Gaudí was focused on the crooked line, curves, etc.
- Read pages 17–20 aloud.

D Differentiation

Challenge

If students finish early, they can also compare Casa Batlló to houses they have seen in videos, illustrated in books, or while traveling.

Support

Show students a photograph of Casa Batlló's interior and exterior to help them compare and contrast that home and those in their neighborhood.

- **Think-Pair-Share:** Compare and contrast the image and description of Casa Batlló on pages 17 and 18 to houses you have seen in your neighborhood. (Remind students to signal when both partners have contributed to the conversation. Call on a few students to share their responses.)
 - » Answers may vary, but they should include vocabulary from the text such as *color*, *shape*, *light*, *mosaic*, and *rooftop*.
- Read pages 21–24 aloud. Then ask:
 - 5. **Inferential.** What observations and ideas inspired Gaudí as he worked on the Sagrada Familia Basilica?
 - » Answers may vary, but they should include ideas about the observations Gaudí made as a child in the countryside, such as conch shells, animals, and curved lines.
- Optional: Show students the video of completion plans for the Sagrada Familia. Then ask the following:
 - 6. **Evaluative.** Do you believe the architects are fulfilling Gaudi's vision for how the basilica should be completed? Why?
 - » Answers may vary, but they should include vocabulary from the text such as *turrets*, *winding*, and *staircases*.
 - 7. **Inferential.** How might the realization that "bent did not mean broken" have affected Gaudí's outlook on life and architecture?
 - » Answers may vary, but they could include a mention that while Gaudí himself had some physical challenges, he could still do a lot with his life; his interest in using curved lines even to design structures that need to be strong.
- **Think-Pair-Share:** Direct students' attention to the spread of pages 9 and 10 from the Gaudí text. Then ask:
 - 8. Inferential. Look at the image of Gaudí arriving in Barcelona. Imagine that you were in Gaudí's place, moving to a new big city. What do you see? What do you think about it? What does it make you wonder? (Remind students to signal when both partners have contributed to the conversation.)
 - » Answers may vary, but they could include mention of the buildings around him; how he may have been excited by all the new sights, sounds, and smells.
 - As students conclude their conversations, ask them to share an idea their partner shared with them or ask a question. Note key words or ideas on a whiteboard or chart paper as students comment.

SUMMARIZING (10 MIN.)

- Direct students to Activity Page 8.1 and read the directions.
 - Directions: Fill in the graphic organizer below based on what you learned in the text.

Somebody	
Wanted	
But	
So	
Then	
Now	

- Write a paragraph to summarize this text. Be sure to use and underline at least 3 terms from the book.
- Explain that the now part connects the end of the text to the present day.
 - Ex: If students were filling this out about Maya Lin, a possible answer could be Maya continues to design installations, memorials, etc that reference major historical and cultural issues and bring awareness to environmental issues.
- Have students independently complete Activity Page 8.1
 - » Answers may vary, but they could include Antoni Gaudí originally wanted to work as an artisan like the other men in his family, but a childhood illness kept him from going to a regular school until he was sixteen. He learned at home and from nature and was inspired by the curved shapes of plants, shells, and animals. When he was sixteen, he went to a university to study architecture. In Barcelona, he got help from a sponsor who supported his major projects like Park Güell and the Sagrada Familia. Gaudí became a famous architect known for his unique designs. Gaudí is still discussed in architecture today, mainly because people are still trying to decide how to complete the unfinished Sagrada Familia project.

Activity Page 8.1

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Challenge

If students finish early, encourage them to create a labeled sketch of one of Gaudí's architectural works to go along with their summary.

Support

Show students a photograph of the Gaudí architectural work they are writing about. MULTILINGUAL/ ML/EL Summarizing

MULTILINGUAL/ENGLISH LEARNERS

Activity Pag	Activity Page 8.1		
Entering/Emerging	Provide students with a framed summary paragraph where sentences are partially written and they can fill in key details from the text.		
Transitioning/ Expanding	Provide students with a word bank of terms to use in their summary paragraph. For example, <i>curved</i> , <i>illness</i> , <i>mosaic</i> , <i>Park Güell</i> .		
Bridging	Assign students partners to complete the activity together. Provide students with a list of transition words, such as <i>also</i> , <i>because</i> , <i>after</i> , <i>however</i> , <i>despite</i> , and <i>however</i> .		

WORD WORK: WILL (5 MIN.)

- 1. In today's lesson you read "Antoni fell ill shortly after completing the park. He came down with Maltese fever and almost died. He even made out his will."
- 2. Say the word *will* with me.
- 3. As used in the text, *will* means a legal document listing what a person will leave to another person after their death.
- 4. An example of the word will in a sentence would be *The lawyer presented the grandpa's will to the family, outlining how the land he owned would be split up amongst the grandchildren.*
- 5. When have you heard of a person leaving things to another in a will? Examples can include in real life or in a movie, show, video, or book. Be sure to use the word *will* in your response.
 - Ask two or three pairs to share what they discussed. If necessary, guide and/or rephrase the students' responses to make complete sentences. For example, "The villain in the movie pretended that there was no will so that he could become the sole owner of his aunt's farm."
- 6. What part of speech is the word will?
 - » noun

Use a Multiple-Meaning Word activity for follow-up. Tell students the word *will* has multiple meanings. Share the following:

- Meaning 1: **will, n.** a legal document listing what a person will leave to another person after their death
- Meaning 2: will, v. to make something happen by choice
- Meaning 3: will, n. strong persistence or dedication

Say, "I am going to read several sentences. Listen to the context, or the surrounding sentence, in the text, for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers. If you think a sentence is an example of meaning 3, hold up three fingers."

- 1. Despite feeling exhausted, Jess had the will to complete the race.
 - » three fingers
- 2. Even though we wanted a snow day, we could not will the snow to appear.
 - » two fingers
- 3. Diego left his house to his daughter in his will.
 - » one finger
- 4. Caden's will to make the basketball team was evident in the hours he spent practicing after school.
 - » three fingers
- 5. In his will, American comedian Jack Benny requested that one red rose be delivered to his wife every day for the rest of her life.
 - » one finger

Lesson 8: Antoni Gaudí's Imagination Speaking and Listening

Primary Focus: Students will discuss how Gaudí's work inspires innovative thinking and relates to other architects they have studied. **[SL.5.1a]**

INNOVATIVE THINKING DISCUSSION (10 MIN.)

- Inform students that Gaudi's architecture career spanned from 1878 to his death in 1926, before some of the other architects they have studied, including I. M. Pei, Diana Kellogg, and Francis Kéré.
- Tell students that they will have small group discussions about how Gaudı's work was innovative, or very original, and how his ideas may have inspired other architects and changed the way people design buildings.
- Project the small group assignment list that you prepared in advance.

Small Group

- Once students are in their groups, direct them to the posters of prompts around the classroom. Remind students that they should use information from the reading along with any other information they have about Gaudí and other architects.
- Tell students that they will have three minutes to discuss the prompt and leave notes on the poster. Then, they will rotate to the next poster to read and respond to what others have noted there. The prompts are:
 - A: Compare and contrast Gaudí's work with other architects you have studied.
 - B: How do you think Gaudí's designs have influenced the field of architecture?
 - C: How might Gaudí's approach inspire other architects to explore different designs?
 - » Answer may vary, but they could include the following:
 - A. Gaudí's work on Park Güell and his belief that there was perfection in imperfection reminds me of Maya Lin's slashed earth design element for the Vietnam Veterans Memorial. Both take something that could be seen as damaged or imperfect and create a structure that can inspire visitors to have conversations or embrace a different type of beauty.
 - B. Gaudí's designs may have influenced the field of architecture to more often consider using curved lines as both a way to make a structure more visually appealing but also see them as a sign of strength in a structure. An example of this is the use of oval shapes at the Rajkumari Ratnavati Girls School, which helps with the circulation of cool air and connects to how women work collaboratively in the community.



Challenge

Allow students to conduct an Internet search to explore the global impact of Gaudí's work. Have them type the following question in the browser: What architecture was inspired by Antoni Gaudí?

Support

Work with students in a small group, supporting them to identify and use information from the previously read texts.

- C. Gaudí's approach might have inspired other architects to take risks and not be so concerned about what the majority of people accept as beautiful architecture; it might also have inspired them to infuse more artistic elements, such as mosaics and bold color into their own designs.
- Call on a few groups to share one takeaway from their conversation.

Lesson 8: Antoni Gaudí's Imagination Writing

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Primary Focus

Students will identify sources and gather information for their research topic. **[W.5.7, W.5.8]**

Students will plan and draft their introductory paragraph. [W.5.2a, W.5.5]

INDEPENDENT RESEARCH (15 MIN.)

- Return Activity Page 7.2 to students and have them read over and ask questions about any of the affirming feedback, suggested revisions, or guiding questions on their page.
- Have students review Activity Page 7.2 to note that they should focus on collecting information, facts, and details to develop the idea for each body paragraph. This information will also help them draft an introductory paragraph that introduces their reader to the main ideas in their writing.
- Tell students that they will use the classroom set of informational books or the Internet to gather this information.
- Direct students to Activity Page 5.3 and remind them to use the Bibliography Page to track sources and helpful information.
- Allow students to conduct research to identify sources and gather more information that will help them answer their research question and add details to their text.
- Encourage students to add a note to their outline on Activity Page 7.2 when they find a piece of information that they will want to include in a specific body paragraph.
- Circulate around the classroom to monitor and assist as needed, providing added support for students you noted as you reviewed their outline.
 Make sure students are noting their researched information and sources on Activity Page 5.3, and facts and details relevant to a particular body paragraph topic on Activity Page 7.2.

Activity Pages 7.2 and 5.3

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Activity Page 5.3

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DRAFT INTRODUCTION (20 MIN.)

• Direct students to Activity Page 7.2 and ask them to reread what they wrote in the Introductory Paragraph section of their organizer.

	Introductory Paragraph	
Research Questions Who/What?		
When? Why?		
,		

- **Think-Pair-Share:** Ask, "What facts or other information might you add to your introduction after today's research session?" Remind students to signal when both partners have contributed to the conversation. Call on a few students to share their responses.
 - » Answers may vary, but they should include specific facts or details about their topic.
- Tell students that today they will read through a sample introductory paragraph and then draft their own introduction.
- Direct students to Activity Page 8.2.

Visual Support 8.1

- Project Visual Support 8.1.
- Explain that the introductory paragraph should
 - introduce the topic with the research question,
 - $\circ~$ introduce the architect and the structure, and
 - preview what is important about the architects' work with the structure.
- Read the first sentence of the sample introductory paragraph to students.
 - How does Diana Kellogg combine local traditions and eco-friendly design into her architecture projects?
- Guide students to write their research question as the topic sentence of their introductory paragraph.
- Remind students that the next sentence will tell the reader who the architect is and introduce the structure they decided to research. Read the "Who/What" sentences from the sample introductory paragraph aloud: "The American architect does this by using techniques and materials that are from the local area and using design practices that preserve the environment. As part of a pro bono, or voluntarily unpaid project, Kellogg aimed to construct a school for girls in the Thar Desert region of India."

Activity Page 8.2

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- Then have students write their own "Who/What" sentence or sentences related to their topic.
- Remind students that the next sentence in the introduction will tell the reader a detail about when the structure was made. Read the "When" sentence from the sample introductory paragraph: "Completed in 2021, the Rajkumari Ratnavati Girls School helps girls achieve a literacy rate higher than the regional average of thirty-six percent for women."
- Have students write their own "When" sentences.
- Remind students that the last sentence in their introductory paragraph will tell the reader why the topic is important. Read the "Why" sentence from the informative writing template: "The school has since become an example of solid community planning and environmentally sustainable architecture."
- Have students write their own "Why" sentence related to their architecture research question.
- If time remains, allow two or three volunteers to read their introductory paragraph draft to the class.
- Collect Activity Page 8.3 at the end of the lesson for feedback and return it before the next class.

MULTILINGUAL/ENGLISH LEARNERS Writing Draft Introduction		
Entering/Emerging	Work one-on-one with students, supporting them to think aloud and use sentence stems to draft their introductory paragraph. For example: [Name of architect] is known for [Name of architect] designed [name of structure] in [date]. The most noteworthy elements of [name of structure] are ,, and	
Transitioning/ Expanding	Work with students to take the who/what, when, and why notes from their outline and develop them into complete sentences as they draft the introduction.	
Bridging	Work with students to review their outline for the paragraph body and try to draft the final one or two sentences of their body paragraph to summarize what is most important about the architect's work with this structure.	

_ End Lesson ~

Zaha Hadid's Inspiration

PRIMARY FOCUS OF LESSON

Reading

Students will read and discuss the career path of architect Zaha Hadid, generating questions about her work. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 1 multiple-meaning word *showered*. **[L.5.4]**

Writing

Students will develop their body paragraphs with relevant facts, concrete details, or other information. **[W.5.2b]**

FORMATIVE ASSESSMENT

Activity Page 9.2	Writing Develop a body paragraph or paragraphs
	with relevant facts, concrete details, or other
	information. [W.5.2b]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (45 min.)				
Introduce the Read-Aloud	Whole Group	5 min.	Building Zaha: The Story of Architect Zaha Hadid	
Read-Aloud: Building Zaha: The Story of Architect Zaha Hadid	Whole Group/ Independent	20 min.	 board/chart paper Visual Support 9.1 and 9.3 	
Read-Aloud Discussion	Whole Group/	15 min.		
	Small Group			
Word Work: Showered	Whole Group/ Partner	5 min.		
Writing (45 min.)				
Review Parts of Informative Writing Piece and Planning Outline	Whole Group	10 min.	 Activity Pages 2.2, 5.3, 7.2, 9.1, 9.2 	
Model: Sample Body Paragraph	Whole Group	10 min.	Visual Supports 9.3–9.5	
Body Paragraph(s) Drafting	Whole Group/ Independent	25 min.		

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ADVANCE PREPARATION

Reading

- Prepare to read aloud the trade book *Building Zaha: The Story of Architect Zaha Hadid* by Victoria Tentler-Krylov. As you preview the book, you may wish to add page numbers. This trade book does not have numbered pages, but for ease of use we have referred to page numbers in our materials. We begin with page 1, which contains the text "Zaha Hadid was a thinker . . ." and number the pages in order after that.
- Post on the board/chart paper the following questions to be used during the text discussion:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?

Visual Support 9.1

- Predetermine small discussion groups of three to four students to work with the discussion board game outlined in Visual Support 9.1.
- Ensure that each group has a set of dice.
- Print out copies of the discussion board game, along with the game directions and answer key for each group of students. The game board, directions, and the answer key can be found in Teacher Resources.

Writing

- Prepare to model filling in a sentence for the second fact and supporting detail, ("an article in [name of magazine newspaper, or website] tells us that . . .") that connects to design practices that helped make the Rajkumari Ratnavati Girls School more comfortable.
- Prepare to return Activity Page 8.2 with affirming feedback or guiding questions, and identify students who will need additional support to complete or revise their introductory paragraph.
- Prepare to collect Activity Page 9.2 at the end of the Writing segment.

Universal Access

Reading

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- Consider using a document camera or scanning a copy of the trade book to project the pages for students who would benefit from seeing a larger version of the pages.

Writing

• For the drafting portion of the Writing segment, have students revisit their graphic organizer on Activity Page 7.2, mapping out the body paragraphs of their architecture informational text.

	In	troductory Paragrap	h
Research Questions Who/What? When? Why?			
	graph 1 Key Idea	1	Fact/Detail
		2. — 3. —	
Body Para	graph 2 Key Idea	4	Fact/Detail
		5. – 6. –	
Body Para	graph 3 Key Idea		Fact/Detail
		7. – 8. – 9. –	
		Conclusion Paragraph	
What I Learned Reason why the ideas are imp Another reason why Most memorable fact	ortant		

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

rippled, v. moved with a flowing motion of small waves

drab, adj. uninteresting and without much variety

unconventional, adj. out of the ordinary, not bound by typical cultural practices

showered, **v**. to give a large amount of; wet with a spray or drops of water

scrutiny, n. a close inspection or examination

legacy, n. something passed on to a person by an ancestor

Pritzker Prize, n. an international award presented every year to recognize the exemplary work of a living architect

Vocabulary Chart for Building Zaha: The Story of Architect Zaha Hadid			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	Pritzker Prize	rippled unconventional scrutiny	drab legacy
Spanish Cognates		escrutinio	legado
Multiple-Meaning			showered
Sayings and Phrases			

Start Lesson

Lesson 9: Zaha Hadid's Inspiration Reading



Primary Focus

Students will read and discuss the career path of architect Zaha Hadid, generating questions about her work. **[RI.5.2]**

Students will demonstrate an understanding of the Tier 1 multiple-meaning word *showered*. **[L.5.4]**

INTRODUCE THE READ-ALOUD (5 MIN.)

- Remind students that in earlier lessons they learned about several architects and the form and function of their structures.
- Tell students that they are going to do a clap/snaps review of form and function. Say, "I am going to read several statements aloud. If you think that the statement connects to form, clap once. If you think that it connects to function, snap twice."

Note: If needed, review the definitions of form and function with students.

- » Form is the visual appearance of a building, including its shape, height, and decoration. Function is the purpose and intended use of the structure, which may include to shelter people, to fit into a particular setting, to support a certain weight, or to meet the needs of a particular community.
- The Burj Khalifa gets narrower the higher up you go.
- » clap (form)
- William Thornton designed the Capitol to be a meeting place for government officials.
- » snaps (function)
- Vertner Woodson Tandy designed Villa Lewaro to look like an Italianate mansion.
- » clap (form)
- The original plan for Gaudí's Park Güell was to be a private residential area.
- » snaps (function)

- Tell students that today they are going to learn about another famous architect named Zaha Hadid, who worked hard to advocate for her ideas, push past critics, and rise to become one of the most influential architects in the world.
- Direct students' attention to the questions on the board before starting the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Open and fully display the front and back cover of the book.
- Have students view the cover and discuss with a partner a response to each question on the board/chart paper.
- Tell students that Zaha Hadid was an architect known for her work ethic and for making people reconsider what was possible in the architecture world.
- Explain that this text will help them learn about the early life of Zaha Hadid in Iraq and how she later moved to England, working to gain respect and become a trailblazer in the architecture world, all while staying true to herself.

READ-ALOUD: BUILDING ZAHA: THE STORY OF ARCHITECT ZAHA HADID (20 MIN.)

- Tell students that Zaha Hadid grew up in Iraq, a country in the Middle East that has two large rivers, the Tigris and the Euphrates.
- Read pages 1–6 aloud.
- Model pausing to point out the detailed images and wonder aloud about the artistic style used by the illustrator. Think aloud about how curves and lines are blended throughout many of the illustrations.
- Ask the following:
 - 1. **Literal.** What signs did Hadid show of being interested in architecture as a young girl?
 - » exploring mosques and palaces around Baghdad, the capital of Iraq; reading about and exploring the Sumerian wetlands in southern Iraq; being fascinated with her aunt and uncle's house model
- Encourage students to continue looking closely at the illustrations to see what other clues and insights into Hadid's interests and architectural style might be provided.

- Read pages 7–10 aloud. Then ask:
 - 2. Literal. What does the text mention about Hadid's work ethics?
 - » Answers may vary, but they could include mention her being a voracious reader, setting goals for herself, and being willing to move to London to further her studies.
- Read pages 11–14. Then ask:
 - 3. **Literal.** How did Hadid challenge the rules at her office in the way she dressed?
 - » She chose to showcase her creative ideas in her clothing choices as well; she believed that you didn't have to be drab to be professional.
 - 4. **Inferential.** How did Hadid not playing by the dressing rules connect to her approach to architecture?
 - » Answers may vary, but they could include that she didn't let other people's limitations affect her fashion or design choices.
- Read pages 15–18 aloud. Then ask:
 - 5. Literal. Why did Hadid have to start entering competitions?
 - » Answers may vary, but they could include that while she was gaining fame in England for her paintings and sketches, she wasn't being hired to design.
- Think-Pair-Share: Read pages 19–22 aloud. Have students compare the images and descriptions of Hadid's designs to buildings they have seen in their neighborhoods. Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement that their partner made.
- After reading pages 23–28, ask:

6. Literal. What is a paper architect?

- » someone whose designs stay on paper and never get built
- Flip back to pages 3 and 4 and allow students to look closely at the illustration of the Sumerian wetlands. Then, flip back to page 28 and have students compare the design of the Austria housing complex in Austria to the illustration of the Sumerian wetlands.
 - 7. **Evaluative.** Compare and contrast the housing complex in Austria and the Sumerian wetlands.
 - » Answers may vary, but they could include that the structures in the wetlands are distributed alongside the natural bends in the water; the water flows around and between the structures in both; the housing complex has irregular shapes that adapt to the shapes of the setting, like the Sumerian wetland structure.

- Read pages 29–36 aloud. Then ask:
 - 8. Literal. What stood out about Hadid's Ohio museum design?
 - » It looked like a stack of concrete boxes floating on air.
 - 9. Inferential. Why do you think that Hadid went on to win the Pritzker Prize?
 - » Answers may vary, but they could include examples of her innovative designs, creative use of shapes, etc.
- 10. **Literal.** What two goals did Hadid always try to achieve regardless of the project?
 - » 1. harmony between humans and their surroundings; 2. a sense of change, movement, and never standing still
- Read the author's note on page 37. Show students the photos of Hadid's buildings on the inside and outside covers of the book. Then ask:
 - 11. Evaluative. Think-Pair-Share: Ask, "Did the buildings speak to the goals mentioned in your answers to the last question? Why?" Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement their partner made.
 - » Answers may vary, but they should include examples from the text and images to support the goal mentioned, such as "Hadid's building with the running track spoke to the goal of harmony between humans and their surroundings because the track and the steps to walk up the rest of the building flow together almost seamlessly."

