

# SAUSD 4<sup>th</sup> Grade Common Core Lesson Planner



<b>Unit: 4</b>	<b>Grade 4</b>	<b>Duration: 2-3 days (Day 4-5)</b>
<b>Lesson: 2</b>	<b>Level/Course: The Big Wave</b>	

**Big Idea:** Resourcefulness, courage, and support can enable us to deal with life's challenges.

**Essential Question:**

- Why might it take courage to live in certain places?
- What part do others play in our survival?

<b>Common Core and Content Standards</b>	<p>Key Standards: RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character's thoughts, words, or actions).</p> <p>RL.4.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.</p> <p>Other Standards addressed: RL.4.5, RL.4.7, RL.4.8, RL.4.9; W4.1, W4.2, W4.6; SL4.1, SL4.2, SL4.3; L4.1, L4.2, L4.3, L4.4a,b, L4.5, L4.6;</p>	
<b>Materials/ Resources/ Lesson Preparation</b>	<p>Gallery pictures on ppt. Big Wave Excerpt Student Journal</p>	<p><b>Optional:</b> Art Materials to make a terraced landscape– Strips of different colors of blue, green, and brown construction paper, ¼ piece of white construction paper per student, glue. (See art lesson attached. This is an exceptional way to represent the setting and finally the message of the story.</p>

<b>Objectives</b>	<p><b>Content:</b> Students will learn about the different perspectives Kino and Jiya have toward where they live and how they react to the geographical challenges they must face.</p>	<p><b>Language:</b> Students will discuss and share their understandings of each section of the story through speaking and writing in pairs, groups and as a whole class.</p>
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<b>Depth of Knowledge Level</b>	<input type="checkbox"/> <b>Level 1: Recall</b> <input type="checkbox"/> <b>Level 2: Skill/Concept</b> <input type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input type="checkbox"/> <b>Level 4: Extended Thinking</b>
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<b>College and Career Ready Skills</b>	<input type="checkbox"/> <b>1. Demonstrating independence</b> <input type="checkbox"/> <b>2. Building strong content knowledge</b> <input type="checkbox"/> <b>3. Responding to varying demands of audience, task, purpose, and discipline</b> <input type="checkbox"/> <b>4. Comprehending as well as critiquing</b> <input type="checkbox"/> <b>5. Valuing evidence</b>
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	<ul style="list-style-type: none"> <li><input type="checkbox"/> 6. Using technology and digital media strategically and capably</li> <li><input checked="" type="checkbox"/> 7. Coming to understand other perspectives and culture</li> </ul>
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<b>Common Core Instructional Shifts</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Building knowledge through content-rich nonfiction texts</li> <li><input checked="" type="checkbox"/> Reading and writing grounded from text</li> <li><input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary</li> </ul>
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Academic Vocabulary	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
<b>PROVIDES TEACHER SIMPLE EXPLANATION</b>	broad (step or ocean) terraced knoll	anxiously staff
<b>STUDENTS FIGURE OUT THE MEANING</b>	foot of the mountain rose steeply	cobbled

<b>Pre-teaching Considerations</b>	Lesson 1 of this unit
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<b>CCSS Foundational Standards (K-5 only)</b>	FS4.3.a, FS4.4.a,c,
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**Lesson Delivery**

<b>Instructional Methods</b>	<p><b>Check method(s) used in the lesson:</b></p> <ul style="list-style-type: none"> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Modeling</li> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Guided Practice</li> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Collaboration</li> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Independent Practice</li> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Guided Inquiry</li> <li style="margin-right: 20px;"><input checked="" type="checkbox"/> Reflection</li> </ul>
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<b>Preparing the Learner</b>	<p><b>Day 1 -2</b>  <b>Setting – Connecting to Lesson 1 10 min.</b>  <b>Gallery Walk:</b> The purpose of this gallery walk is to help students see specific geographical areas of Japan that will be read in the first 4 paragraphs of <u>The Big Wave</u> (setting).                  Students can view the pictures of geographical settings of the <u>Big Wave</u> either on the ppt. or printed out and placed on tables. Have students talk and write in their journals about what they see in each picture. Have students share to whole class their findings.</p>
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Lesson Continuum



As students review the pictures, the teacher can interject with questioning to assist students with the vocabulary for “**terraced**,” “**foot of the mountain**,” “**broad**,” “**rose steeply**” “**knoll**” as they will need these words to read the setting of the story in the next section.

