A close-up of a logo

Description automatically generated

**Fluency Tracker**

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*Reading Reconsidered Curriculum brown girl dreaming Fluency Practice Teacher Materials*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Name** | **Pre WCPM** | **Notes**  **Set 1** | **Notes**  **Set 2** | **Notes**  **Set 3** | **Post**  **WCPM** |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |

**Goal:** Students achieve 110+ Words Correct Per Minute with 99% accuracy & correct prosody. Click [here](https://www.cde.state.co.us/sites/default/files/documents/coloradoliteracy/clf/downloads/tools_for_assessing_prosody.pdf) for a prosody rubric you might find helpful.

**Directions for the teacher:**

1. Practice reading each set of sentences for 2 weeks about 2-3 times per week in a small group. Teachers may choose from 6 different sets depending on the needs of their group. In some cases, you may want to have students use a new set after 1 week of practice. Additional sets may be sent home for practice.

Materials:

* + - A copy of the set of sentences
    - 1 ruler per student

1. Set an explicit goal with each student around accuracy, prosody, or rate.

Examples:

* “See if you can read with more expression.”
* “See if you can chunk words together and link them into longer phrases.”
* “See if you can make it sound suspenseful.”

**Note:** *Speed alone should not be a goal. The goal is accuracy and expression that get quicker.*

1. **Teacher models**. Read aloud, modeling expression, once or even twice. Read slightly slower than normal but with full expression.
2. Students read. Use [FASE Reading](https://docs.google.com/document/d/1PRZoH3p6r-F64FKQa5HcZbJf3tIFVBRaoiulpnKBZKg/edit?usp=sharing) to read through the passage 1-2 times.
3. Partner reads.
   1. One student reads and the other student tracks with a ruler for passive decoding.
   2. Partners alternate sentences through the set and then switch and read again.
   3. Each student should read all of the sentences 3-4 times.
4. During partner reads, the teacher should circulate to different pairs, listening to students reading, identifying miscues, and providing prompts. See the prompting resource to help you.
5. Have students complete 1-2 comprehension questions when they are finished. You may choose the means of participation (Everybody Writes, Turn and Talk, Cold Call, or Take Hands).
6. End the session with 1-2 students reading aloud a few sentences to celebrate their growth.

**Why repeated readings?**

To develop fluency, readers need to see and hear words to link the pronunciation of the word to its spelling. Once the brain has created a map of the word and its pronunciation, it can recall the word more quickly and this leads to greater fluency over time. In order to develop fluency, students must do lots of decoding where they are seeing and saying the word.

**How do I choose my fluency set?**

Ask yourself, do my students need support with decoding, prosody, or both?

Narrative sets provide increased opportunities for expression with voice and tone shifts as well as increased use of dialogue, phrasing and more complex punctuation.

Knowledge Building sets have an increased number of adjacent consonant blends and polysyllabic words to support students with weak decoding skills. These sets also contain varied sentence structures to support phrasing.

You may want to expose your students to the knowledge building sets before you reach those lessons in class to set them up for success when reading independently. We recommend you wait and expose students to the narrative sets after students have read those pages in the text.

**Fluency Goals:**

Studies show that when a goal is written down in front of students, they are more likely to attend to it.

To start, the goal can be a class goal, established by the teacher after the teacher has read aloud. The goal can be based on the content of the day’s reading, the genre, or any other component of fluency.

After modeling, you should explain, “Today we are going to work on . . .” As students progress and as the teacher identifies and addresses gaps, teachers can select individual goals based on specific students’ needs.. Students should write the goal at the top of their fluency set in the space provided.

**Teacher Note:** One the first day of intervention, you may want to read through directions on student packet page 2. These are also provided below.