READ-ALOUD DISCUSSION (15 MIN.)

• Tell students that they will have a quick discussion, board-game style, to talk through more ideas about *Building Zaha: The Story of Architect Zaha Hadid*.

Small Group

• Project students' names for each of the small discussion groups and tell students to join their groups.

Visual Support 9.1

- Project Visual Support 9.1.
- Distribute two dice, one game board copy, and one answer key copy to each group. The game board and answer key can be found in the Teacher Resources section of this guide.

- Have a volunteer read the directions aloud:
 - Student A will roll the dice and read aloud to the group the question number that corresponds to the number rolled.
 - Student B will facilitate a brief discussion about the question. All group members should participate in the discussion.
 - After everyone has shared, Student C should read the answer from the answer key.
 - Rotate roles to the right so that a different student rolls the dice and a different student reads aloud to the group the question number that corresponds to the number rolled. Note: Based on the dice roll, it is possible to go backward and forward in this game. If the same number is rolled, roll the dice again until you get a new number.
 - Repeat this cycle with students rotating roles until all the questions are answered or time is up, whichever comes first.
- Field any clarifying questions.
- Have students break into their small groups and play the game for ten minutes, discussing the question that corresponds to each dice roll.
- Circulate as discussions are happening and assist students as needed. Rephrase discussion prompts if necessary.
- At the end of the discussion time, call a few groups to share one takeaway from their conversation.

WORD WORK: SHOWERED (5 MIN.)

- 1. In the text you read "People couldn't believe how daring it was and showered Zaha with praise."
- 2. Say the word showered with me.
- 3. In this sentence, *showered* means to give a large amount of.
- 4. After her performance, the fans showered the figure skater with roses and stuffed animals by throwing them onto the ice rink.
- 5. What are some other examples of when someone might shower a person with something? Be sure to use the word *showered* in your response.



Support

You may wish to group and work directly with students who need more scaffolding to interpret the questions or to provide text information to respond to that question.

Challenge

If students finish early, encourage them to create a sketch of their school in Hadid's architectural style. Have students include labels that explain how the sketch is similar to Hadid's style.

- 6. Ask student pairs to use the target word in a sentence. Ask two to three student pairs to share their sentences. If necessary, guide and/or rephrase students' responses to make complete sentences. For example, "The gymnast was showered with compliments on social media after scoring a perfect ten on her balance beam routine."
- 7. What part of speech is the word showered?
 - » verb

Use a Multiple-Meaning Word activity for follow-up. Tell students that the word *showered* can have multiple meanings. Share the following:

Meaning 1: **showered**, **v.** to give a large amount of Meaning 2: **showered**, **adj**. wet with a spray or drops of water

Say, "I am going to read several sentences. Listen to the context, or the text surrounding *showered*, in the sentence for clues as to which meaning is being used. If you think a sentence is an example of meaning 1, hold up one finger. If you think a sentence is an example of meaning 2, hold up two fingers."

- 1. The spontaneous storm showered Sage and her friends on their way to the store.
 - » two fingers
- 2. The fireman was showered with gratitude after saving the family from the four-alarm fire.
 - » one finger
- 3. Later in her career, Zaha Hadid was often showered with compliments on the fluid curves used in her designs.
 - » one finger
- 4. A rainstorm passed over the football stadium at kickoff and showered the fans, players, and cheerleaders.
 - » two fingers
- 5. Zain was showered with presents and well wishes at his graduation party.
 - » one finger

Lesson 9: Zaha Hadid's Inspiration Writing



Primary Focus: Students will develop their body paragraphs with relevant facts, concrete details, or other information. **[W.5.2b]**

REVIEW PARTS OF INFORMATIVE WRITING PIECE AND PLANNING OUTLINE (10 MIN.)

- **Turn and Talk:** Ask students, "What are the four parts of the introductory paragraph?" Remind students to signal when both partners have contributed to the conversation.
 - » research question, who/what, when, why
- Direct students to Activity Page 2.2.
- Briefly review the checklists in the Proficient column of the rubric with students. Explain that their informative writing will be graded based on the development of their topic with relevant facts and details, how those ideas are organized, and how they use precise language and specific vocabulary.
- Explain that before they draft their body paragraphs, they will review the facts and details they have gathered, and think about how to group those details and ideas logically.

Visual Support 9.2

 Use a think-aloud to model looking at the details noted underneath Body Paragraph 1 on Visual Support 9.2. Read the details aloud. Say, "I can use the second detail to connect how Kellogg went from studying and living in New York City to designing a school in India."

MODEL: SAMPLE BODY PARAGRAPH (10 MIN.)

Visual Support 9.3

- Project Visual Support 9.3.
- Explain that the body paragraph should
 - introduce the topic of the paragraph in the first sentence,
 - use facts and detail to construct the body paragraph with at least three full sentences that flow in a logical order, and

Activity Page 2.2

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Activity Page 9.1

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- conclude with a statement that explains why the idea in the body paragraph is important.
- Direct students to Activity Page 9.1 and read the topic sentence of the sample body paragraph to students: "Diana Kellogg is a successful architect who was passionate about a *pro bono* project to help boost the education of women in India."
- Remind students that the next sentences will tell the reader facts and details that support the idea expressed in the topic sentence. Note that these sentences will also include citations for where the information came from.
- Read the first fact/detail sentence from the sample body paragraph aloud: After completing her Master's Degree in Architecture from Columbia University, Kellogg established her firm, Diana Kellogg Architects in 1992. (source: amplify.com/kellogg)
- Remind students that in addition to sharing information that supports the topic sentence, the source of the information must be properly cited.
- Use a think-aloud to model writing the second fact/detail sentence for the sample body paragraph.
 - Say, "I read an interview on the Amplify website in which Diana Kellogg spoke about the Girls School project. During the interview, she mentioned that she spent twenty years working on luxury projects for celebrities and other wealthy people. She wanted a change, so she decided to focus on doing projects to help communities in need, even if they couldn't afford it. She said that she wanted to focus on projects that would lead to social change."
 - Model filling in the following on the board in the spaces provided on Visual Support 9.3.
 - Fact and supporting detail, citing the source: An article in the Amplify website tells us that after spending 20 years working on luxury projects, Kellogg began supporting communities in need.
 - Have students copy the sentence onto their copy of the paragraph on Activity Page 9.1.
- Instruct students to circle the word article on their copy of Activity Page 9.1. Point out that besides trade books and websites, they should also consider interviews with the architects that appear in newspapers and other publications.
- Have a volunteer read the third fact/detail sentence from the sample body paragraph aloud: "She was excited about designing a school that could

support girls' education in a part of the world where the female literacy rate was only 36%."

- Remind students that the concluding sentence in the body paragraph needs to make it clear to the reader why this idea is important.
- Have a volunteer read the concluding sentence aloud: "Kellogg also wanted the structure to meet other needs of its community. (name of website)."
- Field any clarifying questions from students about the body paragraph expectations.
- Tell students that there is an optional frame for the body paragraph at the bottom of Activity Page 9.1. Mention that they can use it to further organize their thoughts before drafting their body paragraphs if they would like.

BODY PARAGRAPH(S) DRAFTING (25 MIN.)

- Direct students to Activity Page 9.2.
- Tell students that they can use the remainder of today's lesson time to take their ideas from the graphic organizer and make those ideas/facts into sentences for their first body paragraph.
- Remind students to refer back to their notes on Activity Page 5.3 as needed.
- Inform students that, if they finish their first body paragraph early, they can repeat this process for the second body paragraph.
- If time remains, allow two or three volunteers to read their first body paragraph draft to the class.
- Collect Activity Page 9.2 at the end of the lesson for feedback and return it before the next lesson.

Activity Page 9.2

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ML/EL MULTILIN Writing Body Para

MULTILINGUAL/ENGLISH LEARNERS

Writing Body Paragraph Drafting

Entering/Emerging	Work one-on-one with students, supporting them by asking questions about their research that connect directly to what they need to write about in Body Paragraph 1. Have students dictate their answers before writing. Questions may include "Where did the architect go to school? What is the architect best known for designing? What inspired them to become an architect?"	
Transitioning/ Expanding	Work in a small group with students, supporting them to use the sentence stems provided on Visual Support 9.4 to help them draft their paragraphs. For example: [Name of architect] is known best for designing structures that When [name of architect] designed [name of structure], [he/she/they] wanted Detail sentence: An important detail about is is important because Conclusion sentence: Once [the architect] finished , it was clear that	
Bridging	Use the optional paragraph frame provided on Visual Support 9.4 to help students draft their paragraphs.	

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LESSON

10

Native American Design

PRIMARY FOCUS OF LESSON

Reading

Students will read and annotate a text about the design process and construction of the National Museum of the American Indian.

[RF.5.4a, RI.5.2, RI.5.4]

Students will demonstrate an understanding of the Tier 2 word *curvilinear*. **[L.5.4]**

Writing

Students will use a bibliography page to identify and gather relevant information from various sources. **[W.5.7, W.5.8]**

Students will develop their body paragraphs with relevant facts, concrete details, or other information. **[W.5.2b]**

FORMATIVE ASSESSMENT

Activity Page 10.2	Annotation Feedback Provide a checklist and written
	feedback to a partner on their text annotations. [SL.5.4]
Activity Page 10.3	Body Paragraph(s) Draft Draft the remaining body
	paragraphs for their informational text. [W.5.2b]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Reading (40 min.)			
Introduce the Text	Whole Group	5 min.	Activity Pages 10.1, 10.2
Close Reading: "The National Museum of the American Indian"	Whole Group/ Partner	20 min.	 Visual Supports 10.1–10.11 board/chart paper
Annotation Feedback	Partner/ Independent	10 min.	
Word Work: Curvilinear	Whole Group	5 min.	
Writing (50 min.)			
Informational Text Planning Organizer Review	Independent	5 min.	 Activity Pages 5.3, 7.2, 9.1, 9.2, 10.3
Research Time	Independent	15 min.	Visual Supports 7.1, 10.12
Review and Modeling: Informative Body Paragraphs	Whole Group	8 min.	
Body Paragraph Drafting	Independent	22 min.	

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ADVANCE PREPARATION

Reading

- Predetermine student reading partners.
- Post on the board/chart paper the following questions to be used during the Read-Aloud:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?

Speaking and Listening

- Ensure that students have access to Activity Pages 5.3 and 7.2 to use during the lesson segment.
- Prepare to project a digital timer to keep student work time and conversations on pace.

Writing

- Prepare to return Activity Page 9.2 with affirming feedback or guiding questions, identifying students who will need additional support to complete or revise their first body paragraph.
- Prepare to collect Activity Page 10.3 at the end of the Writing segment.

Universal Access

Reading

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- Give students a partially annotated copy of the text, with at least one underlined part, circled term, and margin note.

Writing

• Prepare to direct students to Activity Page 9.1 and allow them to use the body paragraph frame when drafting their body paragraphs.

VOCABULARY

• You may choose to preview the vocabulary words before reading the text.

Core Vocabulary

vision, n. an imagined picture or plan of something

curators, n. people who manage a museum, zoo, or another place that has exhibits

curvilinear, adj. made up of a curved line or lines

ceremonies, n. formal acts performed according to previously established rules

consultants, n. people who are considered experts in a certain subject who help plan and design large projects

grounds, n. the land surrounding a building

Vocabulary Chart for "The National Museum of the American Indian: A Place with Stories to Tell"			
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Vocabulary	curvilinear	curators consultants grounds	vision ceremonies
Spanish Cognates		curadores consultores	visión ceremonias
Multiple-Meaning			
Sayings and Phrases			

Lesson 10: Native American Design Reading



Primary Focus

Students will read and annotate a text about the design process and construction of the National Museum of the American Indian. [RF.5.4a, RI.5.2, RI.5.4]

Students will demonstrate an understanding of the Tier 2 word curvilinear. [L.5.4]

INTRODUCE THE TEXT (5 MIN.)

- Ask students, "What types of structures did the architects you have learned about in this unit construct?" Call on volunteers to share their responses.
 - » Answers may vary, but they could include government buildings, museums, homes, churches, firehouses, parks, and skyscrapers.
- Direct students to Activity Page 10.1 and introduce the text "The National Museum of the American Indian."

Note: A full copy of the text can be found at the end of the close reading segment.

• Tell students that they will work with a partner to read and annotate their copies of this text.

Visual Support 10.1

- Display Visual Support 10.1.
- Direct students' attention to the following questions on the board/ chart paper:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Have students view the image and, on paper, write a one-sentence response to each question.
- Have students share their writing with a partner.
- Tell students that today they are going to learn about the design and construction of the National Museum of the American Indian, in Washington, DC.
- Ask students what museums are and what people do there.

Activity Page 10.1

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- **Think-Pair-Share:** Ask students to discuss museums they have visited or seen in videos, movies, or TV shows. Ask, "What did you like about the design of the museum? How do you think the design of the museum helped people access and enjoy the exhibits?" Remind students to signal when both partners have contributed to the conversation.
- As students conclude their conversations, ask them to share one comment their partner made.
 - » Answers may vary, but they should include at least one compliment about the design of the museum. For example, "The Metropolitan Museum of Art in New York City has galleries with plenty of open space and, in some cases, like the ancient Egypt exhibit, you can walk through a part of a temple and see the hieroglyphics on the walls and columns up close."
- Select one or two student pairs to share their thoughts with the class.
- Explain that in this lesson they will examine how the architectural team designing the National Museum of the American Indian met with and incorporated the wants and needs of various Native American communities into the form and function of the museum.

CLOSE READING: "THE NATIONAL MUSEUM OF THE AMERICAN INDIAN" (20 MIN.)

- Direct students to Activity Page 10.1.
- Pair students to read, discuss, and annotate the text.



Continue to display Visual Support 10.1 The National Museum of the American Indian: A Place With Stories To Tell

Activity Page 10.1

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• Read the introduction aloud.

All places tell stories, if you pay close attention to them. The shape, material, and style of a building tell the story of the time it was designed. How the architect arranged the spaces inside the building, the furniture and decorations, and even the scratches on the floor can tell the story of how a place has been used. Even details like water damage can tell the story of the storms a structure has weathered. Some places, like museums, were designed to tell very specific stories. The National Museum of the American Indian was built to tell the past and present story of Native Americans. According to the **vision** *an imagined picture or plan of something* of its designers, that's not just one story. Instead, it's a rich grouping of voices, histories, and hopes for the future. They wanted the museum to be a place that would weave these many stories together into one.

- Ask the following:
 - 1. **Literal.** According to the text, what aspects of a building can tell the story of its history and use?
 - » Answers may vary, but they could include that the shape, material, and style can tell about the time it was designed; details like water damage can tell about storms the structure has faced; the furniture and decorations inside can tell about how the place has been used.
- Read aloud the three paragraphs of "The Story Before the Story" section.



Show Visual Support 10.2 The Story Before the Story

In 1922, a museum called the National Museum of the American Indian (NMAI) opened in New York City. It still exists today, but it has changed over the last hundred years. When the museum opened, it held an ever-growing collection of Native American

artifacts (objects that people make, including art, clothing, and tools) owned by a man named George Gustav Heye. This original collection was housed in an older building, one that didn't necessarily tell or reflect the story of what was inside it. And, although Heye founded the museum to teach visitors about Native American cultures, he hadn't hired Native Americans to be part of his museum team. All of this resulted in a museum that told the story of a welltraveled collector, not the story of many diverse cultures.

Over the years, the **curators** *people who manage a museum, zoo, or another place that has exhibits* who succeeded Heye, as well as the contemporary Native American artists and filmmakers the museum began to collaborate with in the 1970s, all agreed on one thing: it was time for the museum to change its stories. In 1989, President George H. W. Bush signed the law making it official: the Smithsonian Institution, the world's largest collection of museums and research facilities, would inherit the collection of the NMAI. To house it, they would build a new national museum in Washington, DC. This new museum

would be a respectful place, one that would reveal more of the lives and stories behind the artifacts it held.

What would it take to build such a museum?

- Use a think-aloud to model the goal for annotation:
 - Tell students to underline the last line of this section, which reads, "This new museum would be a respectful place, one that would reveal more of the lives and stories behind the artifacts it held."
 - Say, "Based on what I've read so far, I know that I will be looking for ways the design or form of the museum reflects the hope that it functions as an expression of many stories and honors the lives of the people in native communities."

Visual Support 10.3

- Show Visual Support 10.3 and instruct students to work with their designated partner.
- Have students take the remaining time to read the passage closely with a partner and annotate the rest of text by underlining key details about the ways in which the design (form) of the museum reflects the hope that it functions as an expression of many stories and native communities.
- In addition to annotating for form and function, instruct students to also write questions (in the margins) that they may have while reading, and circle parts of the text they do not understand.

Visual Supports 10.4–10.10

• Circulate as students work and change the visual support displayed (ranging from Visual Support 10.4 through 10.10) to match where the majority of students are in the text.

Note: A full copy of the text can be found at the end of the close reading segment.

- Assist students with questions as needed.
- **Turn and Talk:** After five minutes, pause to have students discuss with another partner pair and share a question they may have about the reading. Remind students to signal when both partners have contributed to the conversation. Call on several students to explain the question shared with them.
 - Write at least two of these questions on the board and instruct students to add them to their own margin notes if they haven't asked the question themselves.

- Then, tell students to keep reading closely for other details, questions, or misunderstandings.
- After the fifteen-minute period has ended, have a few students share a key detail they'd like to discuss or a question they have after reading the text.
- Model how to make inferences using text evidence by reading a few lines aloud from the text and explaining what you can infer. Say, "The start of this reading tells me that the museum designers wanted it 'to be a place that would weave these many stories together into one,' so I was paying attention to ways in which the museum helped tell many different types of stories. For example, later on, I read that, 'The grounds around the NMAI tell the story of the native plants and waterways that once flourished there,' so I can infer that the landscape around the museum is one of those stories."
- Allow students to underline evidence in the reading that helps them to make an inference about how community involvement and their different stories shaped the design and construction process of the museum. For example, "In the end, everyone's contributions and perspectives came together to make a place full of experiences and stories. From the sounds of ceremonies taking place in the potomac, to the light that flows through the glass dome, to the smell of the cedar and pine wood used for the walls, the museum and the land around it are both designed to stir the senses."
- Have a few students turn and talk about the evidence they have underlined in the reading that helps them make an inference about the impact of the vision.
- At the end of the reading, ask the following reading comprehension questions:
 - 2. Literal. What is placemaking?
 - » Placemaking is the work of creating public spaces where people can gather.
 - 3. Literal. What was The Way of the People?
 - » It was a document that served as the blueprint for the design of the National Museum of the American Indian in Washington, DC and that still guides the museum's operations today.
 - 4. **Inferential.** What inspired Douglas Cardinal to give the museum a curvilinear form?
 - » Answers may vary, but they could include all the collaborative threads that came together during his vision sessions or inspiration from Montana's Medicine Rocks.

- 5. **Evaluative.** Share: How well do you think the form of the museum reflects the ideas of conversation, collaboration, and weaving together? Explain your answer. (Remind students to signal when both partners have contributed to the conversation.)
- As students conclude their conversations, ask one or two students to share an argument their partner made.
 - » Answers may vary, but they should include terms from the text and at least one reason. For example, "The value of collaboration is reflected in the design and continued use of the Potomac circular gathering space."

Check for Understanding

Ask students to explain the purpose of the National Museum of the American Indian in their own words.



Show Visual Support 10.1 The National Museum of the American Indian: A Place with Stories to Tell

All places tell stories, if you pay close attention to them. The shape, material, and style of a building tell the story of the time it was designed. How the architect arranged the spaces inside the building, the furniture

and decorations, and even the scratches on the floor can tell the story of how a place has been used. Even details like water damage can tell the story of the storms a structure has weathered.

Some places, like museums, were designed to tell very specific stories. The National Museum of the American Indian was built to tell the past and present story of Native Americans. According to the **vision** *an imagined picture or plan of something* of its designers, that's not just one story. Instead, it's a rich grouping of voices, histories, and hopes for the future. They wanted the museum to be a place that would weave these many stories together into one.



Show Visual Support 10.2 The Story Before the Story

In 1922, a museum called the National Museum of the American Indian (NMAI) opened in New York City. It still exists today, but it has changed over the last hundred years. When the museum opened, it held an ever-growing collection of Native American

artifacts (objects that people make, including art, clothing, and tools) owned by a man named George Gustav Heye. This original collection was housed in an older building, one that didn't necessarily tell or reflect the story of what was inside it. And, although Heye founded the museum to teach visitors about Native American cultures, he hadn't hired Native Americans to be part of his museum team. All of this resulted in a museum that told the story of a welltraveled collector, not the story of many diverse cultures.

Over the years, the **curators** who succeeded Heye, as well as the contemporary Native American artists and filmmakers the museum began to collaborate with in the 1970s, all agreed on one thing: it was time for the museum to change its stories. In 1989, President George H. W. Bush signed the law making it official: the Smithsonian Institution, the world's largest collection of museums and research facilities, would inherit the collection of the NMAI. To house it, they would build a new national museum in Washington, DC. This new museum would be a respectful place, one that would reveal more of the lives and stories behind the artifacts it held.