**1. Text Excerpt of Setting: 30 min.**

a. Students will read the first 4 paragraphs unencumbered or in pairs.

Kino lived on a farm. The farm lay on the side of a mountain in Japan. The fields were terraced by walls of stone, each one of them like a broad step up the mountain. Centuries ago Kino’s ancestors had built the stone walls that held up the fields.

Above all the fields stood the farmhouse that was Kino’s home. Sometimes he felt the climb was a hard one, especially when he had been working in the lowest field and he wanted his supper. But after he had eaten at night and in the morning, he was glad that he lived so high up because he could look down on the broad blue ocean at the foot of the mountain.

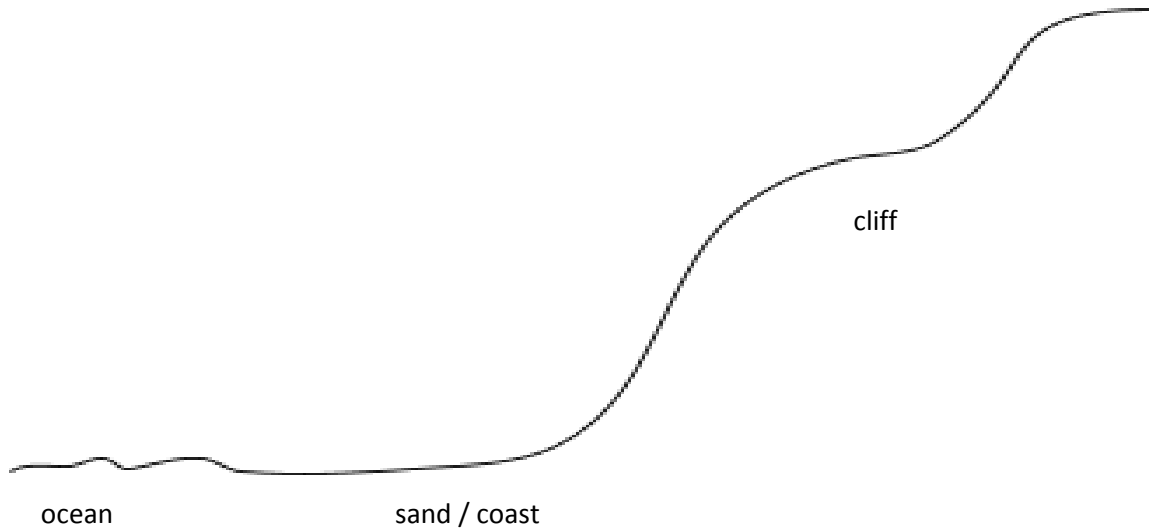
The mountain rose so steeply out of the ocean that there was only a strip of sandy shore at its foot. Upon this strip was the small fishing village where Kino’s father sold his vegetables and rice and bought his fish. From the window of his room Kino looked down upon the few thatched roofs of the village, running in two uneven lines on both sides of a cobbled street. These houses faced one another, and those that stood beside the sea did not have windows toward it. Since he enjoyed looking at the waves, Kino often wondered why the village people did not, but he never knew until he came to know Jiya, whose father was a fisherman.

Jiya lived in the last house in the row of houses toward the ocean, and his house did not have a window toward the sea either.

b. Reread and determine the setting through a **quick sketch** to visualize what they read (GLAD strategy: drawing your thinking). The teacher can model some of the drawing with students - especially to get the outline of the cliff, coast and water. (see below). A complete sketch is available on the ppt. to be shown after students complete their sketches.

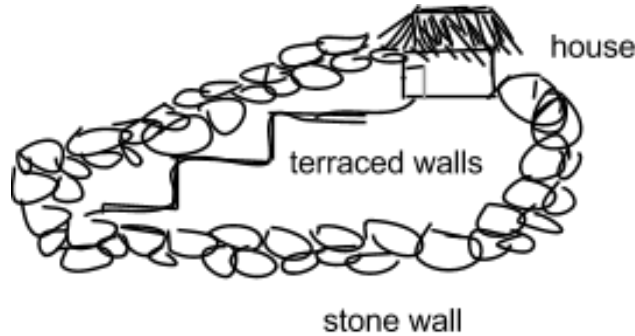
c. Possible questions to guide their thinking and drawing.