**What is fluency?**

Reading fluently means reading words accurately, at a speed that matches normal conversation, and with expression in order to understand the text. Fluent readers pay attention to:

* **Punctuation** – Which punctuation marks appear in the sentence? What clues does punctuation give you about when you should pause or how you should convey emotion?
* **Important Words** – Are there any words that require special emphasis or give clues about the emotion of a sentence?
* **Dialogue** – How does the dialogue change what kind of expression you use? How is the person who is speaking feeling? What might they sound like?
* **Tone** – Are you capturing the intended meaning behind what you are reading? Are you capturing the voice of the narrator in your reading? Ex: soft, loud, serious, excited, remorseful, earnest

**Directions for students:**

1. Listen to the teacher read aloud the set of sentences. Pay attention to when the teacher’s voice pauses or changes.
2. Write your personal **reading goal** at the top of the page.
3. Now read the set of sentences 3-4 times with your partner following the directions in the box.

a. Partner 1 (reader) reads the first sentence.

b. Partner 2 (listener) listens while following along with a ruler.

c. Let the reader try to decode the words. If they are stuck, the listener can help after the reader has given it a try.

d. If neither student can read the word, jot it in your ‘Words to Practice’ box.

e. Switch roles for the next sentence and continue alternating through the set of sentences.

1. Listen for your teacher’s directions to see which **questions** you will be answering on the back of your sheet.

**When reading poetry you should:**

1) **Mark your poem**. Read the poem quietly to yourself first and circle any punctuation marks. Decide what needs to be loud or soft. Look at where you need longer pauses for emphasis.

2) **Notice line breaks**. You don’t always need to pause at the end of a line, but sometimes, a short pause can increase emphasis on a line. 3) Try to **add emotion** by varying your tone.

**Benefits of Partner Reading**:

Students get practice as both readers and listeners. When students follow along with a ruler and alternate sentences or sections, they are more likely to attend to the words. In addition, alternating turns creates opportunities for students to take a break, avoid overloading their working memory and limit frustration.

Partner reading creates a performance aspect that is crucial. It ensures students strive towards fluency and gives a purpose to the reading.

We recommend using a ruler to avoid pointing to the words with a finger, which limits students’ ability to push eyes forward for phrasing.

**Comprehension Questions:**

End every intervention session with 1-2 comprehension questions. This ensures that each time students read, they see reading as creating meaning.

*brown girl dreaming*

Set 1: Lessons 1-2 248 Total Words

Below are some sentences with information about poetry and memoir to help you better understand the genre of *brown girl dreaming*.

1. **Prose** is the **ordinary** language used in speaking and writing.
2. Poems are written in verse which means they have a **rhythmic** structure and often **rhyme**.
3. Poetic **license** is the understanding that a poet might change or break the rules of grammar.
4. An epigraphis a short quotation, phrase, or poem at the beginning of a piece of writing, usually included to suggest that work’s theme.
5. Analyzing a poem’s structure can help us uncover the deeper meaning.
6. A series of lines arranged together to create divisions in a poem is called a stanza.
7. One form of **figurative** language is metaphor, when something is described in a way that isn’t **literally** true but helps explain an idea or draw a connection.
8. To interpret a metaphor the first step is to identify the words, phrases, and feelings that come to mind.
9. Then the reader can use these words to draw a connection or explain an idea the author is **conveying**.
10. To help us hear the **rhythm** of a poem, it can be helpful to count the syllables in each line.
11. A **memoir** is nonfiction because the author tells the true story of their own life.
12. Memoirs are uniquely **subjective** because they are told from just one person’s experience and perspective.
13. Reading **memoir** gives us a peek into the lives of others and also helps us understand what life was like in a particular place during a particular time.

**Prompting Students:** Use as few words as possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at miscue: Say, “Try again. <Give the rule or unknown sound letter correspondence.>” After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**prose:** o consonant e says long o

**ordinary:**

* o-r says /*oar*/
* try a long a sound
* the y sounds like a long e

**rhythmic:**

* the h is silent
* the y makes the short i sound
* chunk it into syllables
  + rhyth – mic

**rhyme:**

* the h is silent
* the y consonant e makes the long i sound

**license:**

* i consonant e makes the long i sound
* c-i makes the soft c sound

**figurative:**

* chunk it into smaller parts
* u-r says /*yer*/

**literally:** the a-l says /ul/

**conveying:**

* c-o-n says /*cun*/
* e-y says long a sound

**rhythm:**

* h is silent
* y makes the short i sound

**memoir:** o-i-r says /*waar*/

**subjective:**

* chunk it into syllables
* sub-jec-tive

Set 1 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of **Turn and Talk**, **Stop and Jot**, **Cold Call**, and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 1: Lessons 1-2

Below are some questions about the sentences you just read about poetry and memoir to help you better understand the genre of brown girl dreaming.