What would it take to build such a museum?



Show Visual Support 10.3 The Way of the People

In architecture, there's a practice called placemaking. Placemaking is the work of creating public spaces where people can gather. If architects do this work well, people can use these public spaces to talk to one another and share ideas across cultures. One

of the key ideas of placemaking is to put people at the center of the design process. The new director of the museum, W. Richard West Jr., had to begin where many large creative projects begin. He had to gather the people he wanted to work with, and he had to get everyone talking.



Show Visual Support 10.4 The Way of the People

West, a member of the Southern Cheyenne and the Arapaho Tribes of Oklahoma, recognized that his own perspective was only a small piece of the whole puzzle. He began to travel across the country, meeting and talking with different Native American

communities. In their dialogues, or conversations, with West, hundreds of Native American communities shared their perspectives, concerns, hopes, and stories. They also shared design ideas inspired by their own customs and traditions.

The result of these dialogues was a document called *The Way of the People*. This document served as the **blueprint** for the design of the NMAI in Washington, DC, and it still guides the museum's operations today.



Show Visual Support 10.5 It's All in the Details

One of the most important choices the Smithsonian Institute made was hiring Douglas Cardinal as the architect for the NMAI. An award-winning architect with Blackfoot ancestry, Cardinal was passionate about creating buildings inspired by his own

experiences. He also worked closely with guidance from *The Way of the People* and advice from tribal leaders. Before beginning, he gathered many people involved in the museum, some Native American and some not, for a meeting called a vision session. This is a process Cardinal had used in other projects as a way of gathering everyone's ideas.



Show Visual Support 10.6 It's All In the Details

All these collaborative threads inspired Cardinal to give the museum its **curvilinear** form. When a shape is curvilinear, it's made up of curved lines. Cardinal was specifically inspired by the Medicine Rocks in Montana, a set of curved sandstone pillars that Native Americans decorated with rock art thousands of years ago. Thinking about what he had learned by reading *The Way of the People*, Cardinal designed a circular gathering space that would go in the center of the building. He called this space the potomac. The potomac would be a place where people could connect and perform **ceremonies**, or organize gatherings that celebrate very important beliefs and events. (The river that flows through Washington, DC is called the Potomac!)



Show Visual Support 10.7 It's All In the Details

Cardinal also collaborated with GBQC, an architectural company from Philadelphia, and other Native **consultants** (experts in a certain subject who help plan and design large projects.) Some of the people Cardinal collaborated with included Cherokee/

Choctaw designer Johnpaul Jones, Hopi weaver Ramona Sakiestewa, and Dine/Oneida botanist, or plant scientist, Donna House. Each of them added to the building's story, designing the basket-shaped glass dome, or rounded top, that floods the museum with light, as well as the four stones placed to mark the building's four cardinal directions. Forty other stones, called grandfather rocks, also surround the building. These large rocks, shaped by wind and water, are extremely old. According to the religious traditions of the Montagnais First Nations, they carry the cultural memory of past and future generations.



Show Visual Support 10.8 A New Storyteller

Building the museum took longer and cost more than anticipated, which resulted in disagreements between Cardinal and the museum. Cardinal left the NMAI project before the museum was complete. To finish the design, West and others at the

Smithsonian invited a new Native American lead designer to pick up where Cardinal had left off. They chose Louis Weller, an architect of Oklahoma Caddo and Cherokee descent, to lead the project. Weller knew that to continue Cardinal's work, he would have to honor the stories that Cardinal's team had begun to tell.



Show Visual Support 10.9 A New Storyteller

Weller and his collaborators paid attention not just to the building itself, but to the **grounds**, or surrounding land, that it sits on. The grounds around NMAI tell the story of the native plants and waterways that once flourished there. They also tell the story of

the hopes the architects and the authors of *The Way of the People* have for the future of that land. The museum's grounds feature tens of thousands of trees and other plants, not to mention a flowing creek, a waterfall, a forest, and a wetland full of lily pads. Even the way the building sits tells a story. Because the entrance faces east, the building highlights the rising sun.

In the end, everyone's contributions and perspectives came together to make a place full of experiences and stories. From the sounds of ceremonies taking place in the potomac, to the light that flows through the glass dome, to the smell of the cedar and pine wood used for the walls, the museum and the land around it are both designed to stir the senses. W. Richard West Jr. described the finished museum as "a clearing in the forest" where you can see the night sky glittering above. In other words, a perfect place to tell stories.



Show Visual Support 10.10 The Stories Continue

Conversations about the museum still happen today. When the museum started, many Native Americans used the term *Indian* to refer to indigenous people from the Americas. It was especially popular in the 1960s, but now many Native Americans think

this word is no longer appropriate. Does this mean the museum should change its name? Many are still asking this question today. Good thing gathering to discuss questions like this is part of what the museum was designed for!

Just as the words we use change over time, our ideas change over time too. This is why the museum continues to keep its stories fresh by including work from new and innovative Native American artists. Like any place, the museum continues to tell its story and the story of those who inhabit it. For NMAI, that's a story of weaving together multiple perspectives, of collaboration and conversation among visitors—just as the architects who designed it intended.



Support

Give students a partially annotated copy of the text. For example, provide margin notes with simplified definitions for potentially challenging terms, such as *flourished*.

Challenge

If students finish early, encourage them to discuss what type of building elements they would include in a design for a museum representing their local community. Can you think of a place that has shared stories with you? And if there's a story you'd want to tell, what would the place that would tell it look like?

ANNOTATION FEEDBACK (10 MIN.)

• Direct students to Activity Page 10.2 and tell them that they will provide feedback on a new partner's annotations.

- Remind students that annotating text is a key skill they have been using in this unit to identify key information during the research process.
- Have a student read the directions on the page.

Directions: Use the checklist and sentence frames below to evaluate and provide feedback on your partner's text annotations.

- Review the criteria listed and have a student explain each in their own words. Annotation Checklist
 - \Box Key details in the text are underlined.
 - □ There are questions written in the margins of the text.
 - □ Parts of the text that are tough to understand are circled.

Annotation Feedback

I noticed that you

I like that you

Next time, consider

Signed, _____

- Give students eight minutes to read through their partner's annotations, mark the checklist accordingly, and complete the written feedback sentence frames.
- If time remains, ask student partners to orally share what they appreciated most about their partner's annotations.
- Have students give their copies of Activity Page 10.2 to their partner at the end of this segment.

Activity Page 10.2

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WORD WORK: CURVILINEAR (5 MIN.)

- In this text you read "All these collaborative threads inspired Cardinal to give the museum its curvilinear form. When a shape is curvilinear, it's made up of curved lines. Cardinal was specifically inspired by the Medicine Rocks in Montana, a set of curved sandstone pillars that Native Americans decorated with rock art thousands of years ago."
- Say the word curvilinear with me.
- In architecture, curvilinear describes a structure that is made up of a curved line or lines.



- Curvilinear style was featured in Antoni Gaudí's rising and falling roof design at Casa Batlló. (Show students Visual Support 10.11 and direct their attention to Casa Batlló.)
- Another example of *curvilinear* in a sentence is *The curvilinear path* of the *hiking trail offers hikers a scenic and challenging adventure.*
- (Direct students' attention to the Heydar Aliyev Center Museum in Visual Support 10.11 and ask:) What is curvilinear in this structure?
 - » Answers may vary, but they could include mention of rising and falling lines on the roof and the facade.
- What part of speech is the word curvilinear?
 - » adjective

Use a Discussion activity for follow-up. Say, "Talk to your partner about how other works of architecture you have seen in this unit or in real life are curvilinear. Be sure to use the word *curvilinear* in complete sentences as you discuss this with your partner."

Lesson 10: Native American Design Writing



Primary Focus

Students will use a bibliography page to identify and gather relevant information from various sources. **[W.5.7, W.5.8]**

Students will develop their body paragraphs with relevant facts, concrete details, or other information. **[W.5.2b]**

INFORMATIONAL TEXT PLANNING ORGANIZER REVIEW (5 MIN.)

Visual Support 7.1

- Project Visual Support 7.1 and direct students to Activity Page 7.2.
- Ask students, "Based on your planning experience during Lesson 7, what are some benefits of using a graphic organizer to plan your writing?"
 - » Answers may vary, but they could include having a clear path of what they will write about in various parts of the text and matching facts and details from their research with key ideas that they'd like to write about.
- Explain that students will take the next five minutes to look back at their organizers on Activity Page 7.2 to identify any areas in which they may need to add more facts and details to support their key ideas.
- Set a digital timer for students.
- Circulate as they work and assist students as needed.

RESEARCH TIME (15 MIN.)

- Direct students' attention to the Bibliography Page section of Activity Page 5.3.
- Remind them that in previous lessons they conducted research and cited, or wrote down information about where specific information came from, so as to avoid plagiarism and credit the original producer of the information.
- Tell students that they will have the rest of this lesson segment to conduct more research to find any additional information they need to complete their informative writing.

Activity Page 7.2

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Activity Page 5.3

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- Review the following Internet research guidelines (or other guidelines that reflect your school's technology policy) and monitor students as they work on computers:
 - When searching the Internet, students will only type the following in the search engine:
 - 1. the words in their research questions
 - 2. ideas or topics related to their research questions
 - 3. names of places, people, and things related to the research questions, ideas, or topics
- Set a digital timer for students.
- Circulate as they work and assist students as needed.

REVIEW AND MODELING: INFORMATIVE BODY PARAGRAPHS (8 MIN.)

- Tell students that now that they have planned their body paragraphs and drafted one of them, they will start drafting the remaining two body paragraphs for their architecture informational text.
- Allow students to review Activity Page 5.3 where they documented sources for their informational text, as well as Activity Page 7.2.
- Have students find the section of their Informational Text Planning Organizer that corresponds to the section for each body paragraph.
- Remind students that each body paragraph focuses on an idea about their topic and provides supporting facts/details, citing relevant sources. If pertinent, remind students of one useful structure for this informative text:
 - Body Paragraph 1: the architect
 - Body Paragraph 2: the building/structure
 - $\circ~$ Body Paragraph 3: the impact of the architect's design of the building
- Ask students to recall the three elements that make up a body paragraph.
 - » topic sentence about an idea, with three separate fact/detail sentences, concluding sentence explaining why the idea is important

Visual Support 10.12

- Direct students to Visual Support 10.12.
- Call on several volunteers to read the five sections of the body paragraph aloud.

Sample Body Paragraph 2 Draft

Topic sentence: The Rajkumari Ratnavati Girls School reflects the strong influence, input, and involvement from the local community.

Fact and supporting detail, citing the source: *The (name of website)* describes features built to meet the community's needs. These include well-lit classrooms, a library, a computer center, and a bus facility to transport girls from nearby villages were built.

Fact and supporting detail, citing the source: *The building was made of local sandstone that was hand-carved by members of the community.*

Fact and supporting detail, citing the source: *Many daughters of the workers became students at the school.*

Why is the idea important?: *Kellogg's commitment to community involvement made the school an example of the power of collaboration.*

- Ask students, "What is one piece of evidence that supports the idea of community input for the school design?"
 - » Answers may vary, but they could include communication with regional leaders or the inclusion of well-lit classrooms, a library, a computer center at the school, and a bus system to the school.
- Note that students will use this same format for their body paragraphs:
 - State the key idea of the paragraph in a clear topic sentence.
 - Craft sentences that use the facts/details they collected from their research to support this key idea. Make sure to cite the source for each researched fact or detail.
 - Finish the paragraph with an explanation of why this idea is important.

BODY PARAGRAPH DRAFTING (22 MIN.)

- Tell students that they will take the rest of the class time to draft their remaining body paragraphs.
- Return Activity Page 9.2 with affirming feedback or guiding questions.
- Give students a few minutes to read over their feedback.
- Have students draft their remaining body paragraphs on Activity Page 10.3.
- Remind them to reference Activity Page 5.3 where they documented sources for their informational text, as well as Activity Page 7.2. You may also want them to follow the sample on Activity Page 9.1.

Activity Page 10.3



Visual Support 10.12

- Allow students to continue to use a projection of Visual Support 10.12 as a guide while you monitor their work and provide feedback as needed.
- If time remains, allow a few volunteers to read their completed paragraphs draft aloud to the class.
- Collect Activity Page 10.3 at the end of the lesson to give feedback and return it before the next class. In particular, mark places where students might need to add an additional detail.

ML/EL Writing	MULTILINGUAL/ENGLISH LEARNERS Writing Body Paragraph Drafting			
Entering/Emerging	Work one-on-one with students, supporting them by asking questions about their research that connect directly to what they want to say about their structure in Body Paragraph 2. Have students dictate their answers before writing. You may ask the following questions: "What stands out the most to you about this building? What was the main function that the architect designed the building for? What does the form of the structure designed by the architect communicate?"			
Transitioning/ Expanding	Allow students to work with a partner to share supporting details and turn them into full sentences for each body paragraph. Encourage students to discuss their details and facts for each body paragraph before writing.			
Bridging	Offer students guidance on how to make the supporting sentences in their body paragraph more engaging and informative using vocabulary they learned during their research.			

End Lesson -

LESSON

Primary Sources and Informative Writing

PRIMARY FOCUS OF LESSON

Reading

Students will analyze primary and secondary sources to gather information about architectural works. **[RI.5.7, RI.5.9]**

Students will gather additional sources related to their research question and update their bibliography. **[W.5.8]**

Writing

Students will continue to gather information and quotations from sources that can be paraphrased in the body paragraphs of their draft. [W.5.2b, W.5.10, RI.5.9]

FORMATIVE ASSESSMENT

Activity Page 11.2	Reading Analyze texts and primary sources to gather		
	information about architectural works. [RI.5.7, RI.5.9]		
Activity Page 11.3	Writing Develop body paragraphs with quotes from		
	sources and paraphrased information.		
	[W.5.2b, W.5.10, W.5.9]		

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Reading (50 min.)				
Primary and Secondary Sources	Whole Group	20 min.	Visual Support 11.1	
Independent Research: Drawing Information from Primary Sources	Whole Group/ Independent	30 min.	 Activity Pages 4.4, 5.3, 11.1, 11.2 board/chart paper 	
Writing (40 min.)				
Modeling: Adding Direct Quotations and Citations	Whole Group	15 min.	Activity Pages 5.3, 9.2, 11.2, 11.3	
Text Revision: Adding Direct Quotations and Citations	Independent	25 min.	Visual Support 11.3	

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ADVANCE PREPARATION

Reading

- Make a copy of the Primary and Secondary Source Sort Cards pages found in the Teacher Resources at the back of the Teacher Guide. Cut the labels, sample cards, and source cards for the sorting game.
- Place the primary and secondary source labels on two walls of the classroom.
- Post on the board/chart paper the following questions to be used during the primary source discussion:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Prepare to model a live Internet search for primary sources. Use the Internet search terms "Rajkumari Ratnavati Girls School roof plan" and select an image to project for the class.
- Prepare to model a second live Internet search for primary sources. Use the internet search terms "an interview with Diana Kellogg" and select an article to project for the class. For students who would benefit from the ability to rewatch the search on their own time, recording a screencast of the search might be helpful.

Writing

- Plan for students to use a computer in the school library, computer lab, or classroom so that they may conduct research using the Internet.
- Prepare to review the following Internet research guidelines and to monitor students as they work on computers:
 - When searching the Internet, students will only type the following in the search engine:
 - 1. the words in their research questions
 - 2. ideas or topics related to their research questions
 - 3. names of places, people, and things related to the research questions, ideas, or topics
- Ensure students can either print articles found during their research or save them in a digital folder to review later for a writing assignment.

Visual Support 11.3

- Prepare to add a supporting detail gathered from your modeled Internet search into the incomplete line on Visual Support 11.3.
- Prepare to provide feedback on Activity Page 10.2 and return it to students. Be ready to identify students who need additional support to complete their body paragraph.

Universal Access

Reading

Visual Support 11.1

- Provide students with a copy of Visual Support 11.1 if needed.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Writing

• Work individually with any students that have not completed their three body paragraphs while the remaining students proceed by adding primary source details to their drafts.

Lesson 11: Primary Sources and Informative Writing Reading



Primary Focus

Students will analyze primary and secondary sources to gather information about architectural works. **[RI.5.7, RI.5.9]**

Students will gather additional sources related to their research question and update their bibliography. **[W.5.8]**

PRIMARY AND SECONDARY SOURCES (20 MIN.)

• Tell students that they have already done a good job in gathering background information and making inferences from texts about their architecture topics. Today, they will conduct additional research by taking a closer look at primary sources.

Visual Support 11.1

- Show Visual Support 11.1.
- Remind students that a primary source includes information that is a firsthand account, created by or involving someone who participated in the events or witnessed them.
- Further explain by telling students that, in terms of architecture research, primary sources include actual work or documents the architect created or is personally involved in, such as art, photographs, interviews, blueprints, and other artifacts.
- Remind students that they have already seen several architecture-related primary sources in this unit, such as the construction photographs of skyscrapers such as the Empire State Building.
- **Think-Pair-Share:** Have students discuss with a partner what other architecture primary sources they have come across in this unit, either as a whole group or in their own research. Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement their partner made. Write some responses on the board.
 - » Answers may vary, but they could include photographs of other completed skyscrapers, interviews with architects, images of people visiting Villa Lewaro, and virtual tour videos of other works of architecture.

- Remind students that both primary and secondary sources are helpful. Primary sources offer firsthand information and deeper insight about the architect and architecture from the time it was created. A secondary source can provide a detailed analysis or interpretation of the longer-term effects and influence of the architecture, which is also valuable.
- Explain that they are going to play a quick game of human anchor chart to determine which types of architecture sources are primary and secondary.
- Provide directions for the gameplay. Say, "Each of you will receive a card describing a source. When you get your card, read it and move under the anchor chart header (primary or secondary) where you belong."
- Model the process by holding up and reading aloud a card that says, a video tutorial posted by an architecture teacher in 2023 showing how to make a model of Zaha Hadid's Mandarin Tower using architecture software.
- While holding the card in front of you, move under the secondary source anchor chart header and explain that your card is a secondary source for two reasons: 1. The video was not made by Zaha Hadid; 2. The video was made after her death, so it doesn't match the time period of her work.
- Have a volunteer help you model a second card. While standing at the front of the classroom, have the student read the card that says, *a photo of the sub basement plan for the Woolworth Building, taken in 1912 and currently on file with the Library of Congress.*
- **Turn and Talk:** Have students discuss with a partner what type of source this is and why. Remind them to signal when both partners have contributed to the conversation. As students conclude their conversations, call on a few to share one statement their partner made. Advise the student holding the card to move to the anchor chart header suggested by their classmate(s).
 - » Answers may vary, but students should identify the card as a primary source because the photo was taken during the time period when the building was being constructed; it's reliable because it's a part of the Library of Congress's collection.
- Distribute source cards to students.
- Give students three minutes to read their card and place themselves underneath the anchor chart header that matches the source in their hand. Let students know that they are allowed to help each other and should be prepared to share a reason to support why their card is a primary or a secondary source.
- Call on several students to share why they placed themselves under that header.
- Use the answer key below to confirm whether they are in the right place.

newspaper interview with Antoni Gaudí	a copy of the picture book Gaudí: Architect of Imagination	a selfie of Diana Kellogg in front of the Rajkumari Ratnavati Girls School while it was being constructed	a <i>New York Times</i> interview with Zaha Hadid, written in 2004, when she became the first woman to win the Pritzker Prize
primary	secondary	primary	primary
a scanned photograph of Maya Lin's Vietnam Veterans Memorial Competition entry and drawing	a virtual tour of the Rajkumari Ratnavati Girls School given by Diana Kellogg	a social media animated video detailing the creation of the National Museum of the American Indian	a sketch of I. M. Pei's design for the Louvre Pyramid made by architect Walker Cain in 1984
primary	primary	secondary	secondary
a copy of the picture book Maya Lin: Artist- Architect of Light and Lines	a social media video created by a fan describing the Gando Primary School	a photograph of I. M. Pei with men in hard hats at the site of the Louvre Museum renovation, in Paris, France, taken in 1988	a photograph of the Sagrada Familia and scaffolding taken in 1897
secondary	secondary	primary	primary
a letter written by I. M. Pei in 1984 to his architecture firm about the Louvre Pyramid project	a blueprint of the Vitra Fire Station by Zaha Hadid	a blueprint of the Rajkumari Ratnavati Girls School	an encyclopedia article about the construction of the Louvre Pyramid
primary	primary	primary	secondary
a copy of The Way of the People	a video clip of Villa Lewaro from the Madam C. J. Walker biographical series <i>Self Made</i>	a video game simulated model of the Empire State Building	a Fallingwater snow globe
primary	secondary	secondary	secondary

Unit 9



Check for Understanding

Ask students, "If you were researching Francis Kéré during the time he was working on the Gando Primary School, what primary sources could you potentially use?"

» Answers may vary, but they could include an interview, a journal entry, or a blueprint of his design.

MULTILINGUAL/ENGLISH LEARNERS Research Primary and Secondary Sources			
Entering/Emerging	Have students review and discuss the primary and secondary sources T-chart to give an example of one type of source from each list that they have used in research (e.g., photographs and articles, patents, and books).		
Transitioning/ Expanding	Have students explain the difference between a primary source and a secondary source using sentence starters such as "If a source is primary, it" or "If a source is secondary, it"		
Bridging	Have the students partner with another student to ask the following: "How do you know when a source is primary?" and "How do you know when a source is secondary?" Have students take turns answering each question in their own words.		