*-How do you see the broad view of the setting? (ocean - small strip of land – steep mountain going up) – draw the basic outline.*

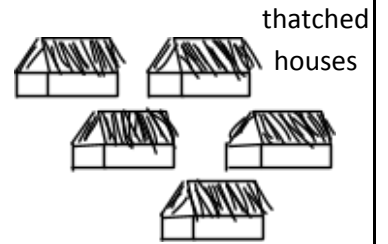




- Now let's add more detail. How does Pearl S. Buck describe the side of the mountain? What should you add and where? (terraced walls of stone with a farmhouse on the top)

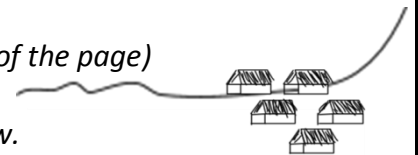


- Let's move down the steep mountain. What's at the foot of the mountain? (strip of sand with small thatched houses with no windows facing the sea) Where's Jiya's house?



What should not be on Jiya's house? Make sure you add it to the picture.

- What is out beyond the sand? (broad ocean)  
(draw a **horizon line** from the sand that extends to the opposite side of the page)

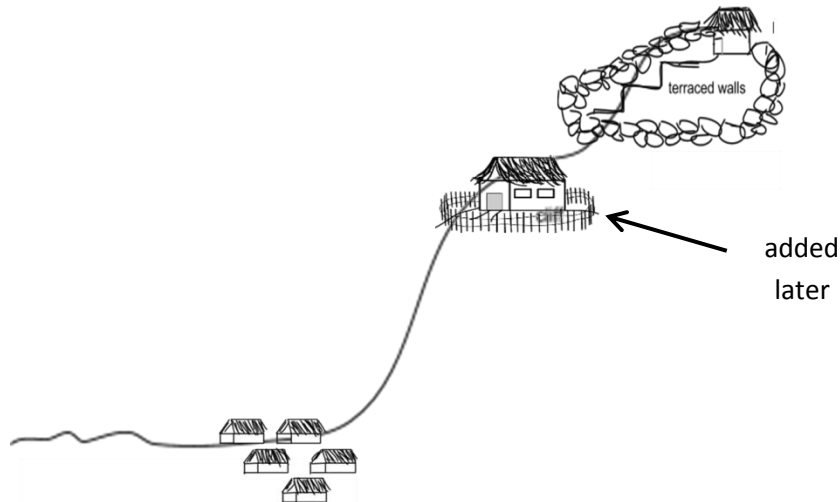


Students can share their drawings and perspectives of what they drew.

**Note:** You can add the castle where the old gentleman lives from later on in this section, discussing the word "knoll" – small hill



**Final Sketch example**





<p><b>Interacting with the Text</b></p>	<p><b>Continue reading the Big Wave Text Excerpt in Student Journal</b>  <u>Have students read the essential question for this section:</u> Why might it take courage to live in this setting? What are the different views each character has about where they live?  <b>Reading Options</b>                  a. Read aloud, chunk and discuss to clarify understanding.                  b. When asking questions, students can highlight text, and <b>annotate</b> on the text or on the sides provided in their student journal.                  c. Stop and allow students to work in pairs or groups to discuss the text as they read.                  d. You have the option to stop and ask questions as you read chunks or go back to them. Since the text is long, you might want to chunk and question as you go.                  e. Students can answer questions orally or write some answers. This can be done in pairs or small groups, and then reviewed with the teacher.                  f. The teacher can bring struggling readers to the front to work with them as others read independently.</p>	
	<p>Jiya lived in the last house in the row of houses toward the ocean, and his house did not have a window toward the sea either.                  “Why not?” Kino asked him. “The sea is beautiful.”                  “The sea is our enemy,” Jiya replied.                  “How can you say that?” Kino asked. “Your father catches fish from the sea and sells them and that is how you live.”                  Jiya only shook his head. “The sea is our enemy,” he repeated. “We all know it.”                  It was very hard to believe this. On hot sunny days, when he had finished his work, Kino ran down the path that wound through the terraces and met Jiya on the beach. They threw off their clothes and jumped into the clear sea water and swam far out toward a small island which they considered their own. Actually it belonged to an old gentleman whom they had never seen, except at a distance. Sometimes in the evening he came through the castle gate and stood looking out to sea. Then they could see him, leaning on his staff, his white beard blowing in the wind. He lived inside his castle behind a high fence of woven bamboo, on a knoll outside the village. They saw Old Gentleman walking under distant trees in a silver-gray robe, his hands clasped behind his back, his white head bent. He had a kind, wrinkled face, but he never saw them.                  Kino longed to sleep on the island some night, but Jiya was never willing. Even when they spent only the afternoon there he looked often out over the sea.                  “What are you looking for?” Kino asked.                  “Only to see that the ocean is not angry,” Jiya replied.                  Kino laughed. “Silly,” he said. “The ocean cannot be angry.”                  “Yes, it can,” Jiya insisted. “Sometimes the old ocean god begins to roll in his ocean bed and to heave up his head and shoulders, and the waves run back and forth. Then he stands upright and roars and the earth shakes under the water. I don’t want to be on the island then.”                  “But why should he be angry with us?” Kino asked. “We are only two boys, and we never do anything to him.”                  “No one knows why the ocean grows angry,” Jiya said anxiously.</p>	<p><b>Text Dependent Quest.</b></p> <ol style="list-style-type: none"> <li><i>1. How are Kino and Jiya’s point of view about the ocean different? (Kino thinks the sea is beautiful and Jiya thinks the sea is their enemy.)</i></li> <li><i>2. What reason does Kino give to explain his view of the ocean? (He says it is beautiful and that Jiya’s father catches fish from the sea providing his family a way to make a living.)</i></li> <li><i>3. Where did the old gentleman live? On a knoll outside the village.)</i>                  Follow up – why do you think he lives on a knoll above the sea? <i>(It is safer)</i></li> <li><i>4. How does Jiya explain his fear of the ocean? (He describes the old ocean god rolling in his ocean bed, then standing upright and roaring, shaking the earth under the water.)</i></li> </ol>