1. What is prose? What is verse?

**Answer:** Prose is the ordinary language used in speaking or writing. Verse has a rhythmic structure and often rhymes. Poems are written in verse.

1. What is an epigraph, and what is its purpose?

**Answer:** An epigraph is a short quotation, phrase, or poem at the beginning of a piece of writing usually included to suggest the work’s theme.

1. What are 2 literary terms you read about above? Pick one and give its definition.

**Answers may vary :** A **stanza** is a series of lines arranged together to create divisions in a poem is called. A **metaphor** is when something is described in a way that isn’t literally true. A **memoir** is nonfiction because the author tells the true story of their own life.

1. What can a reader do to help them hear the rhythm of a poem?

**Answer:** To hear the rhythm of a poem, you might try to count the syllables in each line.

1. What is a memoir fiction or non-fiction? Why?

**Answer:** A **memoir** is nonfiction because the author tells the true story of their own life.

1. Why are memoirs considered subjective?

**Answer:** A **memoir** is subjective because it is told from just one person’s experience and perspective.

b*rown girl dreaming*

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again”. <Give prompt on phrasing, inflection> or model the sentence and have student repeat the sentence mimicking your model.

Set 2: Lesson 8: pgs. 50 - 51 231 Total Words

Below is an excerpt from *brown girl dreaming* where Woodson shares a memory of Gunnar coming home from work.



**gunnar’s children**

At dusk, just as the fireflies flicker on, my grandfather

makes his way

home.

We see him coming slow down the road,

his silver lunch box bouncing

soft against his leg. Now,

as he gets closer, we hear him

singing:



“*Where will the wedding supper be?*

*Way down yonder in a hollow tree****. Uh hmmmm. . .*** “

*Good evening, Miz*

*Clara. Evening Miz. Mae.*

*How’s that leg, Miz Bell****?***

Then he is close enough to run to--the three of us

climbing him like a tree until he laughs out loud

*What you cooking, Auntie Charlotte, you thinking*

*of making me something to eat****?***

His voice ringing down Hall Street, circling

round the roads of Nicholtown

**and maybe out into the big, wide world . .**



Maybe all the way up in New York,

**Prompts to Support Prosody:**

**At the end of a question:**

* “Reread that question and make your voice go up at the end.”
* Teacher model: “Try reading it like this. <teacher models inflection for question>”

Aunt Kay’s hearing it,

**and thinking about coming on home . .**

Then he is close enough to run to – the three of us climbing the tree until he laughs out loud.

We call him Daddy.

This is what our mother calls him.

This is all we know now.

Our daddy seems taller than anyone else

in all of Greenville.

More handsome, too—

His square jaw and light brown eyes

so different from our own

narrow-faced, dark-eyed selves. Still,

his hand is warm and strong around my own

as I skip beside him,

the wind blowing up around us. He says,

*Y’all are Gunnar’s children.*

*Just keep remembering that.*

***Just keep remembering . . .***

**Prompts to Support Prosody:**

**Comma:**

* “Give a short pause at the comma.”
* If a student struggles to read the words within the comma as a phrase, you should model and have student repeat.

**Ellipsis:**

* indicates a pause or something has been left out or an unfinished thought
* “Give a short pause at the ellipsis.”

Set 2 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of **Turn and Talk, Stop and Jot, Cold Call** and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 2: Lesson 8

Below are some questions from the poem, “gunnar’s children,” that you read on pages 50-51.

1. What time of day is dusk? Identify 1 piece of evidence from the poem to support your answer.

**Answer:** Dusk is in the evening when it is starting to get dark. I know because in the poem Woodson says, “just as the fireflies flicker on” and he says, “Good evening” to Ms. Clara.

1. Choose one word to describe Gunnar’s personality. Identify 1 piece of evidence from the poem to support your answer.

**Answers may vary:** Gunnar is friendly. We see this when he calls out to his neighbors as he walks home from work. Gunnar seems joyful in this moment. He is singing to himself and he laughs when the children climb onto him.