INDEPENDENT RESEARCH: DRAWING INFORMATION FROM PRIMARY SOURCES (30 MIN.)

- Tell students that they will use the Internet to research sources that are connected to the work of architecture they have been drafting their informative writing about. Sources may include floor plans, blueprints, images of the building, interviews, or the architect's obituary.
- Explain that a blueprint is a drawn, detailed design plan or model. A floor plan describes a detailed diagram or drawing that illustrates the layout of a particular floor in a building.
- Direct students to Activity Page 11.1.
- Conduct an internet search for "Rajkumari Ratnavati Girls School roof plan" Select an image to project for the class.

Activity Page 11.1



- Project the selected image and use a think-aloud to model drawing information from the source and annotating the image. Use the following questions, which you posted on the board/chart paper in advance:
 - What do you see?
 - What do you think about it?
 - What does it make you wonder?
- Model writing students' thoughts about the primary source for the Rajkumari Ratnavati Girls School. You may write them on the board or on the chart paper prepared in advance.
 - What do you see?
 - Say, "I see a label that says 'roof plan.' I see a courtyard with two trees in it, a light-colored floor, and a curved row of rectangles. On the outer edge, I see sandstone walls."
 - What do you think about it?
 - Say, "I think the curved row of rectangles are the solar panels. I think they are placed on the side of the building that gets the most sunlight during school hours since the text said the panels also double as a source of shade."
 - Write these notes onto the board or chart paper.
- Ask a student to read the third question, "What does it make you wonder?"
- **Turn and Talk:** Have students discuss with a partner what the image makes them wonder. Remind them to signal when both partners have contributed to the conversation. Select one or two student pairs to share with the class.
 - » Answers may vary, but they could include thoughts about why the trees are in the courtyard and why they are surrounded by ovals of their own, or why the solar panels are positioned over the roof walkway.
- Ask a few pairs to share while you write students' thoughts about the Rajkumari Ratnavati Girls School primary source on the board or chart paper.
- Direct students to take the next five minutes to add two or three annotations to the additional blueprint drawings on Activity Page 11.1.
- At the end of the five minutes, call on a few students to share annotations they made about the other blueprint drawings on the page. Write a few annotations on the board or chart paper.
- Note how the annotation and description of the image might be used as an information source in an informative writing. For example, "It is easy to understand how the large and protected courtyard in the center of the

school, shown in the architectural drawings, protects students from desert elements such as sandstorms."

- Direct student's attention to Activity Page 11.2.
- Tell students that they will now transition into searching for the following as primary sources of information for their individual topics:
 - floor plans of their structure
 - blueprints of their structure
 - images of the building
 - an interview with the architect
 - $\circ\,$ an obituary of the architect if the person is deceased
- Ask students whether they know how to find a floor plan on the Internet.
 - » by typing "floor plan of the "structure name" by "name of architect" and clicking "Images"
- Remind students that blueprints can also be helpful primary sources for this project because many architects illustrate the plans and describe the vision for their structures on blueprints.
- Model an Internet search for "an interview with Diana Kellogg" and pull up an article of your choice.
- Remind students to look at sites that have information written or edited by people having expertise in the subject, are as up-to-date as possible and contain the name of a reputable organization. Note that websites that end in .gov (government) or .edu (education) are often more dependable for information than sites ending in .com (commercial) or .net (network).

Visual Support 11.1

- Direct students' attention back to the classroom poster of Visual Support 11.1. Note that the poster lists other terms they can use in their search for primary sources related to their topic.
- Review the Internet research guidelines and plan to monitor students as they work on computers.
 - When searching the Internet, students will only type the following in the search engine:
 - 1. the words in their research questions
 - 2. ideas or topics related to their research questions
 - 3. names of places, people, and things related to the research questions, ideas, or topics

Activity Page 11.2

(J)	Δ	
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D Differentiation

Support

Consider providing an annotated copy of Visual Support 11.1 and circling relevant primary sources to assist students in researching their specific topic.

Challenge

If students finish early, encourage them to search for different types of primary sources about their topic, such as interviews with the architect.

- Instruct students to reread their research question on Activity Page 4.4 before beginning their research.
- Remind students to cite the website where their primary sources are located, on Activity Page 5.3.
- Allow students Internet access to use search engines as directed (typing "blueprint of the "structure name" by "name of architect" and clicking "Images") to gather information on a floor plan or blueprint by the architect of their choice to research further for their informational texts.
- Share the key information point you pulled from your primary source and how you might use that information to add to your writing about sustainable building materials by answering *when*, *where*, and *why*. Then model how to use your answers to form an expanded sentence.
 - » Answers may vary, but an example could include the following:
 - when: during the construction process
 - where: from the surrounding area
 - why: they are naturally more resistant to the weather elements of the region
 - expanded sentence: Sustainable building materials such as sandstone were collected from the surrounding area during the construction process for use in the structure because they are naturally more resistant to the extreme temperatures of the region.

MULTILINGUAL/ENGLISH LEARNERS Primary Source Notes Activity Page 11.2

ML/EL

Entering/Emerging	Pull students who need more scaffolding into a small group. Prepare and print out blueprint images of their chosen structures and talk as a group about some information they can identify from these images.				
Transitioning/ Expanding	Work with students to identify which parts of their body paragraphs would best benefit from primary source details. Brainstorm Internet search prompts to help them find primary sources that would best match their identified areas of need. For example, an interview with Zaha Hadid about the Vitra Fire Station.				
Bridging	Give students partially written prompts and have them fill in key details from the text. For example: <i>This source provides detail about how used</i> .				

Lesson 11: Primary Sources and Informative Writing Writing



Primary Focus: Students will continue to gather information and quotations from sources that can be paraphrased in the body paragraphs of their draft. [W.5.2b, W.5.10, RI.5.9]

MODELING: ADDING DIRECT QUOTATIONS AND CITATIONS (15 MIN.)

- Remind students that in the previous lesson they worked on drafting the remaining body paragraphs of their informational texts.
- Ask students to review the focus of body paragraphs.
 - » an idea about the topic, supporting facts/details, citations of relevant sources
- Tell students that today they will work on developing body paragraphs with a detail, quote, or paraphrase.
- Explain that it is important to cite their sources so as to credit the original author of the work.

Visual Support 11.3

 Project Visual Support 11.3 and direct students to Activity Page 11.3. Select two volunteers to read aloud the topic sentence and the first two facts and supporting details aloud.

Sample Body Paragraph 3 Draft:

Topic sentence: *Kellogg's work on the school shows that it is possible to design a sustainable structure that supports and blends into its environment.*

Fact and supporting detail, citing the source: According to the (name of website or author of article), Kellogg used jali lattice walls to keep air flowing and cool the building. The perforations, or holes built into the walls, provide lots of natural light and a shaded play space for the girls.

Fact and supporting detail, citing the source: An article on the website _____.com explains that the school is powered by solar panels and uses rainwater harvesting and recycling systems.

Activity Page 11.3



- Read the third fact and supporting detail aloud:
 - □ Fact and supporting detail, citing the source: Sandstone was used because it resists heat and matches the beige color of the desert. (source: "Two Innovative Schools") ______
- Use a think-aloud to model filling in the second fact and supporting detail for that section. Say, "In my bibliography page, I jotted down a note with a quotation from Diana Kellogg that read, 'I wanted to do a building that simultaneously blended and grew out of the natural landscape."
- Say, "This quote works well to support the third fact in this body paragraph."

Visual Support 11.3

- Model writing the following sentence and citation in the blank lines on the projected version of Visual Support 11.3 *"Kellogg's architecture studio wanted the school to 'blend into and grow out of the landscape."* (source: amplify.com/kellogg)
- Ask students, "Why does this quotation make a good addition to this body paragraph?"
 - » Answers may vary, but they could include how the quotation connects the sandstone shades with blending into the landscape.
- Explain to students that this added quotation also works as the last sentence of the paragraph because it helps explain why the overall idea of the paragraph is important.
- Have students look for similar opportunities to add quotes or other primary source information to their body paragraphs. Remind them to cite their sources as well.

TEXT REVISION: ADDING DIRECT QUOTATIONS AND CITATIONS (25 MIN.)

- Project a visual timer for twenty-five minutes.
- Return Activity Page 10.3 to students. Make sure they have Activity Page 9.2 so that they can review their drafts of Body Paragraphs 1, 2, and 3. Tell them that they will use this time to
 - underline any quotations or paraphrased source information they used,

Activity Pages 9.2 and 10.3



- find two places where they can add an additional quotation or paraphrase from the research source to support their ideas,
- consider adding a primary source detail such as an image or a drawing, or perhaps a quote from an interview with the architect.
- make sure to include a citation for the source of the quotation, paraphrase, or detail.
- Model how to add new information to a draft: add the editing mark ^ to add information above the writing. If students want to indicate that there is additional information to support statements in the text, they can add the an * and include the additional information with a corresponding * elsewhere in the text.
- If students finish early, they can go back to conducting research to gather supporting details and citations for another body paragraph.

MULTILINGUAL/ENGLISH LEARNERS Writing Text Revision: Adding Supporting Details and Citations			
Entering/Emerging	Work with students one-on-one and have them describe two details from an image or blueprint of their chosen structure. Then have them shape those image details into a sentence that could be added to one of their body paragraphs as a primary source of information about the building.		
Transitioning/ Expanding	Pull a small group of students to conduct a think-aloud and model adding a supporting detail to one of their paragraphs.		
Bridging	Allow students to work with a partner and have each read the returned paragraph on Activity Page 10.2. Have students suggest places that would benefit from adding supporting details.		

End Lesson \sim

LESSON

12

Informational Text: Drafting Conclusions

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will use a rubric to evaluate and discuss the sample informational text. **[SL.5.1d]**

Writing

Students will revise and add on to their informational text, with assistance from the teacher. [W.5.5, W.5.6]

FORMATIVE ASSESSMENT

Activity Page 12.2Conclusion Drafting Space Draft a conclusionparagraph. [W.5.5, W.5.6]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Speaking and Listening (60 min	-)			
Model: Informational Text Evaluation	Whole Group/ Independent	20 min.	 Visual Supports 12.1, 12.2 Activity Pages 8.3, 9.2, 10.3, 12.1 	
Small Group Text Discussion	/Whole Group	20 min.		
Planning and Drafting Revisions	Whole Group/ Independent	20 min.		
Writing (30 min.)				
Model: Conclusion Paragraph	Independent	10 min.	Activity Pages 4.2, 7.2, 12.1, 12.2	
Conclusion Drafting	Independent	20 min.		

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ADVANCE PREPARATION

Speaking and Listening

Visual Supports 12.1 and 12.2

- Prepare to project Visual Supports 12.1 and 12.2.
- Provide each student with at least two colored writing instruments (markers, colored pencils, highlighters, etc.) for annotating Visual Support 12.2 during whole group instruction.

Writing

- Plan for each student to use a computer in the school library, computer lab, or classroom so that they may use a word processing program if they wish to type their texts.
- Students will need Activity Pages 8.3, 9.2, and 10.3.

Universal Access

Speaking and Listening

- Predetermine small groups of three or four students for discussion. Consider intentionally mixing students with different perspectives and reading abilities in each group.
- Provide an annotated copy of the rubric with examples and definitions for technical terms written into the margin notes if useful for additional support.
- Prepare to project a digital timer to keep conversations on pace.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

_ Start Lesson -

Lesson 12: Informational Text: Drafting Conclusions Speaking and Listening

Primary Focus: Students will use a rubric to evaluate and discuss the sample informational text. **[SL.5.1d]**

MODEL: INFORMATIONAL TEXT EVALUATION (20 MIN.)

• Congratulate students on the work they have done to develop their research into an informational text. Tell students that today they will work together to evaluate a model informational text with the same rubric they will use to finalize the informational texts they are drafting for the Architecture Fair.

Visual Support 12.1

- Project Visual Support 12.1.
- Direct students to Activity Page 12.1 and remind them that a rubric can serve as a guide for ensuring they include the necessary pieces in their writing. It also shows how writing will be graded for this project.
- Refer to the descriptions in the Proficient column, which explain what an informational text should include to be of high quality and to convey ideas clearly.
- **Think-Pair-Share:** Discuss how reading a peer's writing and giving feedback based on a rubric might help with their writing skills. Ask, "What type of feedback is most helpful for you to hear from a peer as you try to improve your writing?"
 - Remind students to signal when both partners have contributed to the conversation.
 - As students conclude their conversations, ask them to share one statement their partner made. Write some responses on the board.
 - » Answers may vary, but they could include that evaluating a classmate's draft can give them helpful feedback for improving their work before submitting the final draft.
- Explain that they will read excerpts from a sample informational text and use the rubric to assess its strengths and areas for improvement. This practice will help them understand how to provide feedback to their classmates later in the unit.

Activity Page 12.1

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- Tell students that you will think aloud as you evaluate the introduction of the sample, use the descriptions in the rubric, and note potential revisions on the projection of the text.
 - Begin with the Organization descriptions given in the Proficient column to identify the goal: "introduces a topic clearly."
 - Read aloud the introductory model paragraph, looking for evidence that the topic is introduced clearly and in a way that engages the reader:
 - How does Diana Kellogg combine local traditions and eco-friendly design into her architecture projects? The American architect does this by using techniques and materials from the local area and creating designs that protect the environment. As part of a volunteer project, Kellogg built a school for girls in the Thar Desert region of India.
 Finished in 2021, the Rajkumari Ratnavati Girls' School aims to improve the low literacy rate for women in the area. The school is a model for community planning and sustainable architecture.
 - Model underlining the first sentence and note that it clearly introduces the topic with the research question.
 - Point out that the second sentence previews what subtopics will be covered in the text.
- Note that you will now move onto the sections of the rubric that focus on the development and organization of ideas in the body paragraphs.
 - In the Ideas section: develops the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic
 - In the Organization section: introduces a topic clearly; groups related information logically
- Tell students that, as a class, they are going to use these descriptions in the rubric to evaluate the first body paragraph.
- Have a volunteer read aloud the first body paragraph.
 - Diana Kellogg is a successful architect, who became passionate about a pro bono project to help boost women's education in India. After completing her Master's Degree in Architecture from Columbia University, Kellogg established her firm, Diana Kellogg Architects in 1992.
 (amplify.com/kellogg) An article on the Amplify website tells us that after spending 20 years working on luxury projects, Kellogg began supporting communities in need. She was excited about designing a school that could support girls' education in a part of the world where the female literacy rate was only 36%. Kellogg also wanted the structure to meet other needs of its community. (name of website).

- Note that the first sentence is a topic sentence.
- Note that the rubric states that the information in this paragraph should be related to this topic, and the paragraph should develop this topic with facts, details, quotes, etc.
- Use a think-aloud to model annotating the text to show how the paragraph presents evidence, details, and examples that are related to the topic sentence.
- In one color, underline the topic sentence.
- In another color, read aloud the second and third sentences. Underline the phrase "established her firm" and write a margin note that says "successful."
- Use the same color to underline the phrase "support girls' education in a part of the world where the female literacy rate was only 36%" and write a margin note that says "boost education."
- **Think-Pair-Share:** Say, "In your opinion, are the sentences in the body paragraph grouped logically?"
 - » Answers may vary, but they could include that they are grouped logically because they go in order from her studies to why she wanted to work on the project to how the project will eventually spark change in the community.
- Have students direct their attention back to the first body paragraph. Ask them to share some of the facts, details, quotations, and examples presented in the body paragraph.
 - » Answers may vary but could include details about her successful career or about Kellogg's hope to support education.
- **Think-Pair-Share:** Ask, "Does the information in the paragraph support the topic idea that Kellogg was successful in her goal to help support women's education in India?" Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement their partner made. Write some responses on the board.
 - » Answers may vary, but they could include the mention of the thirty-six percent literacy rate as an interesting detail that emphasizes Kellogg's interest in helping education efforts.
- Next, instruct students to take the next ten minutes to independently read the rest of the sample text—the remaining two body paragraphs—and evaluate it along the rubric. Tell them to be sure to circle ratings descriptions for each bullet point and to write brief margin notes to explain their ratings. They should also write down suggestions for improvement or questions they have.

MULTILINGUAL/ENGLISH LEARNERS

Activity Page 12.1		
Entering/Emerging	Assist students in identifying parts of the text that connect directly to rubric categories	
Transitioning/ Expanding	Provide students with an expanded glossary defining words that might be challenging to multilingual/English learners (e.g., <i>concrete details</i> , <i>clauses</i> , etc.).	
Bridging	Encourage students to write margin notes using terms from the rubric, such as <i>concrete details</i> or <i>quotations</i> , next to evidence of them in the body paragraphs to make rating conversations easier.	

SMALL GROUP TEXT DISCUSSION (20 MIN.)

- Break students into their preassigned groups of three to four students each.
- Tell students that they will have the next fifteen minutes to share their ratings of the model text along with the reasons behind their ratings and suggestions for improvement. They can also ask clarifying questions within the group.
- Tell students that during their conversations, they can also write any additional thoughts and comments on Activity Page 12.1.
- Project a digital timer as students work to keep the conversations on pace. Take the last five minutes to call everyone back together for a whole group debrief.
- Ask volunteers to share thoughts and ratings with the class.

Visual Support 12.1

- Write down ratings, common reasons for ratings, and suggestions for improvement on the projected version of Visual Support 12.1.
- Provide students with support to understand what is most important in their writing. For example:
 - presenting the key information about their research
 - organizing that information into paragraphs, each with a clear topic using the details, quotes and facts from their research to develop the topic of each paragraph

Differentiation

Support

Model using and encouraging students to focus on underlining the topic sentence from each paragraph, highlighting each fact or detail they find that connects to that topic sentence, and sharing that information in their conversations.

Challenge

Have students who finish early draft a potential rewrite for an area they noted as needing improvement.

PLANNING AND DRAFTING REVISIONS (20 MIN.)

- Explain that students will take what they learned about the rubric requirements to review their own essay drafts and plan further revisions aimed at making sure that rubric requirements are met.
- Students will need Activity Pages 8.3, 9.2, and 10.3. Give them a few minutes to read their feedback and ask clarifying questions.

Visual Support 12.2

- Project Visual Support 12.2.
- Direct students to Activity Page 12.1 and use a think-aloud and the sample text to model how to further revise their drafts to better meet rubric requirements.
- Say, "When I looked back at Body Paragraph 2, I noticed that I had some details about the needs of the community—like a computer center and a bus facility—but the topic sentence of the paragraph did not include the idea of the community's needs. So I revised that sentence to read as follows:
 'The Rajkumari Ratnavati Girls School reflects the needs, influence, and involvement of the local community.'"
- **Think-Pair-Share:** Ask, "What parts of your writing might you revise based on your understanding of the rubric requirements?" Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement their partner made.
 - » Answers may vary based on individual students' texts.
- With the remaining time, have students annotate the drafts of their introductions and body paragraphs with their revisions. Provide them with loose leaf paper as needed to draft their revisions. Remind them to number both the revision and where it will be inserted when they write their final drafts.
- Circulate and assist students as needed.

Lesson 12: Informational Text: Drafting Conclusions



Primary Focus: Students will revise and add on to their informational text, with assistance from the teacher. **[W.5.5, W.5.6]**

MODEL: CONCLUSION PARAGRAPH (10 MIN.)

• Congratulate students on working hard to develop a strong introduction and body paragraphs. Tell students that they are now ready to draft their conclusions.

Visual Support 7.1

- Project Visual Support 7.1 and direct students to Activity Page 7.2.
- Direct students' attention to the bottom section of the organizer, which is the conclusion paragraph.
- Have a volunteer read the contents of the organizer aloud.

	Introductory Paragraph
Research Questions Who/What? When? Why?	

Activity Page 12.1



- Direct students to the conclusion paragraph of the sample text on Activity Page 12.1.
 - The Rajkumari Ratnavati Girls School is famous because of its innovative elements, community focus, and eco-friendly design. This information is important for others to know because we can consider using Kellogg's inclusive design practices in future buildings. The most memorable takeaway is that the school has proven that you can have sustainable features in your structures without sacrificing comfort, form, or function.
- Read the first sentence of the paragraph aloud: "The Rajkumari Ratnavati Girls School is famous because of its innovative elements, community focus, and eco-friendly design."
- Point out that this sentence summarizes what was learned through reading the text.
- Have a student read the rest of the conclusion out loud.

- **Think-Pair-Share:** Ask, "What parts of the text provide reasons for why the information presented about the school and Diana Kellogg is important?" Remind students to signal when both partners have contributed to the conversation.
 - » Answers may vary, but they could include that the school shows that a building can be both sustainable and comfortable; that Diana Kellogg figured out some design ideas we could use in other schools; that other architects can be inspired by Kellogg's ideas.

CONCLUSION DRAFTING (20 MIN.)

- Direct students to Activity Page 12.2.
- Tell them that they will take fifteen minutes to draft their own conclusion paragraphs.
- Have students write a final sentence for their conclusion in each of the following sentence types: declarative, interrogative, exclamatory, and imperative. If time allows, have students share with the class.
 - » Sentences may vary for each student, but they should fit into the topic of their conclusion. For example:
 - declarative: This has inspired a new generation of architects worldwide to continue to push the boundaries of environmentally conscious design.
 - interrogative: Which other architects might be inspired to push the boundaries of environmentally conscious design?
 - exclamatory: Hopefully, Diana Kellogg will inspire a whole new generation of architects!
 - imperative: Let other architects know and be inspired by the design of this school.
- Have students consider using one of their drafted sentences to conclude their paragraph.
- Collect Activity Page 12.2 at the end of the lesson to give feedback at a later date.