	<p>But certainly the ocean was not angry this day. The sun sparkled deep into the clear water, and the boys swam over the silvery surface of rippling waves.</p> <p>But however good a time they had on the island, Jiya looked often at the sun. Now he ran out on the beach and saw it sinking toward the west and he called to Kino.</p> <p>“Come quickly – we must swim home.”</p> <p>On the shore Jiya’s father was waiting for them. He gave a hand to each of them, pulling them out of the white surf.</p> <p>“You have never been so late before, Jiya,” he said anxiously. Then Jiya’s father held him by the shoulders. “Do not be so late,” he said, and Kino, wondering, looked at him and saw that even this strong fisherman was afraid of the anger of the sea.</p> <p>After supper that evening, Kino turned to his father.</p> <p>“Father, why is Jiya afraid of the ocean?” he asked.</p> <p>“The ocean is very big,” Kino’s father replied. “Nobody knows its beginning or its end.”</p> <p>“Jiya’s father is afraid too,” Kino said.</p> <p>“We do not understand the ocean,” his father said.</p> <p>“I am glad we live on the land,” Kino went on. “There is nothing to be afraid of on our farm.”</p> <p>“But one can be afraid of the land, too,” his father replied. “Do you remember the great volcano we visited last autumn?”</p> <p>Kino did remember. Now he looked at his father across the low table. “Must we always be afraid of something?” he asked.</p> <p>“We must learn to live with danger,” he said to Kino.</p> <p>“Do you mean the ocean and the volcano cannot hurt us if we are not afraid?” Kino asked.</p> <p>“No,” his father replied. “I did not say that. Ocean is there and volcano is there. It is true that on any day ocean may rise into storm and volcano may burst into flame. We must accept this fact, but without fear. We must say, ‘Someday I shall die, and does it matter whether it is by ocean or volcano, or whether I grow old and weak?’”</p> <p>“I don’t want to think about such things,” Kino said.</p> <p>“It is right for you not to think about them,” his father said. “Then do not be afraid. When you are afraid, you are thinking about them all the time. Enjoy life and do not fear death – that is the way of a good Japanese.</p>	<p>What kind of figurative language was used? (<i>Personification</i>)</p> <p>5. Why does Jiya’s father say, “You have never been so late before, Jiya”? (<i>He was worried because he is also afraid of the ocean.</i>)</p> <p>Follow-up: show how he said it <b>anxiously</b></p> <p>6. Why do you think Kino wants to stop thinking about the conversation with his father? (<i>It is making him nervous and afraid.</i>)</p> <p>7. What advice does Kino’s father give him about being fearful? (<i>He tells him not to be afraid, because then you think about it all the time. It is better to enjoy life.</i>)</p> <p>Teacher only: What is meant by this quote, “the way of a good Japanese”? (<i>Japanese people believe you should enjoy life and not fear death.</i>)</p>
<p><b>Extending the Learning</b></p>	<p><b>Summarizing through the Narrative Arc:</b> At the end of this section, introduce the narrative arc - Student Journal pg. _____. Ask students, “What parts of the narrative arc have been introduced in our story?” Review this section of the story and discuss that the <u>setting</u> was introduced as well the <u>conflict</u> (fear of ocean for Jiya). See extra explanations in appendix on narrative arc answers for Big Wave. (<b>Use the powerpoint</b> and attached teacher’s guide which explains its purpose and adds questions to each section of the plot.)</p> <p><b>a.</b> The <b>plot</b> is what happens in the story. Each scene happens in a certain</p>	