1. How do the children feel about Gunnar?

**Answer:** The children love Gunnar and are proud to call him daddy. They describe him as tall and handsome, and Woodson describes his hand as warm and strong around her own.

1. At the end of section 2, Woodson writes, “This is all we know now.” What do you think she means?

**Answer:** The phrase “This is all we know” implies that the children don’t really remember their biological father and instead their memories are filled with Gunnar as their father.

1. At the end of section 4, Gunnar says, “Y’all are Gunnar’s children. / Just keep remembering that.” What does he mean by that?

**Answer:** Gunnar tells them to remember that they are his children because he wants them to know that he loves them and sees them as his own children even if they are his grandchildren.

1. Choose 1 adjective to describe the relationship between the children and Gunnar. (Remember an adjective is a word that describes a noun.)

**Answers may vary:** The relationship between Gunnar and the children is loving. They run to him as he approaches home, climb on him, hold his hand as they walk, and Gunnar appears to enjoy this time with them even reminding them that they are his children.

*brown girl dreaming*

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at miscue: Say, “Try again. <Give the rule or unknown sound letter correspondence.>” After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**Discrimination:**

* chunk it into syllables

dis-crim-i-na-tion

* t-i-o-n says /*shun*/

**segregation:**

* chunk it into syllables
* seg-re-ga-tion
* the *e* in s-e-g is a short e sound
* r-e says /*ri*/

**occupy:** y at the end of the word makes a long i or long e sound. This y makes the long i sound.

**awareness:**

* look for the little word within the big word
  + aware-ness
* a makes the /uh/ sound
* a consonant e makes the long a sound

**protesters:** chunk it into syllables

* pro-test-ers

**disrupting:** chunk it into syllables

* dis-rupt-ing

**advocate:** o makes a long o sound here

**philosophy:**

* ph makes the /f/ sound
* y makes the long e sound

**resistance**: r-e says /reee/

* a-n-c-e says /uhns/

**oppressive:** starts with a long o sound

* separate syllables in the middle of double consonants.
* o-ppres-sive

**confrontation:** chunk it into syllables

* con-fron-ta-tion

**retaliation:** r-e says /ree/

* ia makes the long e sound here
* t-i-o-n says /shun/

Set 3: Lessons 10 - 11 248 Total Words

Below are some sentences about the civil rights movement in the United States.

1. During the civil rights movement people rallied for social,

legal, political and cultural changes to prohibit **discrimination**

and end **segregation**.

1. A sit-in, common during the civil rights movement, is a form of

protest in which one or more people **occupy** an area in order

to promote social, political, or economic change.

1. To gain visibility and spread **awareness** of their cause, **protestors**

gather in a public place and refuse to move, thereby **disrupting**

the normal function of the space.

1. In the **segregated** South, protestors often peacefully occupied

public spaces where black people were not allowed in order to

**advocate** for integration.

1. Many of the actions of the civil rights movement were grounded

in the **philosophy** of nonviolent **resistance**, the idea that a person

can resist, protest, and ultimately defeat an **oppressive** system

without engaging in violence.

1. Sit-ins, marches, and boycotts are all examples of nonviolent

resistance that were popular—and often successful—during the

civil rights movement.

1. Dr. Martin Luther King, Jr. wrote that nonviolent resistance is

“a courageous **confrontation** of evil by the power of love.”

1. Even in the face of violent **retaliation**, King argued, protestors

must remain committed to peace as the means to enact change.

1. Throughout the 1940s, 1950s, and 1960s, activists and

protestors of the civil rights movement were trained in the

principles and practices of nonviolent **resistance**.

Set 3 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of **Turn and Talk, Stop and Jot, Cold Call** and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 3: Lessons 10-11

Below are some questions from the sentences you just read about the civil rights movement in the United States.

1. Why did people protest during the civil rights movement?

**Answer:** During the civil right movement people protested for social, legal, political, and cultural change to stop discrimination and end segregation.

1. What was a sit-in and what made it effective?

**Answer:** A sit-in is a form of protest in which one or more people occupy an area to promote social, political economic change. It is effective because their presence spreads awareness of their cause and disrupts the normal function of the space.

1. What is nonviolent resistance?

**Answer:** Nonviolent resistance is the idea that a person can resist, protest, and ultimately defeat an oppressive system without engaging in violence.