End Lesson ~

Activity Page 12.2

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Support

Work with students who are still struggling with drafting conclusions by helping them turn their prewritten graphic organizers into complete sentences. If needed, provide sentence stems such as "Some facts I learned about (architect or architectural work) were that . . . (fact) is important because . . ."

Challenge

Encourage students to review the drafts of their conclusions to ensure that they have used accurate vocabulary and provided any necessary explanations of that vocabulary. LESSON

13

Visual Component and Revising

PRIMARY FOCUS OF LESSON

Writing

Students will revise their writing by adding transition words and combining or reducing sentences to clarify meaning and style. **[W.5.2c, L.5.3a, W.5.5]**

Speaking and Listening

Students will review a model visual component to understand the expectations for the oral and visual parts of their presentation. [SL.5.1d, SL.5.6]

Writing

Students will practice writing a caption, then create a visual component to accompany the presentation of their research findings in the Architecture Fair. **[W.5.2a, W.5.4]**

FORMATIVE ASSESSMENT

Activity Page 13.2	Draft Revision Revise writing by adding transition words and combining or reducing sentences to clarify
	meaning and style. [W.5.2c, L.5.3a]
Activity Page 13.4	Sample Visual Component Checklist Use a checklist
	to evaluate a sample visual component and note
	specific reasons to support the evaluations. [W.5.4]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Writing (40 min.)				
Informational Text Revisions: Transition Words	Whole Group/ Partner/ Independent	20 min.	 Activity Pages 8.3, 9.2, 10.3, 13.1–13.3 Visual Supports 13.1, 13.2 	
Informational Text Revisions: Combining Sentences	Whole Group/ Partner/ Independent	20 min.		
Speaking and Listening (15 min.)			
Modeling: Review the Sample Visual Component	Whole Group/ Partner/ Independent	15 min.	Visual Supports 2.1, 13.3Activity Pages 2.2, 13.4	
Writing (35 min.)				
Visual Component Captions Time	Whole Group/ Partner	10 min.	 Activity Page 13.5 Visual Supports 13.4, 13.5 	
Visual Component Work Time	Independent	25 min.		

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ADVANCE PREPARATION

Writing

Make a copy of the Transition Matchmaking Slips pages found in the Teacher Resources at the back of the Teacher Guide. Cut the pages into game cards.

- Plan for each student to use a computer in the school library, computer lab, or classroom so students may conduct independent research for their visual components, use a word processing program for their drafts, or a slide making program for their visual component.
- Prepare to review the following Internet research guidelines and monitor students on computers:
 - When searching the Internet, students will only type the following in the search engine:
 - 1. the words in their research questions
 - 2. ideas or topics related to their research questions
 - 3. names of places, people, and things related to the research questions, ideas, or topics
- Remind students to look at sites that have information written or edited by people having expertise in the subject and that are as up-to-date as possible. Typically, the address may contain the name of a reputable organization, or may end in .gov (government) or .edu (education); these sites are often more dependable for information than sites ending in .com (commercial) or .net (network).
- Reiterate that even if information is found on what students consider a reputable website, they should try to verify the information by finding at least one other source that presents the same information.
- Ensure students who need to print images for their visual components have access to a printer.
- Ensure that students have access to the supplies they need for their visual component, whether a laptop, slideshow template, poster paper, model building supplies brought from home, etc.
- If students have been drafting their informative writing on paper, they will need Activity Pages 8.3, 9.2, 10.3, and 12.2.

Speaking and Listening

Visual Support 13.3

- Be prepared to project Visual Support 13.3.
- Prepare a slideshow template for students who need it.

Universal Access

- Use a visual timer during the adding transitions and editing portions of the lesson to help students pace their work and progress towards completion of tasks.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

Visual Support 7.1

• Display the graphic organizer on Visual Support 7.1 for students to utilize while revising.

Lesson 13: Visual Component and Revising Writing Writing



Primary Focus: Students will revise their writing by adding transition words and combining or reducing sentences to clarify meaning and style. **[W.5.2c, L.5.3a, W.5.5]**

Start Lesson

INFORMATIONAL TEXT REVISIONS: TRANSITION WORDS (20 MIN.)

• Ask students whether they know what a transition is in writing. Call on a volunteer to answer.

Visual Support 13.1

- Project Visual Support 13.1 and direct students to Activity Page 13.1.
- Tell students that transitions have different purposes in writing—to open, to connect ideas, and to close.
- Explain that some transitions work better than others in different parts of writing and that writers can sometimes hear whether transitions work or not by reading their writing aloud.
- Demonstrate putting a transition typically used to close before a body paragraph on the displayed Informative Writing Template.
- Ask students if they would make the following the topic sentence of the first body paragraph: *Finally, Diana Kellogg is a successful architect who was passionate about a* pro bono *project to help boost the education of women in India.*
 - » no, because you are just starting your ideas, not ending them
- Ask students to select a transition from the To Open column to use instead. Call on a few students to read their selection of transitions with the same sentence.
 - » Answers may vary, but they could include "For starters," "To begin," etc.
- **Think-Pair-Share:** Ask, "What transition from the projected list would work to start the second body paragraph?" Remind students to signal when both partners have contributed to the conversation. As students conclude their conversations, ask them to share one statement their partner made.
 - » Answers may vary, but they could include "For instance," "For example," etc.
- Tell students that they are going to play a quick game of Transition Matchmaking to practice using transitions properly.

Activity Page 13.2



- Distribute one Transition Matchmaking slip to each student and have them stand in a circle facing the center of the room.
- Give students one minute to pair off with a partner to create a transition sentence.
- Call on several partners to share their transition sentences. If the sentence is correct, everyone should put their thumbs up. If the sentence is incorrect or could also go with another transition, ask volunteers to suggest a switch.
- Tell students that today, they will consider where they might use a transition word to better open, connect, or wrap up ideas in their informative writing drafts. The goal is to identify three places that might benefit from transition words, and to add those words. For example, they might consider adding one before each body paragraph and the conclusion.
- Explain that after adding the three transitions, they can also add additional transitions, if time permits.
- Inform students that they will now have five minutes to try this out by adding transitions to their drafts.
- Start a visual timer for five minutes. Remind students to quietly read their writing aloud to themselves after adding transitions and to listen to hear if the transition sounds right for the sentence.

Visual Support 13.2

• Circulate around the classroom and assist students as needed to check for understanding. Consider projecting Visual Support 13.2 as an answer key at the end of the activity.

MULTILINGUAL/ENGLISH LEARNERS Transitions Adding Transitions to Draft			
Entering/Emerging	Have students write the numbers 1, 2, and 3 before each body paragraph, explaining to them the connection between numbers and the transitions. Model adding matching transitions for the first body paragraph, work together on adding appropriate transitions for the second, and have students try adding a matching transition for the third body paragraph independently.		
Transitioning/ Expanding	Have students identify places to use the transitions "First," "Additionally," and "For example." Demonstrate how these transitions are also used when speaking.		
Bridging	Have students read aloud their chosen transitions for each paragraph, getting teacher feedback.		

INFORMATIONAL TEXT REVISIONS: COMBINING SENTENCES (20 MIN.)

• Say, "Now, we will work on looking back at our drafts for opportunities to combine sentences. There are two main reasons that this will be helpful:

1) combining sentences can make writing clearer and more concise;

2) having a variety of sentence types makes writing more interesting."

Activity Page 13.3

- Direct students to Activity Page 13.3 and have students look at the chart on the bottom.
- Call on volunteers to read the information on the chart.
- Remind students that they worked with conjunctions and appositives earlier this school year.

Conjunctions and appositives can be used to help combine sentences.

- **Coordinating conjunctions:** Use words like *and*, *but*, *or* nor, yet, for, or soto connect two related ideas. For example, "*Tandy was talented, and he believed in giving back.*"
- **Subordinating conjunctions:** Use words like *because*, *although*, *while* to connect each dependent clause to an independent clause. For example, "Cool air also comes in through the tall, shuttered windows, while hot air leaves through small holes in the roof."
- **Appositives:** Use a noun or noun phrase to provide additional information about a subject. For example, "Walker wanted her new home, Villa Lewaro, to be a symbol of American entrepreneurial spirit and achievement."
- Call on two volunteers to read the directions aloud.
 - Part 1 Directions: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference.
 - Part 2 Directions: Work independently to combine the following sentences.
- Give partners five minutes to complete the page.
- At the end of the five minutes, have students share their independently combined sentences with their partner. Call on a few volunteers to share combined sentences drafted by a partner. Write a sentence or two on the whiteboard to serve as extra examples.
- Support students to find each piece of their essay draft in Activity Pages 8.3, 9.2, 10.3, and 12.2.
- Tell students that with the remaining time in this portion of the lesson, they will look back at their body paragraph revisions from the previous class session and find opportunities to combine sentences.

- Model writing combined sentences on the whiteboard or by using the suggestion feature in a word processing document.
- Set a visual timer for students as they work.

MULTILINGUAL/ENGLISH LEARNERS Combining Sentences in Body Paragraph Drafts Activity Page 11.4			
Entering/Emerging	Work one-on-one or in a small group with students to read aloud their first body paragraph as they listen for places that would benefit from combining sentences. Use shared writing to revise the sentence.		
Transitioning/ Expanding	Work with a small group of students to read aloud the students' first body paragraph as they listen for places that would benefit from combining sentences. Be sure to model reading the sentences without autocorrecting for punctuation or run-on sentences.		
Bridging	Work with students to underline the key words in the text that can be cut without sacrificing meaning from sentences that need to be combined.		

Lesson 13: Visual Component and Revising Speaking and Listening

Primary Focus: Students will review a model visual component to understand the expectations for the oral and visual parts of their presentation. **[SL.5.1d, SL.5.6]**

MODELING: REVIEW THE SAMPLE VISUAL COMPONENT (15 MIN.)

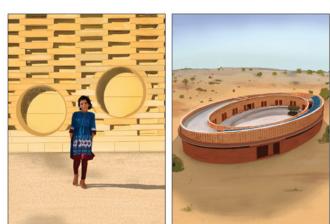
- Congratulate students on completing their informational text drafts. In the next lesson, they will complete peer revising and create a clean, edited copy of their informative writing.
- Acknowledge that it will soon be time to present their research at the Architecture Fair. Note that presenters rely on visuals to help communicate their key information and ideas. Similarly, students will design a visual component to showcase the key ideas and images from their research.

Visual Support 2.1

• Project Visual Support 2.1 and direct students to Activity Page 2.2.

- Review the expectations for the architectural fair presentation:
 - Research and Write: Focus your research question on what you would like to learn about the architect and structure you selected. Research and learn about the architect's background and what inspires/inspired them.
 - Create a visual presentation: Create a model, slideshow, infographic, or other visual component to showcase the features of your selected architectural structure in an engaging way.
 - Celebrate and learn from peers: Present your research and visual presentation to your classmates to obtain feedback. Watch and learn from your classmates' presentations, then provide feedback. Ask questions and discover a variety of architects and their notable works.
 - Teach others: Speak using formal English and use terms specific to architecture, such as innovative design and structural integrity. Answer questions about your research. Present your visual component to your peers and other invited guests at the class Architecture Fair.
- Project Visual Support 13.3. Note that this is a sample visual component designed to accompany the main ideas from the informational text about the Rajkumari Ratnavati Girls School.
- Remind students that creating a slideshow is just one possible visual component option; there are other visual components such as infographics that can be used to meet the requirements of this portion of the presentation.





Locally Sourced Skills and Sandstone

15 ft sandstone and brick walls inside of the school keep out the heat, which can reach up to 122° F!

- The building is primarily made of locally-sourced materials such as hand-carved Jaisalmer sandstone.
- Because the sandstone was native to the region, there were plenty of skilled stonemasons available to cut the stones.
- The sandstone is weather-resistant and helps the school maintain a comfortable temperature.

- Call on volunteers to read the bullet points on the slide aloud.
- **Think-Pair-Share:** Ask, "What do you notice about the slide?" Remind students to signal when both partners have contributed to the conversation. Select one or two student pairs to share with the class.
 - » Answers may vary, but they could include mention of a bright visual, bullet points that are connected to the topic, and an attention-getting caption.
- Explain that the visual component, in this case a slide, should have images, captions, and perhaps other media such as a video that showcases some key ideas and information from your research project.
- Discuss with the class how this slide captures some of the ideas and information from the informational text about the Rajkumari Ratnavati Girls School.
- Explain that images must be cited for the same reason words must be cited. Credit must be given for anything you did not create: text, video, or images.
- Direct students to Activity Page 5.3 and remind them to note the source for any images or other media they use in their visual component. Later, they will use this information to create a bibliography page.
- Direct student's attention to Activity Page 13.4, noting that there is space for students to review the sample visual component and also to note down their ideas for their own visual component.
- Call on a few volunteers to read out the bullet points on the checklist.

Visual Component Checklist

- \square All details match the main idea or topic.
- □ Text and captions are clear and easy to read.
- □ Images and/or videos match the details on the page or slide.
- □ Images and captions add information and enhance understanding.
- \square Design is neat and visually appealing.
- **Think-Pair-Share:** Ask, "How well do you think the sample visual component met the visual component checklist criteria?" Explain your answer.
 - » Answers may vary, but they should include evidence from the slideshow to support their statement. For example, "The image shows how the walls shade the students from the heat and support their education."

Activity Page 13.4

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- As students conclude their conversations, ask them to share one way the component met the criteria and one way it could be improved.
- Give students eight minutes to complete the evaluation and brainstorming process on their own.

Lesson 13: Visual Component and Revising



Primary Focus: Students will practice writing a caption, then create a visual component to accompany the presentation of their research findings in the Architecture Fair. **[W.5.2a, W.5.4]**

VISUAL COMPONENT CAPTIONS TIME (10 MIN.)

- Tell students that writing captions for a visual component can appear challenging. They will practice writing captions for a visual component and then move onto designing their own visual component.
- Captions are important because they provide information and context and help capture the readers' attention.
- Direct students to Activity Page 13.5.

Visual Support 13.4

- Project Visual Support 13.4. Note for students that this image is of the National Museum of the American Indian which they studied. Remind them that this museum was carefully designed to reflect native values, such as the importance of nature and spirituality.
- **Think-Pair-Share:** Ask, "What details do you notice in the image of the National Museum of the American Indian? What do you think this image is showing or representing?" Remind students to signal when both partners have contributed to the conversation. Select one or two student pairs to share with the class.

Activity Page 13.5

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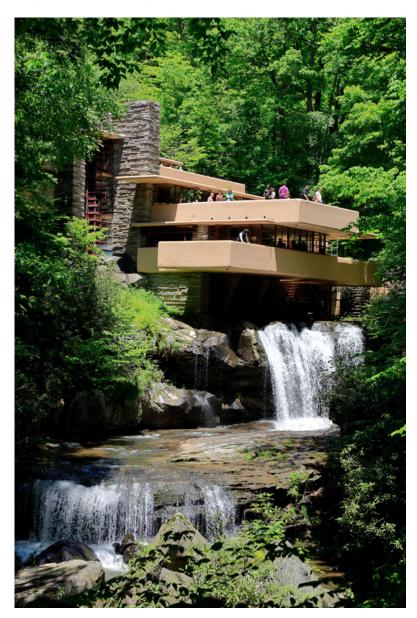


- » Answers may vary, but they could include mention of water, plants, stones, curvilinear design, etc.
- Ask, "Based on the image, what kind of information do you think the caption should include?"
 - » Answers may vary, but they could include the use of *The Way of the People* conversations in the design; how the design was inspired by nature; the hope to tell the story of the native plants and waterways that once flourished in the area of the museum.
- Explain to students that captions should be concise, clear, and informative. Note that they should provide details that enhance the image and use specific vocabulary.
- Remind students that captions often answer who, what, when, where, why, and how questions.
- Display the caption sentence stem on the board. The plants near the museum were ______ for the purpose of ______.
- Tell students to work with a partner to complete the caption sentence stem with information that explains who and why.

- After two minutes, select a few pairs to share their captions aloud.
 - » Answers may vary, but they could include the following:

Caption: The plants near the museum were included by the architects and focus groups in the plans for the museum to help share the story of how people and nature in this area have interacted over time.

- Encourage peers to provide constructive feedback on the clarity, conciseness, and informative nature of the captions.
- Select a few students to share the caption their partner wrote. Write some of the captions underneath the projected version of the image.
- Project Visual Support 13.5 and direct students to complete the rest of Activity Page 13.5 independently.





MULTILINGUAL/ENGLISH LEARNERS Visual Component Captions Activity Page 13.4

Entering/Emerging	Provide students with a caption sentence stem to complete. The details from this image of the museum show that
Transitioning/ Expanding	Have students orally share their caption with a partner before writing it and provide one-on-one support for additional guidance.
Bridging	Have students orally share their captions with a more fluent partner for cooperative learning. Students will give each other feedback about correct English usage before drafting.

VISUAL COMPONENT WORK TIME (25 MIN.)

- Make sure students have Activity Page 13.4 with the component checklist. They will use it when brainstorming on the creation of their visual component.
- Remind students to keep the checklist criteria in mind as they work.
- Explain that the reason you modeled the Visual Component Checklist with a slideshow is that it's one of the most accessible options. However, students may decide to create an infographic similar to the one they designed for their skyscraper, a model, or they may decide to put together a poster.
- Ensure that students have access to the supplies they need for this portion of the lesson, whether a laptop, slideshow template, poster paper, model building supplies brought from home, etc.
- Set the visual timer for twenty minutes and circulate as students work, prompting them to describe how their visual component communicates key ideas from their research.



Ask students to explain the purpose of the visual component in their own words.

End Lesson

Activity Page 13.4





Support

Provide students with a version of the slide template with fill-in graphic organizers.

Challenge

Challenge students to include architectural design materials such as blueprints and 3D models into their visual component. LESSON

14

Peer Feedback, Editing, and Revising

PRIMARY FOCUS OF LESSON

Writing

Students will summarize and provide feedback for a peer's informative writing. **[W.5.5]**

Students will review and use peer feedback for a final revision to their informative writing draft. **[W.5.2a, W.5.2b, W.5.5]**

Students will use keyboarding skills to incorporate revisions, edit, and produce a clean copy of their informative writing. **[W.5.5, W.5.6]**

FORMATIVE ASSESSMENT

to
with

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials
Writing (90 min.)			
Informative Writing: Peer Share and Feedback	Whole Group/ Partner	20 min.	Activity Pages 8.3, 9.2, 10.3, 12.2, 14.1, 14.2
Informative Writing: Peer Feedback	Partner/ Independent	10 min.	Visual Supports 12.1, 14.1
Revising	Independent	15 min.	
Informative Writing: Drafting a Clean Copy	Whole Group/ Independent	30 min.	
Informative Writing: Editing	Partner/ Independent	15 min.	

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ADVANCE PREPARATION

Writing

- Plan for each student to use a computer in the school library, computer lab, or classroom so students may use a word processing program for their drafts. If students will draft their clean copy on paper, plan to distribute loose-leaf paper for this purpose.
- If students have been drafting their informative writing on paper, they will need Activity Pages 8.3, 9.2, 10.3, and 12.2.
- Predetermine partners for peer revising and editing. Prepare to display the names of student partners digitally, on the whiteboard, or chart paper.
- Ensure that students have access to at least two different shades of colored pencils or crayons if they participate in the Challenge Activity after the peer editing lesson segment.

Universal Access

- Use a visual timer during the revising, creating a clean copy and editing portions of the lesson to help students pace their work and progress towards completion of tasks.
- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.

_ Start Lesson -

Lesson 14: Peer Feedback, Revising, and Editing

Vriting

Primary Focus

Students will summarize and provide feedback for a peer's informative writing. **[W.5.5]**

Students will review and use peer feedback for a final revision to their informative writing draft. **[W.5.2a, W.5.2b, W.5.5]**

Students will use keyboarding skills to incorporate revisions, edit, and produce a clean copy of their informative writing. **[W.5.5, W.5.6]**

INFORMATIVE WRITING: PEER SHARE AND FEEDBACK (20 MIN.)

- Tell students that today, they will have an opportunity to work with a classmate to read and provide feedback on their informational text drafts.
- If students have been drafting their informative writing on paper, they will need Activity Pages 8.3, 9.2, and 10.3 and the loose-leaf paper where they may have completed revisions.
- Explain that partners will identify the main topic and a body paragraph that does a good job of developing a key idea. They will note down the supporting information, facts, examples, or quotations used to develop the ideas.
- Direct students' attention to Activity Page 14.1.
- Have a volunteer read the directions for Part 1 aloud.
- Review the organizer with students.
- Point out that there is also space to include one question or clarity suggestion about their partner's writing and one suggestion to help them to improve.

Visual Support 12.1

- Project Visual Support 12.1, the Informative Writing Rubric and direct students to reference their copy of the rubric on Activity Page 12.1 to use specific language from the rubric in their feedback.
- Have students pair up with their assigned partners.
- Tell them to bring their most recently revised drafts and Activity Page 14.1.
- Ensure that each pair of students has space to read each other's work, ask each other questions if necessary, and write down feedback.



Activity Page 14.1

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• Set a visual timer for the remaining time of this lesson segment for each student to read their partner's text and fill in the organizer.