	<p>order to keep readers interested and entertained. That order, with its rising, <u>cresting</u>, and <u>dropping</u> levels of excitement, is called the <i>narrative arc</i>. In other words the “narrative arc” is a fancy way of saying that every story needs to have a beginning, middle, and end.</p> <p>b. Have students go to pg. ____ in the Student Journal.</p> <p>c. Ask students, “What parts of the narrative arc have been introduced in our story so far?”</p> <p>d. Review this section of the story and discuss that the <u>setting</u> was introduced as well the <u>conflict</u> (fear of ocean for Jiya).</p>	
<p><b>Interacting with text</b></p>	<p><b>Continue reading the excerpt</b>  <b>SAY:</b> <i>Let’s continue reading the story to see how the action rises and comes to a climax. See if you can see how the author makes the action build.</i></p> <p>There was much in life to enjoy. Kino had a good time every day. Sometimes, if it were not seedtime or harvest, Kino went with Jiya and his father. How exciting it was to pull up the fish! At such times Kino felt Jiya was more lucky than he. Fish harvest was much easier than rice harvest.</p> <p>“I wish my father were a fisherman,” he would tell Jiya. “It is stupid to plow and plant and cut the sheaves, when I could just come out like this and reap fish from the sea.”</p> <p>Jiya shook his head. “But when the storms come, you wish yourself back upon the earth,” he said. Then he laughed. “How would fish taste without rice? Think of eating only fish!”</p> <p>“We need both farmers and fisherman,” Jiya’s father said.</p> <p>On days when the sky was bright and the winds mild the ocean lay so calm and blue that it was hard to believe that it could be cruel and angry. When the sun shone the deep water was still. But when the deep water moved and heaved and stirred, ah, then Kino was glad that his father was a farmer and not a fisherman.</p> <p>And yet, one day, it was the earth that brought the big wave. Deep under the deepest part of the ocean, miles under the still green waters, fires raged in the heart of the earth. The icy cold of the water could not chill those fires. Rocks were melted and boiled under the crust of the ocean’s bed, under the weight of the water, but they could not break through. At last the steam grew so strong that it forced its way through to the mouth of the volcano. That day, as he helped his father plant turnips, Kino saw the sky overcast halfway to the zenith.</p> <p>“Look, Father!” he cried. “The volcano is burning again!”</p> <p>His father stopped and gazed anxiously at the sky. “It looks very angry,” he said.</p> <p>Morning came, a strange fiery dawn. The sky was red and gray, and even here upon the farms cinders and ash fell from the volcano. Kino had a strange feeling, when he stepped barefoot upon the earth, that it was hot under his feet.</p> <p>“Shall we have an earthquake, Father?” Kino asked as they ate breakfast.</p> <p>“I cannot tell, my son,” his father replied. “Earth and sea are struggling together against the fires inside the earth.”</p>	<p>8. What evidence supports Jiya’s father’s quote, “We need both farmers and fisherman.” (<i>They need more to eat that just fish. Besides, how would fish taste without rice?</i>)</p> <p>9. What connection can you make between the description of the events leading to the volcano eruption and what you know about plate tectonics and molten rock? (<i>Fires raged in the heart of the earth...rocks were melted and boiled under the crust...the steam grew so strong that it forced its way through the mouth of the volcano – The plates are colliding and the molten rock is pushing up through the vent of the volcano.</i>)</p> <p>10. Why is Kino afraid? Cite your evidence. (<i>The volcano is burning again, morning came with a</i></p>