1. What are three forms of nonviolent resistance used in the civil rights movement?

**Answer:** Three types of non-violent resistance are sit-ins, marches, and protests.

1. In your own words, what did Martin Luther King Jr. say about nonviolent resistance?

**Answers may vary:**  Martin Luther King, Jr said that nonviolent resistance is a courageous way to fight evil with love.

1. In what decades were activists and protesters trained in nonviolent practices and principles?

**Answer:**  Activists were trained in nonviolent practices and principles in the 1940s, 50s and 60s.

*brown girl dreaming*

Set 4: Lesson 14: pgs. 136-138 224 Total Words

Below is a poem from brown girl dreaming that describes when Woodson’s mother returns to Greenville and an excerpt from the poem roman that describes Woodson’s new baby brother.

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again”. <Give prompt on phrasing, inflection> or model the sentence and have student repeat the sentence mimicking the your model.



**leaving greenville**

My mother arrives in the middle of the night,

and sleepily we pile into her arms and hold tight.

Her kiss on the top of my head reminds me

of all that I love.

Mostly her.



It is late winter but my grandmother keeps

the window in our room slightly open

so that the cold fresh air can move over us

as we sleep. Two thick quilts and the three of us

side by side by side.

This is all we know now –



Cold pine breezes**,** my grandmother’s quilts**,**

the heat of the wood-burning stove**,** the sweet

slow voices of the people around us**,**

red dust wafting**,** then settling as though it’s said

all that it needs to say.

**Prompts to Support Prosody:**

**Comma:**

* “Give a short pause at the comma.”
* If a student struggles to read the words within the comma as a phrase, teacher should model and have student repeat.

My mother tucks us back into our bed whispering,

***We have a home up North now.***

I am too sleepy to tell her that Greenville is home.

That even in the wintertime, the crickets

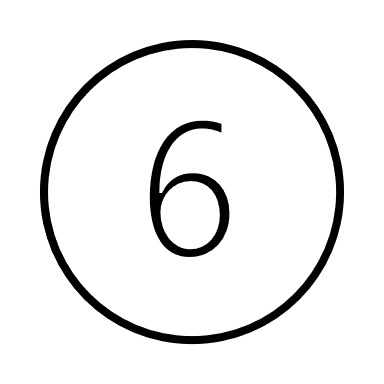
sing us to sleep.

***And tomorrow morning, you’ll get to meet***

***your new baby brother.***

But I am already mostly asleep again, two arms wrapped tight

around my mama’s hand.



**roman**

His name is as strange as he is, this new baby brother

So pale and quiet and wide-eyed. He sucks his fist,

Taking in all of us without blinking.

***Another boy,*** Hope says,

***Now it’s even-steven around here.***

**Prompts to Support Prosody:**

**Italics:**

* “These italics signal that someone is speaking. Reread that line and make your voice sound like the character’s voice.”
* Teacher model: “Try reading it like this: <teacher models inflection for italics>”

Set 4 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of **Turn and Talk, Stop and Jot, Cold Call** and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 4: Lesson 14

Below are some questions from the poems you read in *brown girl dreaming on pages 136-138.*

1. Where was Mama before returning to Greenville? Why has she come back?

**Answer:**  Mama was in New York City before she returned to Greenville. She has come back to introduce Woodson and her siblings to their new baby brother, Roman.

1. What does Woodson mean when she writes, “This is all we know now –"

**Answer:**  Woodson says “This is all we know now – after she describes her bedroom at nighttime. She is trying to tell us that they don’t remember their lives before they were in Greenville.

1. How does Woodson feel about leaving Greenville? Identify 1 piece of evidence from the poem to support your answer.

**Answer:**  Woodson seems reluctant to leave Greenville. She writes, “I am too sleepy to tell her Greenville is home.”

1. Give one example of figurative language from these poems. Give one example where Woodson uses poetic license in her poem “leaving greenville”.

**Answers may vary:**  One example of figurative language is personification where you give an inanimate object the traits of a human. Woodson writes, “real dust wafting, then settling as though it’s said / all that it needs to say.” Woodson uses poetic license when she makes the title of each chapter lowercase.