Differentiation

Support

Allow students to focus on reading and providing feedback on the introduction and first body paragraph, rather than the entire essay. Students will draft their feedback with teacher support before moving on to the next section.

Challenge

Tell students to mark their direct evidence in one color and their explanations of how the evidence supports their key ideas in another color to track whether they balance evidence with explanation.

INFORMATIVE WRITING: PEER FEEDBACK (10 MIN.)

- Have students turn to Part 2 of Activity Page 14.1.
- Tell students that they will fill in the feedback slip based on what they noted in their peer's informative writing.

Visual Support 14.1

- Project Visual Support 14.1 and have a student read the sample slip aloud. Ask students whether they have any questions about what is expected of them during this portion of the lesson.
- Set a visual timer for students to pace themselves while working.
- Walk around the room and support students as needed.
- When time is up, have students return their partner's draft, completed Informational Text Review, and rubric, so the writer can review their peer feedback.
- Direct students to ask any clarifying questions about the feedback.

MULTILINGUAL/ENGLISH LEARNERS Writing Informative Writing: Peer Feedback				
Entering/Emerging	Provide sentence frames or starters to guide students in giving constructive feedback to their peers, such as: I liked when you because One suggestion for improvement is Can you explain more about?			
Transitioning/ Expanding	Encourage students to actively engage in peer feedback sessions by providing feedback based on specific criteria, such as organization and coherence and offering specific suggestions for improvement.			
Bridging	Encourage students to use academic vocabulary and language structures appropriate for giving feedback, such as providing suggestions for revisions and offering praise for effective writing techniques.			

REVISING (15 MIN.)

- Tell students that they have the next fifteen minutes of the lesson to use their peer's feedback provided during today's lesson to make revisions to their drafts.
- Set a visual timer for students to pace themselves while working.
- Walk around the room and support students as needed.

INFORMATIVE WRITING: DRAFTING A CLEAN COPY (30 MIN.)

- Tell students that they will produce a clean copy of their essay in order to do a final proofread and publish their writing in the next lesson.
- Students should collect and organize all the paragraphs and revisions from their informative writing process. They will need Activity Pages 8.3, 9.2, 10.3, and 12.2 and the loose-leaf paper where they may have completed revisions.
- If useful, post on the board the pieces they will need with their associated activity page numbers.
- Once students have assembled their materials, support them to begin typing their clean copy. If they do not have access to word processing, provide students with loose-leaf paper.
- Remind students of the expectations for the clean copy.
 - Compile all the pieces of the essay in order.
 - Incorporate planned revisions.
 - Make sure each direct quote or paraphrase has a source citation.
 - Indent at the start of each paragraph.
- Set a visual timer for thirty minutes for students to draft this copy. If students finish early, you may move onto the final editing section.

INFORMATIVE WRITING: EDITING (15 MIN.)

- Tell students that they will now read their clean copy carefully to themselves to consider four things:
 - the completeness and variety of their sentences
 - their word choice
 - their punctuation
 - their spelling



Support

Have students use a colored pencil or highlighter to mark individual portions of the editing checklist to track that they have made the revisions on their draft.

Challenge

Encourage students to revise two sentences by using a vocabulary word from the unit in each one.

Activity Page 14.2

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- Direct students to Activity Page 14.2 and review all the categories and checklist items with them.
- Tell students that they will check off each area as they look for and correct errors in their drafts.
- Remind students that while editing, they may use a dictionary in the classroom or a computer to check the spelling of words.
- Start a visual timer for fifteen minutes and tell students you will signal after eight minutes for them to move onto Part 2.
- If students finish early, they can work on their visual component.

LESSON

15

Informational Text Publishing and Oral Presentation Feedback

PRIMARY FOCUS OF LESSON

Writing

Students will proofread and publish their informative writing. [L.5.2d, W.5.6, W.5.8]

Speaking and Listening

Students will practice presenting their research and visual component to classmates for rubric-centered feedback. [SL.5.4, SL.5.5, SL.5.6]

Students will make final revisions to their presentation and visual component to incorporate peer audience feedback. [W.5.5, W.5.6]

FORMATIVE ASSESSMENT

Activity Page 15.1	Architecture Informational Text Swap Read and provide feedback on a classmate's architectural text [W.5.6, W.5.8]		
Activity Page 15.2	Partner Feedback Use the rubric to rate a visual component and note specific reasons to support their ratings. [SL.5.4, SL.5.5]		

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials	
Writing (40 min.)				
Publishing Prep: Final Proofread and Title Page Creation	Whole Group/ Independent	20 min.	Activity Page 5.3, revised informational text drafts	
Publishing Prep: Create a Bibliography Page and Folder	Whole Group/ Independent	20 min.	Visual Support 15.1folders (one per student)	
Speaking and Listening (50 min.)				
Presentation Rehearsal Preparation	Whole Group	10 min.	Activity Page 15.1	
Presentation Rehearsal	Partner	20 min.	Visual Support 15.2	
Finalize Visual Component and/or Presentation	Independent	20 min.		

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ADVANCE PREPARATION

Writing

- Plan for each student to use a computer in the school library, computer lab, or classroom for students who will print their final drafts and to create their bibliography page. Have loose-leaf paper on hand for students who will create their bibliography page on paper.
- Prepare materials students will need to create Architecture Text Folders. This can include folders, staplers, glue and/or tape, and colored pencils, markers, or crayons.
- Provide three-hole punchers to students who are printing their work for the publishing process.
- Prepare a list of Text Swap partners that haven't yet seen each other's work.

Speaking and Listening

- Consider arranging the room so that students have desk or table space to arrange their texts and visual components or laptops if needed.
- Prepare a list of presentation areas and peer feedback partner assignments.

This could look something like the following:

Location	Table 1	Table 2	Table 3	Table 4	Table 5
Peer A	Sofia	Ameerah	Liam	Noah	Jackson
Peer B	Aiden	Jacob	Chloe	Emma	Jimena

• Prepare to use a visual timer to assist with time management and task completion of the revising and editing tasks.

Universal Access

Writing

• Assist and confer independently with students who need extra support with the Publishing process.

Speaking and Listening

- To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, give them a signal—such as folding their hands or raising a hand—to indicate when both partners have added to the conversation.
- Consider preassigning feedback groups to strategically pair native English speakers with multilingual/English learners.

Lesson 15: Informational Text Publishing and Oral Presentation Feedback Writing



Primary Focus: Students will proofread and publish their informative writing. **[L.5.2d, W.5.6, W.5.8]**

Start Lesson -

PUBLISHING PREP: FINAL PROOFREAD AND TITLE PAGE CREATION (20 MIN.)

- Congratulate students on their hard work and share that today, they will publish their architecture Informational texts.
- Tell students that as researchers, they will have a chance both today and during the next class session to share all of the information they have gathered, based on the questions that started in their minds.
- Explain that they will complete one last proofreading pass through their text to make sure that
 - they have a clear title,
 - they have added citations to all quoted evidence and information used from sources, and
 - they are using complete sentences punctuated correctly.
- Set a visual timer for the remaining time in the lesson segment.

Note: If time remains, students can work on creating an illustration for or adding an image to their cover. They could also choose to continue working on their visual components.

PUBLISHING PREP: CREATE A BIBLIOGRAPHY PAGE AND FOLDER (20 MIN.)

- Tell students that the next step towards being ready to publish will be to make a bibliography page that includes all sources they have used in their informative writing or their visual component.
- Ensure that students have Activity Page 5.3 on their desks. If students have drafted their writing on loose-leaf paper, they will need additional paper for their bibliography page.

Visual Support 15.1

- Draw students' attention to Visual Support 15.1, to assist them in including each source they cite.
- Read the first example aloud and remind students to pay attention to the small details, such as how the title of any book they cite should be underlined.
- Review the examples and answer any questions students may have.
- Once students have completed writing or printing their bibliography page, direct them to the table prepared with materials they will use to construct their Architecture Text Folders.
- Tell students they will use the materials on the table to put their text together.
- Explain that each folder will have a cover with their full name, the title of their text, and an optional illustration or related image. Their informational text and bibliography page will go inside the folder.

Note: You may decide to ask students to glue a copy of the writing rubric to the inner cover for your assessment.

- If relevant, demonstrate how to glue/tape a sheet of paper to the front of the folder for the students to write their title, name and optional illustration.
- Set a visual timer for the remaining time in the lesson segment for students to work on their folders.
- Ensure students insert their informative writing and their bibliography page inside their folder.

Lesson 15: Informational Text Publishing and Oral Presentation Feedback Speaking and Listening

Primary Focus

Students will practice presenting their research and visual component to classmates for rubric-centered feedback. [SL.5.4, SL.5.5, SL.5.6]

Students will make final revisions to their presentation and visual component to incorporate peer audience feedback. [W.5.5, W.5.6]

PRESENTATION REHEARSAL PREPARATION (10 MIN.)

Activity Page 15.1

(J)		
	-		_	

- Direct students' attention to Activity Page 15.1.
- Remind students that today, they will present their work during a presentation rehearsal rotation.
- Explain that as they listen to their classmates' presentations today, they will use their checklist to note specific behaviors and write brief margin notes to support a rubric evaluation of a classmate's presentation.
- Ask students what presentation techniques they have seen people use to engage their audience.
 - » Answers may vary, but they could include making eye contact with the audience, using clear and confident voice projection to make sure that they can be heard and understood by their audience, using visuals to help explain their points, sharing relatable examples, using movements or gestures, and inviting audience participation.
- Display Visual Support 15.2.

Visual Support 15.2

Looks like:

- establishing and maintaining eye contact with the audience
- using clear and confident voice projection to make sure that they can be heard and understood by their audience
- strategically using body language, such as standing tall and using hand gestures, to show confidence and enthusiasm
- using visual aids, such as slides, models, etc. to boost understanding and interest

Sounds like:

- beginning with a strong introduction that captures the audience's attention and references the research question
- developing the main points and supporting ideas in order, using transitions to provide a smooth flow between sections
- concluding with a clear summary that reinforces the key ideas and leaves a lasting impression
- encouraging audience participation by posing questions, providing opportunities for discussion, or using interactive elements
- sharing relatable examples to better connect with the audience
- Remind students that earlier in the unit, they practiced presenting when they shared their skyscraper infographics with classmates.
- Explain that as presenters, they will use some of these techniques to engage their audience. As evaluators, they will provide specific feedback to their partner.
- **Turn and Talk:** Have students turn to a partner and discuss how they will incorporate oral presentation techniques to engage their audience. Remind students to signal when both partners have contributed to the conversation. As time allows, ask a few students to share which techniques their partner plans to use and why.
- Explain that as they listen to their partner's presentation today, they will use the checklist to take note of specific behaviors, use the rubric to evaluate a classmate's presentation, and write down brief margin notes to support their evaluation. After each student presents, their partner will write their feedback on their copy of Activity Page 15.1 and give it to their partner.
- Tell students that their feedback should be
 - 1. positive (about something they liked in the presentation)
 - 2. specific (referring to specific behaviors, evidence or parts of the visual component)

Visual Support 15.1

• Use a think-aloud to model referring to the checklist on Visual Support 15.1 to write a piece of positive feedback. You may wish to use the following language:

As an example, let's say I enjoyed how the performer invited audience participation by having the audience play a review quiz game at the end.

I could write a note that says, "You invited us to participate in a quiz game, which was a good idea because it kept us engaged and let you know how much of the information you shared stuck with us."

Say, "Let's try one together. How would you add on to this sentence frame?" When you made a connection between _____ and _____ I had a clear picture in my mind of _____.

» Answers may vary, but they could include When you made a connection between Gaudí's realization that "bent doesn't mean broken" and how he used curved and bent elements in his architecture, I had a clear picture in my mind of the Park Güell illustration from the text we read in class and how it showed the people sitting on curved benches and viewing the city from the curved balconies.

PRESENTATION REHEARSAL (20 MIN.)

- Refer students to the posted or projected list of partner pairs, noting which partner is A and which partner is B. Have students pair off and direct each pair to the space for their presentation rehearsals.
- Partner A should set up their visual component and arrange their writing. Partner B should be ready to note down feedback on Activity Page 15.1.
- Project the visual timer to begin the first ten-minute rotation, reminding students that this is time for both partner A to give the presentation and for partner B to listen carefully and write down feedback after the presentation is complete.
- After ten minutes, reset the timer and have student pairs switch roles for the second round of presentation rehearsals.
- Once complete, ensure all students have exchanged their feedback form with their partner who has reviewed the feedback.

FINALIZE VISUAL COMPONENT AND/OR PRESENTATION (20 MIN.)

- Have students use the remaining class time to make any final adjustments to their visual components or to adjust their presentation based on peer feedback.
- Collect the published informational text folders at the end of the lesson.

Differentiation

Support

Provide students with a modified version of Activity Page 15.1 with feedback-themed sentence frames.

Challenge

Encourage students to record themselves presenting and play the video back to identify high points and areas for improvement. LESSON

16

Architecture Fair Presentation Day

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will present their research to an audience, using a visual component to support the information and ideas presented. [SL.5.4, SL.5.5, SL.5.6]

Writing

Students will write a letter of advice to a future Grade 5 student, reflecting on their learning and providing advice. **[W.5.10]**

FORMATIVE ASSESSMENT

Informational Text	Teacher will assess students' writing with a rubric.
Final Draft	[W.5.2a–e]
Activity Page 16.1	Advice Letter Write a letter to a future Grade 5 student offering advice for a successful Architecture Fair project. [W.5.10]

Teacher Presentation Screens: all lessons include slides

LESSON AT A GLANCE

	Grouping Recommendations	Time	Materials		
Speaking and Listening (70 min	.)				
Architecture Fair Setup	Whole Group/ Independent	10 min.	 Architecture Text Folders Presentation Visual 		
Architecture Fair Presentations	Whole Group	50 min.	Component		
Celebration and Compliment Confetti	Whole Group/ Independent	10 min.			
Writing (20 min.)					
Advice Letter	Independent	20 min.	Visual Support 16.1Activity Pages 16.1, 16.2		

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ADVANCE PREPARATION

Speaking and Listening

- Prepare to redistribute copies of each student's published informational text folder.
- Invite outside "tourists" as an audience for your Architecture Fair. For example, Grade 4 students, parents, community members, etc. Prepare directions and expectations for all "tourists" to the fair.
- Prepare to distribute sticky notes for students to provide feedback to classmates at the end of the fair.
- Ensure that each guest at the fair has a pen or pencil.
- Consider recording oral student presentations for replay during the evaluation process.

Writing

• Prepare to display a digital timer for students to reference during the writing process.

Universal Access

Speaking and Listening

• To ensure all students have the opportunity to contribute during Turn and Talk and Think-Pair-Share exchanges, provide students with a signal such as folding their hands or raising a hand to indicate when both partners have added to the conversation.

Lesson 16: Architecture Fair Presentation Day Speaking and Listening

Primary Focus: Students will present their research to an audience, using a visual component to support the information and ideas presented. **[SL.5.4, SL.5.5, SL.5.6]**

ARCHITECTURE FAIR SETUP (10 MIN.)

- Remind students that today, they will get a chance to educate guests by presenting their Architecture Research and Visual Components during the class Architecture Fair.
- Remind students that great presenters are enthusiastic, confident speakers and engage their audience.
- Project the prepared classroom layout of presentation areas and assignments.
- Support students to arrange their writing and visual component displays in the classroom.

ARCHITECTURE FAIR PRESENTATIONS (50 MIN.)

- Welcome all guests to the room and briefly introduce the class. Share some thoughts about the hard work they put into the research and preparation for their presentations.
- Reiterate the expectations for guests in terms of viewing presentations, asking clarifying questions, and using sticky notes to provide affirming feedback. Each piece of feedback should be:
 - 1. positive (about something they liked in the presentation)
 - 2. specific (referring to specific behaviors, evidence, or parts of the visual component)
- Conduct presentations in ten minute segments. Guests choose a presentation to attend and go to that station. At the end of the presentation, they use their sticky notes to provide feedback. At the end of ten minutes, direct guests to rotate to a new presentation.
- Circulate to watch the presentations and assist students with any needs that arise and assist guests as they provide feedback.
- After the Fair, thank guests for their participation.

CELEBRATION AND COMPLIMENT CONFETTI (10 MIN.)

- Congratulate students on their presentations. Before students begin reading their sticky note feedback, instruct them to leave feedback for two of their classmates.
- Reiterate that each piece of sticky note feedback should be:
 - 1. positive (about something they liked about the presentation)
 - 2. specific (referring to specific behaviors, evidence, or parts of the visual component)
- Give students four minutes to write and deliver their feedback.
- Allow students to read and celebrate their feedback.
- **Think-Pair-Share:** In what ways have you and your classmates grown during this research process? Remind students to signal when both partners have contributed to the conversation. As time allows, call on a few students to share what their partner said and write a few of their responses on the board.
 - » Answers may vary, but they may include that they have seen people become more confident speakers, stronger writers, etc.

Lesson 16: Architecture Fair Presentation Day



Primary Focus: Students will write a letter of advice to a future Grade 5 student, reflecting on their learning and providing advice. **[W.5.10]**

ADVICE LETTER (20 MIN.)

• Tell students that they will now think about and share what they have learned and developed as researchers, writers, and presenters.

Activity Page 16.1

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- Direct their attention to Activity Page 16.1.
- Call on a student volunteer to read the prompt aloud.
 - **Advice:** Imagine you are writing to a future Grade 5 student who is about to start the Architecture Fair project. What would you want them to know about this project, and what advice would you provide?

- Discuss with students the types of things they might want to include in their advice letter:
 - Describe what was most interesting and most challenging about the project.
 - Explain what you learned and what you might do differently next time.
 - What advice do you have for them to enjoy this project the most? Give students ten minutes to write their advice letters before collecting them for review.
- Direct students to Activity Page 16.2.
- Have a volunteer read the prompt aloud.

Final Reflection

- Congratulations again on your hard work! Think back on your progress through this research process. Write one of each sentence type (declarative, imperative, interrogative, and exclamatory) to describe how you've personally developed as a researcher, writer, and presenter in this unit.
 - » Answers may vary, but they could include:
 - declarative: I have learned to use public speaking techniques, such as maintaining eye contact during my presentations.
 - interrogative: Who knew that infographics were such a great way to condense information and engage your reader?
 - exclamatory: I've become a much more confident writer!
 - imperative: Always remember to use specific evidence to support your statements.
- Have students turn in their published drafts and evaluate them against the Informative Writing Rubric in the Teacher Resources section of this Teacher Guide.

End Lesson -

Activity Page 16.2

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-		



Support

Provide students with the letter template in Visual Support 16.1.

Challenge

Offer students who finish their letters quickly the option of video recording their advice and using parts of their project as visual supports to illustrate their suggestions better.

Grade 5 | Unit 9 Pausing Point

NOTE TO TEACHER

You may use two days to address students' performance in this unit. This Pausing Point comes at the end of the unit, after the Unit Assessment. Use your observations of students' performance in class and the completion of the research project and activity pages to evaluate their strengths and weaknesses and to determine which remediation or enrichment opportunities will benefit particular students. In assigning these remediation or enrichment activities, you may choose to have students work independently, in small groups, or as a whole group.

Remediation

Content: If students demonstrate a need for remediation on any of the elements of this unit, refer to the lessons covering that element. Additionally, you should focus more heavily on the questions labeled Support in the Teacher Guide for that lesson.

Reading comprehension: If students demonstrate a need for remediation in reading comprehension, including any issues pertaining to decoding, consult the CKLA Decoding and Encoding Remediation Supplement. This online publication provides further guidance in assessing, analyzing, and remediating specific skills related to decoding and letter-sound correspondence.

Fluency: Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the unit or choose an excerpt from the collection of trade books previously curated for research purposes in this unit.

Writing: If students demonstrate a need for remediation in writing skills, refer to the individual lessons in which particular skills were addressed. You may wish to create specific writing prompts targeting the skill students need to practice.

Enrichment Activities

If students have mastered the skills taught in this unit, their experience with the unit concepts may be enriched by the following activities:

Global Architecture Bingo

• Create a bingo station by preparing a set of index cards listing each architectural structure, architect, and location learned about in the unit. Students will create their own cards using Activity Page PP.1 and fill it in by recalling architectural structures, architects, and locations they learned about throughout the unit. In small groups, students will play the game, nominating one student to act as the caller.

Digital Slideshow

• Students may use available technology to create a digital slideshow or collage of the architectural structures studied throughout the unit, citing text from sources as appropriate.

Text Reread

• Students may reread any text from the unit that they found either interesting or complicated.

Real Estate Poster

• Students may choose one of the structures covered in the unit to create a real estate poster. The poster can include illustrations or printed images of the structure, information about its location, when it was built, interesting facts about the structure, and reasons a person would want to purchase it.

Grammar

One Pager

• Students will create a one pager informational sheet detailing each specific type of grammar element studied throughout the unit (conjunctions, prepositions, commas, expanded sentences, etc.). Show students examples of one pagers for extra guidance.

Writing

Students may answer any of the following writing prompts:

- What was the most interesting architectural structure you learned about in this unit? Why? What was the least interesting? Why?
- Using examples from the texts and trade books read in this unit, consider how architectural structures can be used to emphasize or demonstrate emotions, feelings, and events.
- In your own city, what architectural structure stands out to you? Why? What does it mean to you?

- Write a diary entry in first person from the perspective of a building that you now have studied. What does the day look like? What happens? What does the building experience?
- Write a letter to an architect you've studied. Include any questions or thoughts you may have about their work and life.