<p>No fishing boats set sail that hot summer morning. There was no wind. The sea lay dead and calm, as though oil had been poured upon the waters. It was a purple gray, suave and beautiful, but when Kino looked at it he felt afraid.</p> <p>“Why is the sea such a color?” he asked.</p> <p>“Sea mirrors sky,” his father replied. “Sea and earth and sky – if they work together against man, it will be dangerous indeed for us.”</p> <p>“Where are the gods at such a time?” Kino asked. “Will they not be mindful of us?”</p> <p>“There are times when the gods leave man to take care of himself,” his father replied. “They test us, to see how able we are to save ourselves.”</p> <p>“And if we are not able?” Kino asked.</p> <p>“We must be able,” his father replied. “Fear alone makes man weak. If you are afraid, your hands tremble, your feet falter, and your brain cannot tell hands and feet what to do.”</p> <p>At noon his father pointed down the mountainside. “Look at Old Gentleman’s castle,” he said.</p> <p>Halfway down the mountainside on the knoll where the castle stood, Kino now saw a red flag rise slowly to the top of a tall pole and hang limp against the gray sky.</p> <p>“Old Gentleman is telling everyone to be ready,” Kino’s father went on. “Twice have I seen that flag go up, both times before you were born.”</p> <p>“Be ready for what?” Kino asked in a frightened voice.</p> <p>“For whatever happens,” Kino’s father replied.</p> <p>At two o’clock the sky began to grow black. The air was as hot as though a forest fire were burning, but there was no sign of such a fire. The glow of the volcano glared over the mountaintop, blood-red against the black. A deep-toned bell tolled over the hills.</p> <p>“What is that bell?” Kino asked his father. “I never heard it before.”</p> <p>“It rang twice before you were born,” his father replied. “It is the bell in the temple inside the walls of Old Gentleman’s castle. He is calling the people to come up out of the village and shelter within his walls.”</p> <p>“Will they come?” Kino asked.</p> <p>“Not all of them,” his father replied. “Parents will try to make their children go, but the children will not want to leave their parents. Mothers will not want to leave fathers, and the fathers will stay by their boats. But some will want to be sure of life.”</p> <p>The bell kept on ringing urgently, and soon out of the village a trickling stream of people, nearly all of them children, began to climb toward the knoll.</p> <p>“I wish Jiya would come,” Kino said. “Do you think he will see me if I stand on the edge of the terrace and wave my white girdle cloth?”</p> <p>“Try it,” his father said.</p> <p>“Come with me,” Kino begged.</p> <p>So Kino and his father stood on the edge of the terrace and waved. Kino took off the strip of white cloth from about his waist that he wore instead of a belt, and he waved it, holding it in both hands, high above his</p>	<p><i>strange fiery dawn, the sky was red and gray, the earth was hot under his feet, no fishing boats set sail, there was no wind and the sea lay dead and calm)</i></p> <p>11. Why does Kino’s father say it is important for man to save himself? (<i>Man must depend on himself and there is no room for fear or he won’t be able to think clearly enough to save himself.</i>)</p> <p>12. What were some of the signs that danger was coming? (<i>Old Gentleman raised a flag of warning, the sky began to grow black, the air was hot, Old Gentleman rang the warning bell</i>)</p> <p>13. Why is it difficult for the family members to leave and find shelter within the walls of the old gentleman’s castle? (<i>Children do not want to leave their parents, mothers don’t want to leave fathers, and fathers will stay by their boats.</i>)</p> <p>14. Why does Jiya have to go up the mountain? (<i>He is the youngest and they must divide themselves, so that if the ocean yields to the</i></p>
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head.

Far down the hill Jiya saw the two figures and the waving strip of white against the dark sky. He was crying as he climbed, and trying not to cry. He had not wanted to leave his father, but because he was the youngest one, his older brother and his father and mother had all told him that he must go up the mountain. “We must divide ourselves,” Jiya’s father said. “If the ocean yields to the fires you must live after us.”

“I don’t want to live alone,” Jiya said.

“It is your duty to obey me, as a good Japanese son,” his father told him.

Jiya had run out of the house, crying. Now when he saw Kino, he decided that he would go there instead of to the castle, and he began to hurry up the hill to the farm. Next to his own family he loved Kino’s strong father and kind mother. He had no sister of his own and he thought Setsu was the prettiest girl he had ever seen.