1. How does Woodson describe Greenville in the first poem?

**Answers may vary:**  Woodson describes Greenville with love. It is a place that has warm quilts and a warm wood burning stove. She describes the voices around her as sweet, and says the crickets sing her to sleep even in the wintertime.

1. In section 6, what does Hope mean when he says, “Now it’s even-steven around here?”

**Answer:**  When Hope says, “Now it is even-steven around here,” he means now there is an equal number of boys and girls in the family, two boys and two girls.

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at miscue: Say, “Try again. <Give the rule or unknown sound letter correspondence.>” After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**quote:** q-u says /kw/

**version:** s-i-o-n says /shun/

**originated:** chunk it into syllables

* or-ig-i-nate-d

**anthem:** e-m says /um/

**sustained:** chunk it into syllables

* su-stain-ed
* ai says the long a sound

**demonstrators:** chunk it into syllables

* dem-on-strat-ors
* a makes the long a sound

**recited:** ci makes the soft c sound like /sss/

**lyrics:** y makes the long e sound

**remaining:** chunk it into syllables

* re-main-ing
* re says /ree/
* ai says the long a sound

**revolution:** chunk it into syllables

* rev-o-lu-tion
* lu says /loo/

**attention:** chunk it into syllables

* a-tten-sion
* t-i-o-n says /shun/

**prominence:** chunk it into syllables

* prom-i-nence
* n-e-n-c-e says /nins/
* ce says soft c sound

**variety:** chunk it into syllables

* var-i-e-ty
* var says /ver/
* i makes the long I sound (if student says the short i sound try saying “flip the sound.”
* y at the end says long e sound

*brown girl dreaming*

Set 5: Lesson 19 249 Total Words

Below are some sentences describing the song “We Shall Overcome.” Some of the themes and ideas in the song connect to the themes and ideas in *brown girl dreaming*.

1. Part IV of *brown girl dreaming* is titled, “deep in my heart, I do

believe,” which is a **quote** from a famous song called, “We

Shall Overcome.”

1. The song “We Shall Overcome” is a song of the civil rights

movement, but a **version** of the song **originated** during slavery.

1. The song became the most widely known **anthem** of the civil

right movement.

1. John Lewis, a leader of the civil right movement, says the song

**sustained** him and his fellow activists through their years of

struggle and protests especially when **demonstrators** who had

been beaten or arrested would stand and sing it together.

1. “It gave you a sense of faith, a sense of strength, to continue

to struggle, to continue to push on,” Lewis had said.

1. Dr. Martin Luther King, Jr. **recited** some of the **lyrics** in his final

sermon titled, “**Remaining** Awake Through a Great **Revolution**.”

1. Pete Seeger and other famous folk singers in the early 1960s,

such as Joan Baez, sang the song at rallies, folk festivals, and

concerts in the North and helped make it widely known.

1. President Lyndon Johnson, himself a Southerner, used the

phrase "we shall overcome" in addressing Congress on

March 15, 1965, in a speech delivered after the attacks on

civil rights demonstrators during the Selma to Montgomery

marches, thuscalling **attention** to the protest movement.

1. Since its rise to **prominence,** the song, and songs

based on it, have been used in a **variety** of protests worldwide.

Set 5 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination **of Turn and Talk, Stop and Jot, Cold Call** and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 5: Lesson 19

Below are some questions from the sentences you just read about the song “We Shall Overcome.”

1. Why is the song “We Shall Overcome” so well known?

**Answer:**  “We Shall Overcome” is a well-known song because it was sung often during the civil rights movement. It was also made popular by famous folk singers in the early 1960’s.

1. Where did the song “We Shall Overcome” originate? (Originate means to come into existence.)

**Answer: ”** We Shall Overcome” originated during slavery.

1. Who is John Lewis?

**Answer:** John Lewis was a leader of the civil rights movement.

1. Why might demonstrators choose to sing “We Shall Overcome?”

**Answer:** Demonstrators might sing “We Shall Overcome” because it gave people a sense of strength to continue to struggle and push forward.