Vocabulary

Vocabulary Pick-Up Sticks

• Distribute a set amount of popsicle sticks. Have students use the unit glossary to write key vocabulary on each stick with the word on one side and definition on the other. Give students directions on how to use the popsicle sticks to play a game of pick-up sticks, reviewing the vocabulary with each other as they play.

Word Maps

• Students may create word maps using the unit glossary. Alternatively, they can create picture notes that represent selected vocabulary words.

Zooming in on Permits

• Conduct an Internet search and project an image of a construction permit application. Circle and zoom in on the portion of the permit that pertains to proposed work or subcodes. Have students read through the options and discuss with a partner why a permit would be needed for such work. Call on a few volunteers to respond. Listen for answers such as that poor electrical work could lead to electrical shorts and fires, new buildings need fire alarms and extinguishers, etc.

Word Sort

- Create cards with concepts related to each work of architecture on them. Distribute one card to each student. Explain that their task is to sort and categorize the concepts based on similarities and differences between works of architecture.
- Model this by holding up sample cards that say *salon*, *Gold Room*, and *inspiration*. Call on a volunteer to hold up the *inspiration* card and move to stand next to them. Say, "My card, *salon*, connects to inspiration because Villa Lewaro was designed to be a functional salon or place for people to come together to discuss the arts, social issues, and political ideas. This would help inspire people to work together to meet their goals."

- Call on another student to hold up the card that says *Gold Room* and ask students to raise their hands and offer ways to connect the term *Gold Room* to *salon*.
 - » Answers may vary, but they could include that the comfortable seating and open space in the room provide an ideal space within Villa Lewaro for people to have their salon discussions.
- Tell students that they will now receive their own cards about works of architecture in the unit to discuss, and that they will collaborate as they sort the concepts into clusters. Note that some terms could go with multiple other terms, and that is okay.
- As each cluster shares, encourage students to explain their reasoning behind specific concept groupings.
- If time remains, facilitate a brief discussion to identify similarities and differences in their sorting strategies.

Note to Teacher

Students may share, either with a small group or with a partner, the writing and work they generated in this unit or in response to the writing prompts in this enrichment section.

Grade 5 | Unit 9 Teacher Resources

In this section, you will find:

- Activity Book Answer Key
- Zaha Hadid Review Board Answer Key
- Zaha Hadid Review Game Directions
- Primary and Secondary Source Sort Cards
- Transition Matchmaking Slips

ACTIVITY BOOK ANSWER KEY

	Individua	al KWL Chart		
column, jot down	you know about the top some things that you we s that you learned about	onder about the topic. In		шиси
	Know	Wonder	Learn	gover
Lesson 1: Designing and Building: Origins of Architecture	Answers may vary.			ntrast atgorize information about g ram blow lude the following: government buildings in Washington, DC Mashington, DC They connect American democracy to ancient Greece. They were designed as a place for conducting government business.
Lesson 2: Classic Architecture Meets Contemporary Design				Compare and Contrast arion gathered during the reading to categorize information a Answers may vary but could include the following: structures of both government buildin world civilizations both government buildin world civilizations both government buildin atthemon dings like They contect arithemon account of the action demo descorated domes a place for a povernment wood.
Lesson 3: Two Unique Homes				Compare and Contrast Part 1: Use the information gathered during the reading to categorize hijomation about government buildings and world civilizations may vary but could include the following: structures of both government buildings in world civilizations both government buildings in world civilizations Mashington, DC Buildings like the Parthenon were designed to accommodate lots of visitors. of visitors. of visitors. of visitors. of visitors. of visitors. of word.
	<u> </u>	1		
Unit 9 Building Up the World: G	äobal Architecture		1	Hart 9 Building Up the World Global Architecture
Unit 9 Building Up the World: G	Jobal Architecture		1	
	tions because, but, and s	so to expand a sentence		Unit 9 Building Up the World Global Architecture NAME:
t 2: Use the conjunc thenon and the U.S. e Parthenon and t	<i>tions</i> because, but, <i>and</i> a <i>Capitol.</i> he US Capitol are sim	nilar, but <u>Answers m</u>	e comparing the	MAME:
t 2: Use the conjunc thenon and the U.S. e Parthenon and t	tions because, but, and a	nilar, but <u>Answers m</u>	e comparing the	Utility Butting the two the diseast Architectures NAME:
t 2: Use the conjunc thenon and the U.S. e Parthenon and t	<i>tions</i> because, but, <i>and</i> a <i>Capitol.</i> he US Capitol are sim	nilar, but <u>Answers m</u>	e comparing the	MAME:
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t 2: Use the conjunc thenon and the U.S. e Parthenon and t tild include that t	tions because, but, and s Capitol. he US Capitol are sim hey both use marble	nilar, but <u>Answers m</u> as a building mater nilar, so <u>Answers m</u>	e comparing the	WAME:
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NAME: DATE:	1.4 Activity Page
	Root Word Arch
Fill in the correct v	ord to complete each sentence. Use the chart below as a reference.
Affixed Word	Meaning

Affixed Word	Meaning
archrival	(noun) a primary, or main, opponent
architect	(noun) master builder
anarch or anarchy	(noun) a leader of a system without laws or an official government (noun) a system in which there are no laws or elected officials
monarch	(noun) a person who rules over a kingdom or empire, such as a king, queen, or emperor
archetype	(noun) the primary or original model, type or example of something
matriarch	(noun) a woman who is the chief leader of her family

1. Our great-aunt Mary is known as the <u>matriarch</u> of the family because she hosts our family gatherings, frequently calls to check in on relatives, and is the one everyone asks for advice.

- 2. Taylor began to consider Britney her <u>archrival</u> when they both tried out for the lead in the school play.
- 3. Without established rules, a democratic country could easily fall into anarchy
- 4. Several modern skyscrapers were carefully designed in art deco and neoclassical styles by skilled and talented architects .
- 5. The eldest child of the <u>monarch</u> is considered to be next in line to rule the kingdom.

15

Unit 9 Building Up the World: Global Architecture

In the space provided below, write sentences of your own for three of the affixed words in the chart above. Underline the affixed word.

- 1. Answers may vary, but each sentence should include one of the affixed words from the list above. Example: After the government was overthrown, the country quickly fell into anarchy.
- 2. Sentences may vary.
- 3. Sentences may vary.

16

18

Unit 9 Building Up the World: Global Architecture

	ME: 2.1 Activity Page
	The Creator of the Louvre Pyramid Discussion Questions
An.	swer each question, citing evidence from the text whenever possible.
1.	Where did I. M. Pei grow up? Hong Kong and Shanghai
2.	What inspired Pei to design? Answers may vary but could include gardens, playing with different
	shapes, and Chinese traditions.
3.	What challenges might Pei have faced while defending his pyramid ideas? <u>Answers may vary but could include that the pyramids were Egyptian</u> <u>and not French, or that his choice to build a glass pyramid was too</u> <u>modern for the classical architecture style of the Louvre Pyramid.</u>
4.	How did geometric design factor into the Bank of China building? Answers may vary but should note the use of triangles and symmetry.
5.	have shapes played into their design?
	Answers may vary but should make a direct connection to buildings
	and mention how certain features resemble familiar shapes such as triangles, rectangles, etc.
Unit 9	Building Up the World Global Architecture 27

Fill in the chart below with details from the text.

Somebody	I. M. Pei
Wanted	to make buildings with uniquely shaped designs
But	some people thought that his idea for the Louvre Pyramid was crazy
So	he ignored the critics and chose to continue pushing for approval
Then	he completed the project and went on to have a successful and inspirational career in architecture

Use the words listed in the chart above to write a brief summary of what you read.

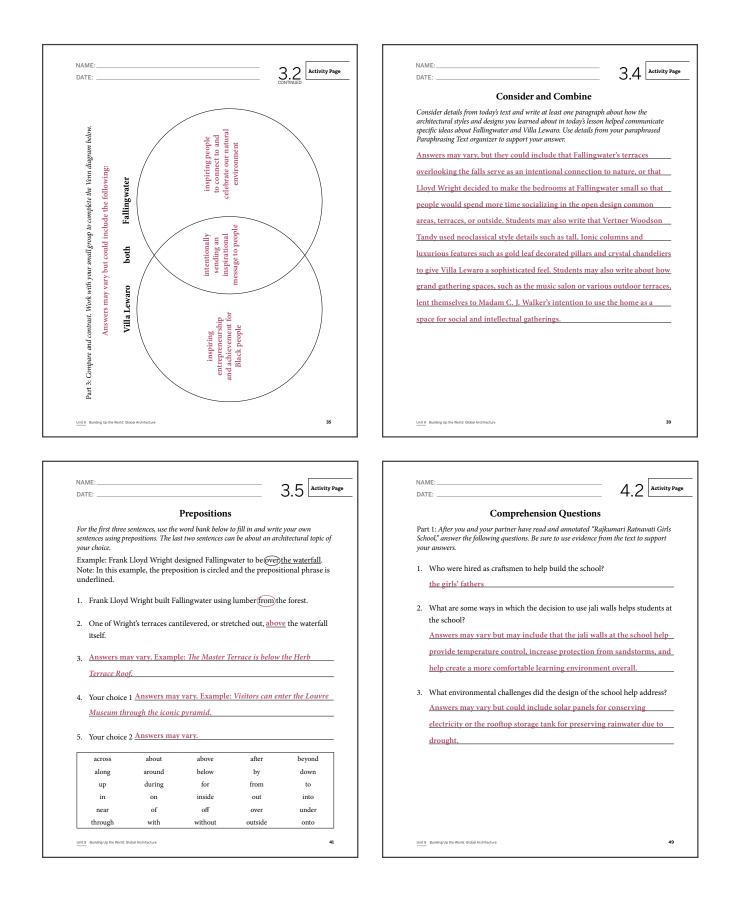
Possible answer: I. M. Pei aimed to create uniquely designed structures.

Though he initially faced criticism for his vision of the Louvre Pyramid, he

defied the critics and went on to have a successful and inspirational career in architecture.

Unit 9 Building Up the World: Global Architecture

			2.4 Activi
	Practic	e Bibliography	Dage
Pesearch quest			e e
-			
	se of geometric e	inapee infinience me i	
Type of Source	Title of Source	Source	Notes
(book, website, etc.)	(if applicable)	(publication date, website URL, etc.)	
1) book		June 7, 2022	"Success is a collection of problems solved." I. M. Pe
	People Change		Pei used to meditate with
	Brad Meltzer		his mom as a child. This helped him better connec
			to nature.
2) website	Title of	amplify.com/pei	While working on the Eas
	Website		Building of the National Gallery in Washington
			DC, Pei faced the challeng
			of building on an oddly shaped site. He used
			triangle shapes in his
			building design to make i fit into the space.
			1
answer the following answers.	uestions. Be sure i	to use evidence from th	e text to support your
<u>The wanted the r</u>	IOUSE TO IOOK as	ii it were noating ov	er tile wateriali.
2. What common	goals can we see	in both Villa Lewar	o and Fallingwater?
Answers may va	ry, but they cou	ld include the goal v	vas to inspire or
encourage peop	le.		
encourage peop			
encourage peop 3. Do you think Fa	allingwater shou		a World Heritage Site by
encourage peop 3. Do you think Fa the United Nati	allingwater shou ons? Why or wh	y not?	a World Heritage Site by
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-	did I. M. Pei's tr Type of Source (book, website, etc.) 1) book 2) website 2) website 2) website Image: state of the state	did I. M. Peris use of geometric s Type of Source and Author (if applicable) (if applicable) and I. M. Peri (Ordinary People Change the World) by Brad Meltzer 2) website Title of Website 2) website Title of Website Part 2: After you and your partner have answer the following questions. Be sure tanswers. 1. Why did Wright propose buildi of on a site where there would b He wanted the house to look as 2. What common goals can we see	Source (book, website, etc.) and Author (if applicable) (publication date, website URL, etc.) 1) book I am I. M. Pei (Ordinary People Change the World) by Brad Meltzer 2) website Title of Website 2) website Title of Website 2) website Title of Website 2) website Title of Website 2) website Title of Website



	DATE: Activity Page
 Have a brief conversation with your partner about innovation at the school. Use the following sentence stems and evidence from the text to support your responses. a. I think that the Rajkumari Ratnavati Girls School is innovative because b. I think that the Rajkumari Ratnavati Girls School is innovative, so c. I think that the Rajkumari Ratnavati Girls School is innovative, but Answers may vary but should include details from the text, such as the rainwater collection systems or jali walls for natural cooling. 	 6. What concerns were raised during the construction process? <u>The people of Gando were concerned about the plan for clay bricks</u> <u>because the constant rain would soften and damage the clay, and this</u> <u>could lead to major repairs.</u> 7. How did Kéré's principle about architecture connect to Kellogg's? <u>Answers may vary but should use textual evidence mentioning</u>
 a. I think that the Rajkumari Ratnavati Girls School is innovative because it uses environmentally friendly features to help keep it cool and conserve water. 	similarities such as using building materials from the local area.
 b. I think that the Rajkumari Ratnavati Girls School is innovative, but I think it also uses traditional building materials such as sandstone. 	by jotting down notes about their purpose right next to where they are shown.
c. I think that the Rajkumari Ratnavati Girls School is innovative, so it may influence other architects to use similar sustainability features in their own new structures.	Answers may vary, but students should use textual evidence. For example, the goal was to have cool air come in through the windows and
Part 2: After you and your partner have read and annotated "The Gando Primary School," answer the following questions. Be sure to use evidence from the text to support your answers.	hot air leave through the tiny holes in the roof to eliminate the need for electric air conditioning.
5. What did Kéré wonder about while he was studying architecture in Germany? <u>What would it take to design a school that was always a comfortable</u> <u>temperature?</u>	 In your opinion, how does the Rajkumari Ratnavati Girls School compare to the Gando Primary School in terms of design and sustainability? <u>Answers may vary but should include details from the text, such as the</u> <u>use of local sandstone or compressed earth bricks.</u>
50 Lot 9 Building Up the Works Global Architecture	Unit 9 Building Up the World Global Architecture 51

Use the projected images and information drawn from the text to compare and contrast the Rajkumari Ratnavati Girls School and the Gando Primary School Answers may vary but could include the following: Rajkumari Ratnavati Girls School Both Gando Primary School Roitenari Ratnavati Girls School Both Gando Primary School * located in India • designed by Diana Kellogg • used to educate children • located in Burkina Faso • located in Burkina faso * used sandstone as a base material for the building • used co-friendly temperature control features • designed by Francis Kéré • used compressed earth bricks as a base material for the building • used solar panels to convert sunlight into electric power for the school and to provide shade • design included an overhanging roof and tall shuttered windows to provide natural air circulation • design included an overhanging roof and tall shuttered windows	ll traditions and

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NAME:	5 1 Activit
DATE:	J.1
	Skyscrapers Notes
Cill in the sheet	below with information from the text.
riu in ine churi	below with information from the text.
	Woolworth Building
Who	Frank Winfield (F. W.) Woolworth, head of the Woolworth Company
What	commissioned Cass Gilbert to design a skyscraper office building
When	1910-1913
Where	New York City
Why	to be a corporate headquarters that controlled the activities of Woolworth stores nationwide
Style	Gothic Revival
Questions	Answers may vary but could include I wonder whether the building had an observation deck. If so, does it still have one?
Interesting fact 1	Answers may vary but should be a fact from the text. Example: The spire of the building became a landmark that could be seen from miles away.
Interesting fact 2	Answers may vary but should be a fact from the text. Example: The building had over five thousand windows.
Interesting fact 3	Answers may vary but should be a fact from the text. Example: The building had to be constructed in three differen sections.
Quick sketch of the building	Sketches may vary but should include the spire and lots of windows.

	Tribune Tower
Vho	the Chicago Tribune newspaper company
What	held an international design competition to design a skyscraper office building; winners/designers of the Tower were John Mead Howells and Raymond Hood.
When	1923-1925
Where	Chicago, Illinois
Why	to be a headquarters for the <i>Chicago Tribune</i> newspaper
Style	Gothic Revival
Questions	Answers may vary but could include I wonder whether the Tribune Tower is still used as an office building only. If not, what is it used for?
Interesting fact 1	Answers may vary but should be a fact from the text. Example: <i>The Tower was a symbol of the</i> Chicago Tribune <i>newspaper.</i>
Interesting fact 2	Answers may vary but should be a fact from the text. Example: <i>The top floors were designed to look like a crown</i> .
Interesting fact 3	Answers may vary but should be a fact from the text. Example: The lower walls of the structure feature bits and pieces from ancient buildings around the world.
Quick sketch of the building	Sketches may vary but should include the spire and the crown shape at the top.

	oelow, write the n Diana Kellogg	name of your architect	and your revised research question.	_	Fill in the cha	rt below with i
		How does Diana F nto her architectur	Cellogg blend local traditions e projects?	-	Who What	businessme commission Shreve to d tallest for a
		Bibliography P	age	_	When Where	1929–1931 New York,
Type of Source	Title of Source and	Source Information	Notes		Why	the busines not just on
(book, website, etc.) Answers m		(publication date, website URL, etc.) puld include the fol			Style Questions	art deco Answers m the Empire and comme
1) website	Kellogg Architects creates oval-shaped		 made using local sandstone instead of imported resources The architecture studio wanted the school to "blend into and grow out 		Interesting fact 1	Answers m The Empire than one h
	school in India's Thar Desert	shaped-school- indias-thar- desert/	 of the landscape." Quote: "I wanted to make a building about space and light and community and no about design—a structure 	t	Interesting fact 2	Answers m The colorfu Building in
			that resonated with the soul and enforced the natural energies to nurture and heal the women and girls."		Interesting fact 3	Answers m The top floo designed as early airshi
Jnit 9 Building Up the	World: Global Architecture			3	Unit 9 Building Up the V	Norid: Global Architecture

	Skyscraper Notes			
ill in the cha	rt below with information from the text.			
	Empire State Building			
Who	businessmen John J. Raskob and Alfred E. Smith			
What	commissioned architects William F. Lamb and Richmond H. Shreve to design a building that would remain the world's tallest for a long time			
When	1929-1931			
Where	New York, NY			
Why	the businessmen wanted to build a tower that would represent not just one company but all of New York			
Style	art deco			
Questions	Answers may vary but could include I wonder how many times the Empire State Building has been used in movies, TV shows, and commercials. Are there any projects currently filming there?			
Interesting fact 1	Answers may vary but should be a fact from the text. Example: The Empire State Building was the first building to rise more than one hundred stories.			
Interesting fact 2	Answers may vary but should be a fact from the text. Example: The colorful electric lights on the spire of the Empire State Building inspired hope during the Great Depression.			
Interesting fact 3	Answers may vary but should be a fact from the text. Example: The top floor of the Empire State Building was originally designed as a type of airport for zeppelins and other types of early airships.			

Quick sketch of the ouilding	Sketches may vary but should include the spire and antenna.
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Sentence Expansion

Step 1: Read the sentence below. The Empire State Building project incorporated new ideas.

66

Step 2: Use the who, when, where, why, and how information from your notes to expand the sentence above.
Answers may vary but could include sentences similar to the example below.
Raskin and Smith's Empire State Building project incorporated new ideas,
such as rising to over 100 stories and having a spire that would be lit at
night, to help create a building that would represent the state of New York
and provide hope during the Great Depression.

NAME: _



Skyscraper Design Page

If you had the opportunity and resources to design your own skyscraper, what would you
build? What ideas or practices you have learned in this unit would you borrow? Use the
organizer below to create a design and convincing argument for your project.

Answers may vary but could include ideas similar to the following:

The Bricks Building	byMe
(name of the structure)	(name of the architect: you)
1 Place Newark, NJ	2 Function a skyscraper that will address a need for mixed-income housing and a whole-person focus on physical, emotional, and mental health
3 Height 700 ft	4 Number of floors sixty stories plus the rooftop level
5 Architecture style art deco	6 Materials used steel, concrete, and glass
7 How will you keep this building sturdy? A steel skeleton base and a progression of smaller tiers after the 30th and then the 50th floor will ensure that the structure doesn't collapse under its weight.	8 Fresh ideas for design or construction art deco elements using modern, more sustainable resources (recycled plastic, etc.)

	Building Lip the World Global Architecture	Lines 9 Building Up the Works Global Arct
Labeled or captioned sketch of building f	from the outside	would provide jobs the construction ph food service worker construction site. L term employment of would be needed fo stores, medical clin
the building The structure will feature mixed- income housing, three new school buildings, a 24-hour medical clinic, all-weather recreation space (with an indoor pool, miniature golf, etc.), and pop-up cultural exhibition space. There will also be retail space, office space, and a community rooftop garden.	an innovative element A section of the rooftop will offer wrap-around raised plant beds for community gardening with a layer of clear paneling in front to serve as a place to display (and potentially purchase) works of art from community artists.	The Bricks Building Newark, NJ commu options, space for r options. The skylin a connection to the <u>Building would als</u> to materials used a
9 Multiple uses or services available in	10 Labeled illustration or description of	NAME: DATE: Write a convincing arg

Unit 9 Building Up the World: Global Architecture

6.2 Activity Page nent to the city council for why your skyscraper should be built. rould help meet many of the diverse needs of the ty. If built, it could add mixed-income housing v schools, green space, and indoor recreational would be improved by a skyscraper that provides revious art deco buildings in the city. The Bricks ave a modern, safe, and Earth-friendly approach construction methods. The skyscraper project hundreds of workers in the short term through e. Many construction workers, cleaning crews, and medical personnel would be needed on the er on, the Bricks Building could also provide longportunities through the hundreds of employees that general building maintenance and to staff the retail , and schools in the building.