Kino’s father put out his hand to help Jiya up the stone wall and Kino was just about to shout out his welcome when suddenly a hurricane wind broke out of the ocean. Kino and Jiya clung together and wrapped their arms about the father’s waist.

“Look – look – what is that?” Kino screamed.

The purple rim of the ocean seemed to lift and rise against the clouds. A silver-green band of bright sky appeared like a low dawn above the sea.

“May the gods save us,” Kino heard his father mutter. The castle bell began to toll again, deep and pleading. Ah, but would the people hear it in the roaring wind? Their houses had no windows toward the sea. Did they know what was about to happen?

Under the deep waters of the ocean, miles down under the cold, the earth had yielded at last to the fire. It groaned and split open and the cold water fell into the middle of the boiling rocks. Steam burst out and lifted the ocean high into the sky in a big wave. It rushed toward the shore, green and solid, frothing into white at its edges. It rose, higher and higher, lifting up hands and claws.

“I must tell my father!” Jiya screamed.

But Kino’s father held him fast with both arms. “It is too late,” he said sternly.

And he would not let Jiya go.

In a few seconds, before their eyes the wave had grown and come nearer and nearer, higher and higher. The air was filled with its roar and shout. It rushed over the flat still waters of the ocean and before Jiya could scream again it reached the village and covered it fathoms deep in swirling wild water, green laced with fierce white foam. The wave ran up the mountainside, until the knoll where the castle stood was an island. All who were still climbing the path were swept away – black, tossing scraps in the wicked waters. The wave ran up the mountain until Kino and Jiya saw the wavelets curl at the terrace walls upon which they stood. Then with a great sucking sigh, the wave swept back again, ebbing into the ocean, dragging everything with it, trees and stones and houses.

They stood, the man and the two boys, utterly silent, clinging together,

*fires Jiya will live after them.)*

15. What reasons determined where Jiya went?*(Next to his own family, Jiya loved Kino’s father and mother, and he thought Setsu was the prettiest girl he had ever seen.)*


16. Why does Kino’s father mutter, “May the gods save us”? *(He knows what is coming, because it has happened before.)*

Discuss the description of the wave – “lifting up claw and hands” – remind students of the illustration of the wave)



17. How does the author help you visualize the “Big Wave”? Give examples. *(Green and solid, frothing into white at its edges, lifting up hands and claws)*



	<p>facing the wave as it went away. It swept back over the village and returned slowly again to the ocean, subsiding, sinking into a great stillness.</p> <p><b>Discuss where the story is on the Narrative Arc – (Rising Action (Jiya and Kino swimming, water changing, swelling, rising) and Climax (Jiya escaping, the wave crashing, and realizing that parents have died) .</b></p>	
<p>Lesson Continuum</p>	<p><b>Day 3 Extending Understanding</b>  <b>Activity #1: Collaborative Conversations:</b>  <b>Pulled Quotes with different perspectives about the geographical setting of the Big Wave</b>  <b>Prepare:</b> Make 4 copies the quote strips and cut up them in strips from your appendix.  <b>Grouping:</b> Students will be in 4 small collaborative groups.  <b>a. Directions:</b> Tell students that they will be pulling quotes that were discussed from the section of the Big Wave that they just read (There are 10). Explain that to get through all the quotes, students shouldn't take more than 2-3 min. per quote.                      1. They will read the quote aloud to their group.                      2. They will explain its <b>context</b> in the story and what they think it <b>means</b>.                      3. They will give their <b>opinion</b> to express if they agree or disagree with the quote and explain why.                      4. Students will build on the speaker's ideas by either adding information, agreeing or disagreeing.  <b>EL Support:</b> You can use the collaborative stems if needed that are available on the right column  <b>b. Model: Display and read this quote</b> (not included in the quotes given to students)  <b>"There are times when the gods leave man to take care of himself," his father replied. "They test us, to see how able we are to save ourselves."</b>                      - <b>Explain the meaning and context:</b> (one example) <b>Context:</b> Kino's father was explaining to Kino that the gods were not in control of the people and they were in charge of themselves. <b>Meaning:</b> I think it means that the gods want to see if the people can be responsible and resourceful in hard situations, like the volcano eruption or tsunami. <b>Opinion:</b> I agree with the father because we can't expect that someone will always be there for us in all situations and we were given minds to think and do the best we can too.  <b>EL Support:</b> You will notice that the meaning and language moves up in complexity from 1-10. You can organize the choices of the "pulled quotes" to support different learners in each group.</p>	 <p><b>Collaborative Stems Context</b>                      1. This quote is from ____ part of the story.                      2. This quote happened when ____.</p> <p><b>Meaning:</b>                      3. I think this quote means ____.                      4. In this quote the author is explaining ____.</p> <p><b>Opinion:</b>                      5. I agree with ____.                      6. I disagree with ____.</p>
	<p><b>Extending Understanding #1</b></p>	
	<p><b>Extending Understanding #2</b></p>	