1. Some lyrics from “We Shall Overcome” were spoken in a well-known speech by who?

**Answer:**  Some lyrics in “We Shall Overcome” were spoken in Martin Luther King, Jr’s final sermon.

1. Who used the phrase “we shall overcome” in Congress and why did they do so?

**Answer:**  President Lyndon Johnson used the phrase “we shall overcome’ when he addressed Congress after the attacks on the civil rights demonstrators during the Selma to Montgomery march. By using the phrase, he called attention to the protest movement.

*brown girl dreaming*

Set 6: Lessons 19 - 20: pgs. 216-217 258 Total Words

Below is a poem from *brown girl dreaming* that describes Jacqueline Woodson trading dinner with her friend Maria. In the second poem titled “writing,” Jacqueline describes the challenges she felt when trying to write her stories.

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again”. <Give prompt on phrasing, inflection> or model the sentence and have student repeat the sentence mimicking your model.



**trading places**

When Maria’s mother makes

arroz con habichuelas y tostones,

we trade dinners. If it’s a school night,

I’ll run to Maria’s house, a plate of my mother’s

baked chicken with Kraft mac and cheese,

sometimes box corn bread,

sometimes canned string beans,

warm in my hands, ready for the first taste

of Maria’s mother’s garlicky rice and beans,

crushed green bananas

fried and salted and warm . . .



Maria will be waiting, her own plate covered in foil.

Sometimes

we sit side by side on top of her stoop, our traded

plates

in our laps.

***What are you guys eating?*** the neighborhood kids ask

but we never answer, too busy shoveling the food we

love

into our mouths.

***Your mother makes the best chicken,*** Maria says, ***The best***

***corn bread. The best everything!***

**Prompts to Support Prosody:**

**At the end of a question:**

* “Reread that question and make your voice go up at the end.”
* Teacher model: “Try reading it like this: <teacher models inflection for question>”

*Yeah,* I say.

***I guess my grandma taught her something after all*.**



**writing’ #1**

It’s easier to make up stories

than it is to write them down. When I speak,

the words come pouring out of me. The story

wakes up and walks all over the room. Sits in a

chair, crosses one leg over the other, says,

***Let me introduce myself.*** Then starts going on

and on.

But as I bend over my composition notebook,

only my name

comes quickly. Each letter, neatly printed

between the pale blue lines. Then white

space and air and me wondering, ***How do I***

***spell introduce?*** Trying again and again

until there is nothing but pink

bits of eraser and a hole now

where a story should be.

**Prompts to Support Prosody:**

**Italics:**

* “These italics signal that someone is speaking or thinking. Reread that line and make your voice sound like the character’s voice.”
* Teacher model: “Try reading it like this. <teacher models inflection for italics>”

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Reading Comprehension Questions

Set 6: Lesson 19-20

Below are some questions from the poems you read on pages 216-217.

1. Who does Woodson trade dinner with? (Try to use an appositive in your answer.)

**Answer:**  Woodson trades dinner with her friend, Maria.

1. What does Woodson’s mother make for dinner, and how is it different than her friend’s mother?

**Answer:**  Woodson’s mother makes baked chicken and Kraft mac and cheese with boxed corn bread and canned string beans while Maria’s mother makes garlicky rice and beans with crushed green bananas. Woodson’s mother’s meal is an American meal while Maria’s is a traditional Spanish dish likely made from scratch.

1. Give three adjectives Woodson uses to describe her friend’s mother’s dinner.

**Answer:**  Woodson describes Maria’s mother’s dinner as garlicky, salted, and warm.

1. Why do you think Woodson says. “*I guess my grandma taught her something after all*?”

**Answer:**  Woodson says, “I guess my grandma taught her something after all” because Woodson has always felt that her grandma and her mother were so different and yet this similarity in cooking is a reminder that they do share some qualities after all.

1. How does Woodson describe telling? How Is this different from her experience writing a story?

**Answer:**  Woodson describes telling a story as easy where the words come pouring out of her mouth. This is different than writing a story because she struggles to write trying again and again with little written.

1. How does Woodson use personification in her poem writing #1? (Personification is a literary technique in which something nonhuman is described as having human characteristics.)

**Answer:**  Woodson uses personification when she gives her stories human characteristics. She says her story wakes up and walks all over the room, sits in a chair, and crosses its leg over the other before talking.