69

NAME: DATE: 7.1 Activity Page	
Making Inferences	Now that you have read the text, why do you think the illustration on the co was chosen to be the first thing a reader sees?
Part 1	Answers may vary but could include mention of illustrating the serious
Read each short excerpt from today's Read-Aloud carefully. With your partner, use information from the text and your own foundational knowledge to make inferences	
about what this text suggests about Maya Lin and her work as an architect. Write your	reflection happening at the memorial, the hand touching names as anoth
inference in the space provided.	way to remember the soldiers and that they were real people, including t
Excerpt 1: One day, when Maya looked at the patterns of lights and lines on the	green bush at the bottom as a connection to nature and life.
ceiling of her college library, she imagined she would become an architect who	
created buildings with art, science, and math.	Part 2 Consider the details from today's text about Maya Lin and her approach to designing a
What does this suggest about Lin and her work?	Vietnam Veterans Memorial. Write a short paragraph about the role that architecture
Answers may vary but could mention that Lin believed in architecture	plays in designing memorials that help preserve the memory of a person or an event. U details from the story to support your answer.
styles that incorporated a blend of art, nature, and math.	Answers may vary but could include paragraphs similar to the example bel
	Architecture plays an important role in designing memorials that help prese
Look back at the projected images of pages 14 and 15.	the memory of a person or an event. The reflective walls and engraved name
	included in the design of Maya Lin's Vietnam Veterans Memorial remind us
Excerpt 2: In her mind, she saw the cut in the earth healing over time to a polished edge covered from top to bottom with names.	that it's fine to consider our own feelings when remembering the past, and
What does this suggest about Lin and her work?	that while the people involved in an event may no longer be with us, they
Answers may vary but could include a connection to the potential for	don't have to be forgotten. Even reading or saying their names can be a way
wounds and trauma to heal over time and Lin's goal to include the names of	to remember them and their service to our country. By carefully choosing
soldiers as a way to remember them.	materials and considering shapes in the design of a memorial, architects can
	create meaningful spaces for people to think about and show respect for those
	who were involved in the event being remembered.
Unit 9 Building Up the World: Global Architecture 71	72 Unit 9 Building Up the World: Global Archi

	Planning	Organiz	er		
	Introducto	ry Paragrap	h		
Research Question	How does Diana K design into her arc		ocal traditions and eco- jects?	friend	
Who/What?	Who/What? Diana Kellogg/The R		Rajkumari Ratnavati Girl's School		
When?	2021				
Why			t girls' education. She ho e part of its communit		
/					
Body Parag	raph 1 Key Idea		Fact/Detail		
DK was a successfu	l architect, who was	- 1.			
passionate about a		_			
pro bono project to	help boost the				
education of wome	n in india.	3			
		_			
7					
Body Paragi	raph 2 Key Idea		Fact/Detail		
The Rajkumari Girl	's School reflects a	_			
strong influence, in	put and involvement				
strong initiactice, in					
	munity.	-			
from the local com		3			

Body Paragraph 3 Key Id	ea		Fact/Detail	
Kellogg's work on the school dem	onstrates			
the possibility of designing a sust	ainable	1		
structure that supports and blend	ls into its	2		
enviroment.		3		
				2
/				/
What I Learned Reason why the ideas are important				
Reason why the ideas are important				
, .				
, ,				
Another reason why				
Another reason why				
Another reason why				
Another reason why				

0 1	c organizer below based on what you learned in the story. vary but could include the following:	Paragraphs may vary but should incorporate information from the graphic		
		organizer and include three terms used in the story, such as <i>curves</i> , <i>curved</i>		
Somebody	Antoni Gaudí	lines, mosaic, or sponsor.		
Wanted	originally to be an artisan like the other men in his family	» Answers may vary, but they could include		
But	had a childhood illness that prevented him from going to a	Antoni Gaudí originally wanted to work as an artisan like the other men		
but	traditional school until he was sixteen	in his family, but a childhood illness kept him from going to a regular		
	he learned at home and from the natural elements around	school until he was sixteen. He learned at home and from nature and was		
So	his home, where he was fascinated by the curved shapes he saw in plants, shells, landscapes, and animals	inspired by the curved shapes of plants, shells, and animals. When he was		
	was able to go to university at sixteen and studied to	sixteen, he went to a university to study architecture. In Barcelona, he		
71	become an architect and build structures with curved	got help from a sponsor who supported his major projects like Park Güell		
Then	lines; moved to Barcelona where he found a sponsor who helped fund his major projects, such as Park Güell and the	and the Sagrada Familia. Gaudí became a famous architect known for		
	Sagrada Familia basilica	his unique designs. Gaudí is still discussed in architecture today, mainly		
	is considered to be a world famous and respected architect	because people are still trying to decide how to complete the unfinished		
Now	whose Sagrada Familia project is still under construction and continues to be part of architectural conversations	Sagrada Familia project.		
	Gobal Architecture 75	76 Unit 9 Building Up the Work Global Architecture		
Unit 9 Building Up the World NAME: DATE:	Genal Architecture 75	NAME:		
		NAME: 12 2 Activ		
NAME:	10.2 Activity Page Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your	NAME: 13.3 Activ		
NAME: DATE: Use the checklist	Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations.	NAME: 13.3 Activ DATE: 13.3 Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference.		
DATE: DATE: Use the checklist partner's text am Annotation ch Key deta	10.2 Activity Page Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ils in the text are underlined.	NAME: 13.3 Activ DATE: 13.3 Activ Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudí was born in Spain. Gaudí was known for his unique and		
DATE: DATE: Use the checklist partner's text an Annotation ch Key deta There ar	Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist	NAME: 13.3 Activ DATE: 13.3 Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference.		
DATE: DATE: Use the checklist partner's text an Annotation ch Key deta There ar	Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ils in the text are underlined. e questions written in the margins of the text. the text that are tough to understand are circled.	NAME: 13.3 Activ DATE: 13.3 Activ Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudí was born in Spain. Gaudí was known for his unique and creative architectural style.		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Annotation fee	Image: Description of the section o	NAME: 13.3 Activ DATE: 13.3 Activ Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudí was born in Spain. Gaudí was known for his unique and creative architectural style. Antoni Gaudí was born in Spain and was known for his unique and creative architectural style.		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y	Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ills in the text are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. dback vary but could include the following: rou wrote several questions in the margins of the text,	NAME:		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y	Image: Description of the section o	NAME: 13.3 Active DATE: 13.3 Active DATE: 13.3 Active Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudi was born in Spain. Gaudi was known for his unique and creative architectural style. Antoni Gaudi was born in Spain and was known for his unique and creative architectural style.		
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NAME: DATE: DATE: Datter: partner's text am Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y particularly al	Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ills in the text are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. edback wary but could include the following: rou wrote several questions in the margins of the text, pout <i>The Way of the People</i> and other consultations mot only circled parts of the text but jotted down ideas about	NAME:		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y <u>particularly al</u> I like that you <u>i</u> <u>what you thin</u> Next time, con	Image: Partner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ails in the text are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. dback wary but could include the following: rou wrote several questions in the margins of the text, out The Way of the People and other consultations not only circled parts of the text but jotted down ideas about k was meant sider underlining fewer key details because too many	NAME:		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y <u>particularly al</u> I like that you <u>i</u> <u>what you thin</u> Next time, con	Image: Description of the set of th	NAME:		
NAME: DATE: DATE: Annotation ch Key deta There ar Parts of Annotation fee Answers may I noticed that y <u>particularly al</u> I like that you <u>i</u> <u>what you thin</u> Next time, con	Image: provide feedback on your Deartner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ills in the text are underlined. e questions written in the margins of the text. the text that are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. adback vary but could include the following: rou wrote several questions in the margins of the text, poont The Way of the People and other consultations enat only circled parts of the text but jotted down ideas about k was meant sider underlining fewer key details because too many tes make the paragraph hard to read	NAME: 13.3 DATE: 13.3 Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudí was born in Spain. Gaudí was known for his unique and creative architectural style. Antoni Gaudí was born in Spain and was known for his unique and creative architectural style. 2. I. M. Pei was a well-known Chinese American architect. He won numeror awards throughout his career, including the Pritzker Prize. I.M. Pei, a well-known Chinese-American architect, won numerous awards throughout his career, including the Pritzker Prize. Part 2: Work independently to combine the following sentences. 1. One of Maya Lin's most well-known works is the Vietnam Veterans Memorial in Washington, DC. It was initially met with a significant amountain the		
NAME: DATE: Use the checklist partner's text an Annotation ch Check detat Parts of Annotation fee Answers may I noticed that y particularly al I like that you y what you thin Next time, con underlined lin	Image: provide feedback on your Deartner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ills in the text are underlined. e questions written in the margins of the text. the text that are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. adback vary but could include the following: rou wrote several questions in the margins of the text, poont The Way of the People and other consultations enat only circled parts of the text but jotted down ideas about k was meant sider underlining fewer key details because too many tes make the paragraph hard to read	NAME:		
NAME: DATE: Use the checklist partner's text an Annotation ch Check detat Parts of Annotation fee Answers may I noticed that y particularly al I like that you y what you thin Next time, con underlined lin	Image: provide feedback on your Deartner Read Annotation Check and sentence frames below to evaluate and provide feedback on your notations. ecklist ills in the text are underlined. e questions written in the margins of the text. the text that are underlined. e questions written in the margins of the text. the text that are tough to understand are circled. adback vary but could include the following: rou wrote several questions in the margins of the text, poont The Way of the People and other consultations enat only circled parts of the text but jotted down ideas about k was meant sider underlining fewer key details because too many tes make the paragraph hard to read	NAME: 13.3 DATE: 13.3 Combining Sentences Part 1: Work with your partner to combine the following sentences. Feel free to use the chart below as a reference. 1. Antoni Gaudí was born in Spain. Gaudí was known for his unique and creative architectural style. Antoni Gaudí was born in Spain and was known for his unique and creative architectural style. 2. I. M. Pei was a well-known Chinese American architect. He won numero awards throughout his career, including the Pritzker Prize. I.M. Pei, a well-known Chinese-American architect, won numerous awards throughout his career, including the Pritzker Prize. Part 2: Work independently to combine the following sentences. 1. One of Maya Lin's most well-known works is the Vietnam Veterans Memorial in Washington, DC. It was initially met with a significant amor of concern about its unconventional design.		

Caption This!	Determ	ine which of the elements in the chart above are needed to write a
Part 1: Use the projected image and the Lesson 10 text "The National Museum of the American Indian: A Place with Stories to Tell" to fill in the caption sentence stem below.		that is informative, yet concise. Feel free to use the Lesson 4 text, "Two Schools," as a reference.
Caption (should be clear, concise, and informative):		
The plants near the museum were		
for the purpose of	caption	projected image to fill in the sentence expansion chart and write a for the projected image. Fill in the information below. Feel free to use son 4 text, "Two Unique Schools," as a reference.
Caption (should be clear, concise, and informative): Answers may vary but could include the following: <i>The plants near the</i>	Who	Francis Kéré and the local workers
museum were included by the architects and focus groups in the plans for the museum to help share the story of how people and nature in this area have interacted over time	What	wanted the school building to have a floor that could withstand local weather challenges and that wouldn't trap heat like concret
Part 2: Use the projected image to fill in the sentence expansion chart.		or wood
Who	When	during the construction process
	Where	at the Gando Primary School in Burkina Faso
What	Why	to ensure that students would be able to study comfortably and not in sweltering heat
When Where	How	by using a special technique that involved mixing crushed stone with water to create a clay floor that can withstand the extreme heat
Why How	Local w water to	(should be clear, concise, and informative): vorkers at the Gando Primary School mixed crushed stone with o create a weather-resistant clay floor that can withstand local r challenges and resist extreme heat.
Unit 9 Building Up the World: Global Architecture 117	118	Unit 9 Building Up the World: Global Architect
NAME: 16.1 activity Page		ME: 16.2
DATE: 16.1		ντε: 16.2 [
DATE: 16.1 Activity Page Advice Letter to a Future Grade 5 Student	_ DA	TE: 16.2
DATE: 16.1	– DA Cc Th	TE: 16.2
DATE:	– DA Cc Th typ per	TE: 16.2 Final Reflection ngratulations again on your hard work! ink back on your progress through this research process. Write one of each sente be (declarative, imperative, interrogative, and exclamatory) to describe how you rsonally developed as a researcher, writer, and presenter in this unit.
DATE:	- DA Cc Th typ per Do	THE: 16.2
DATE:	- DA Cc Th typ per Do	TE: 16.2 Final Reflection ngratulations again on your hard work! ink back on your progress through this research process. Write one of each sente be (declarative, imperative, interrogative, and exclamatory) to describe how you rsonally developed as a researcher, writer, and presenter in this unit.
DATE: 16.1 Advice Letter to a Future Grade 5 Student Imagine you are writing to a future Grade 5 student who is about to start the Architecture Fair project. Describe what they can expect to learn and what they can do to grow as researchers, writers, and presenters. Share time management tips, good research practices, and any other information that would be helpful. Dear Grade 5 Student,	- DA	THE: 16.2
DATE:	- DA	TE: 16.2
DATE:	- DA	TE: 16.2
DATE: 16.1 Advice Letter to a Future Grade 5 Student Imagine you are writing to a future Grade 5 student who is about to start the Architecture Fair project. Describe what they can expect to learn and what they can do to grow as researchers, writers, and presenters. Share time management tips, good research practices, and any other information that would be helpful. Dear Grade 5 Student, Responses may vary but could include the following advice: Make sure to choose a topic you are genuinely interested in. Pace yourself carefully.	- DA	THE: 16.2
DATE:	- DA	TE: 16.2
DATE:	- DA	TE: 16.2 Final Reflection ongratulations again on your hard work! inthe back on your progress through this research process. Write one of each senter tope (declarative, imperative, interrogative, and exclamatory) to describe how your rsonally developed as a researcher, writer, and presenter in this unit. ecclarative: <u>I have learned to use public speaking techniques, such as aintaining eye contact during my presentations. terrogative: Who knew that infographics were such a great way to indense information and engage your reader? cclamatory: <u>I've become a much more confident writer! </u></u>
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ZAHA HADID REVIEW BOARD ANSWER KEY

Answer Key

- 1. Answers may vary but could include that she wanted the buildings to speak for themselves or for people to draw their own conclusions.
- 2. It helped her structures that had harmony with the nature around it.
- 3. N/A ROLL AGAIN!
- 4. She was the first woman to ever inspired to make art specially for the museum.
- 5. first woman, first Iraqi. First Muslim, and youngest winner ever
- 6. Answers may vary but could include a mention of curves and being unconventional.
- 7. Answers may vary but could include that she worked hard to build a name for herself, stayed focused.
- 8. The organizers thought it was too complicated to build.
- 9. Answers may vary but could include that both were unconventional, involved unique shapes, etc.
- 10. Answers may vary but could include that both see connections between architecture and nature, both are resilient.
- 11. N/A Pick another number and discuss the question there.
- 12. Answers may vary but could include that her lines and sahpes continued to evolve, and she din't repeat herself.

ZAHA HADID REVIEW GAME

Directions:

- 1. Student A will roll the dice and read aloud to the group the question number that corresponds to the number rolled.
- 2. Student B will facilitate a brief discussion about the question. All group members should participate in the discussion.
- 3. After everyone has shared, Student C should read the answer form the answer key on the back of the board.
- 4. Rotate roles to the right so that a different student rolls the dice and a different student reads aloud to the group the question number that corresponds to the number rolled.

Note: Based on the dice roll, it is possible to go backward and forward in this game. If the same number is rolled, roll the dice again until you get a new number.

5. Repeat this cycle with students rotating roles until all the questions are answered or time is up, whichever comes first.

2

How did Hadid's childhood visit to the marshes of Sumer affect her architectural designs?

1

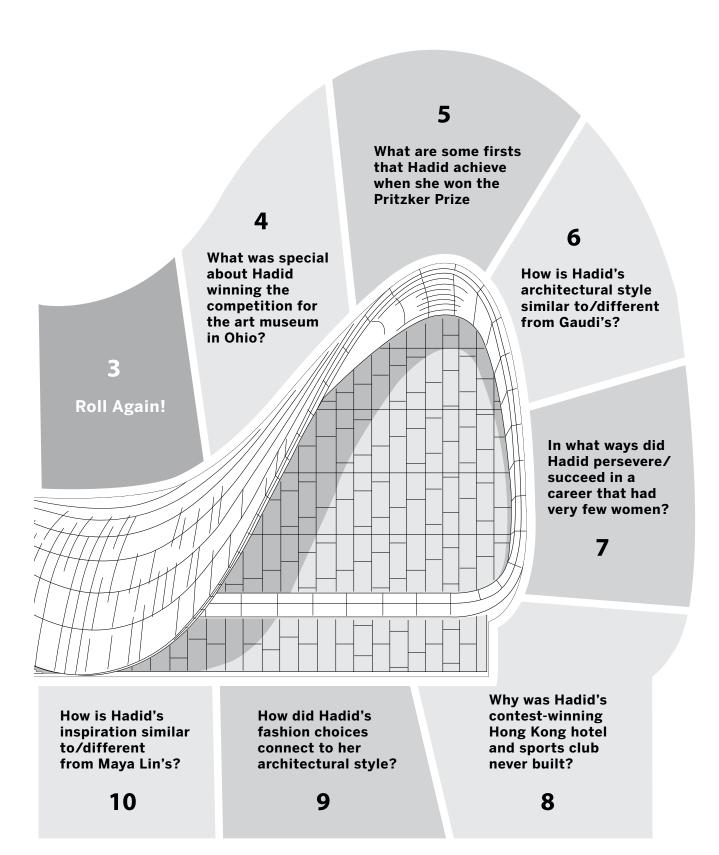
Why did Hadid refuse to explain why her buildings look the way they do?

What are some ways in which Hadid and her designs stood apart from the other architects?

12



Pick another number and discuss the question there.



PRIMARY AND SECONDARY SOURCE SORT CARDS

PRIMARY SOURCE SECONDARY SOURCE Source A: Source B: a video tutorial posted by an architecture teacher in a photo of the sub basement plan for the Woolworth 2023 about how to make a model of Zaha Hadid's Building, taken in 1912 and currently on file with the Mandarin Tower using architecture software. Library of Congress. newspaper interview with a copy of the picture a selfie of Diana Kellogg a New York Times interview with Zaha Antoni Gaudí book Gaudí: Architect of in front of the Rajkumari Imagination Ratnavati Girls School Hadid, written in 2004. while it was being when she became the constructed first woman to win the Pritzker Prize a scanned photograph a virtual tour of the a social media animated a sketch of I. M. Pei's of Maya Lin's Vietnam Rajkumari Ratnavati Girls video detailing the design for the Louvre Veterans Memorial School given by Diana creation of the National Pyramid made by Museum of the American Competition entry and architect Walker Cain in Kellogg 1984 drawing Indian a copy of the picture book a social media video a photograph of I. M. Pei a photograph of the with men in hard hats Maya Lin: Artist-Architect created by a fan Sagrada Familia and of Light and Lines describing the Gando at the site of the Louvre scaffolding taken in 1897 Primary School Museum renovation. in Paris, France, taken in 1988 a letter written by I. M. Pei a blueprint of the Vitra a blueprint of the an encyclopedia article in 1984 to his architecture Fire Station by Zaha Rajkumari Ratnavati Girls about the construction of firm about the Louvre Hadid School the Louvre Pyramid Pyramid project a copy of The Way of the a video clip of Villa Lewaro a video game a Fallingwater snow globe People from the Madam C. J. simulated model of the Walker biographical series Empire State Building Self Made

TRANSITION MATCHMAKING SLIPS

To begin,	Wright surveyed, or carefully explored, the land near Bear Run.
First,	Wright was the apprentice of Louis Sullivan, the architect who had coined the phrase "form follows function."
For starters,	West began to travel across the country, meeting and talking with dozens of Native American communities.
Additionally,	the idea of threes also reflects the beauty of the island of Bali, with its mountains, plains, and sea.
For example,	Kéré's school in Gando, which was initially designed to serve 150 children, has morphed into a complex of buildings that currently serves about 700 students.
Furthermore,	by using Ionic columns to form Villa Lewaro's entrance, Tandy suggested that Villa Lewaro was also part of the classical tradition of Greek architecture.
Moreover,	Zaha Hadid became the first woman to be awarded the Pritzker Architecture Prize, in 2004.
For instance,	Hadid once said, "You really have to have a goal. The goalposts might shift, but you should have a goal. Know what it is you want to find out."
Also,	Hadid was honored with twelve architecture awards in one year, which is a record breaker!
Next,	West and others at the Smithsonian invited a new Native American lead designer, Louis Weller, to pick up where Cardinal had left off.
One last example	of Kéré's dedication to testing his compressed earth bricks was reflected in this quote, "We made a brick and put it in a bucket of water, where it stayed for five days. After that period, we took it out and the block was still solid. That's convincing."
In conclusion,	by trusting the knowledge of people in Gando, Francis was able to build an excellent school and give students a comfortable education.
To summarize,	with his daring and innovative designs, I. M. Pei pushed the boundaries of what is possible in the architecture field.
Therefore,	if a building was strong and useful, and if the architect designed the building to clearly show these qualities, it would also be beautiful.
Finally,	William Thornton solved his problem of how to design the new U.S. Capitol with a careful choice of both form and function.

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