### **Activity #2: Representing the Text through Drama and Movement:**

For this part of the story, we'll act out the language of personification by dramatizing the interaction of the earth's elements. Students will "be the earth".

Divide students into three teams: **Earth, Water, and Fire** (You might have 3 groups of 10). Have them stand near each other, for now, while you read the following passage from *The Big Wave* aloud:

*Under the deep waters of the ocean, miles down under the cold, the earth had yielded at last to the fire. It groaned and split open and the cold water fell into the middle of the boiling rocks. Steam burst out and lifted the ocean high into the sky in a big wave. It rushed toward the shore, green and solid, frothing into white at its edges. It rose, higher and higher, lifting up hands and claws.*

*In a few seconds, the wave had grown and come nearer and nearer, higher and higher. The air was filled with its roar and shout. It rushed over the flat still waters of the ocean and reached the village and covered it fathoms deep in swirling wild water, green laced with fierce white foam. The wave ran up the mountainside, until the knoll where the castle stood was an island.*

*Then with a great sucking sigh, the wave swept back again, ebbing into the ocean, dragging everything with it, trees and stones and houses.*

a. Now tell the kids they're going **to act out the sequence of geophysical events** that brought on the big wave – the crowded plates of the earth grinding against each other, the magma being forced upward, the earthquake that led to the rise of the ocean. Tell them they're going to pretend to feel their element's struggle, and they'll use their bodies, faces, and voices to show what it's going through!


b. Begin with a warming up exercise by modeling some actions and grimaces, and then have all three teams practice all three reactions together. Once they get the idea, tell them to listen for their turn as you narrate the events:

c. In a dramatic, somewhat panicky voice, tell the **Earth team** that "*Earth is feeling SO MUCH PRESSURE! Crowded and cramped! It's in a tight squeeze!*" You have to elbow those rocks and plates aside!" (Quickly point out that there's no shoving allowed!) The students will wiggle and squirm and make faces and waggle their elbows; tell them to keep that up.

d. Turn to the **Volcano team** and shout, "*Now the hot magma is rising! The volcano is beginning to erupt! It's exploding, it's frothing, it's spewing!*" (Quickly point out that there's no spitting allowed!) *It's hot and sticky and noisy! Loud and frightening!*" There should be lots of arm waving and ka-booming and oozing motions; tell them to keep that up.

e. Then turn to the **Water team**, the sea. "*Oh no!*" you shout, "*the ocean is pulling back, moving out, running away!*" The Water team should take your cue and scramble backward across the room, where the team huddles into a bulge. "*It's getting ready to make a run at Earth! Here it comes!*" The sea should roar



	<p>forward, hands waving in the air, toward the Earth and Volcano teams.</p> <p>f. Now the wave will crash onto the earth team. <i>“Water! You must go higher and higher until you come down on the Earth and near the volcano! Water, rush higher and higher up the mountain!”</i> (No pushing or climbing on people, but rather leap over the earth people and go up the mountain side.)</p> <p>g. Finally the wave will sweep back again into the ocean. <i>“Slowly the water will move backwards into the ocean. The Earth sprawls in relief on the carpet, relaxed. Water laps at the Earth’s feet</i> (quickly point out that lapping is not really licking), <i>and Volcano calms down to just a few sizzles and hisses.</i></p> <p>f. For independent practice have teams group together and reenact the text again or other sections of this text:</p> <p><b>Conclusion:</b> Ask students to explain how they took the personification of the story (the way Pearl Buck wrote this scene) and made it scientific, because of their previous learning about plate tectonics.</p>	
	<p><b>Optional Art lesson:</b> See optional art lesson in your appendix to create a terraced land. The end of the art lesson, when students create the “window viewing the wave” is completed at the end of the story after lesson 9. You can view directions with students on your Powerpoint as well.</p>	

**Lesson Reflection**

<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>	
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